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**Bakalářská práce**

**Martin Gurník**

**Rozdíly v českém a slovenském překladu Harryho Pottera  
vzhledem k vlastním jménům**

Prohlašuji, že jsem diplomovou práci vypracoval samostatně a použil jen uvedenou literaturu a zdroje.

V Olomouci dne 09.12.2014

Martin Gurník

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## **Introduction**

The world literature is vast and in every corner it is written in different language. It is the purpose of translation to carry the stories and information over to other countries. Its main goal is to keep the translated work as close to the original work as possible. This thesis will take closer look at one example, when the same work of art is translated into two different languages.

The choice of comparing the translations of Harry Potter novels was clear for me. I had read these books in my youth in Czech language and later, when I was studying at the university, I read them in the original, English, language. I realized that I missed some of the small bits of hidden information when I first read the books in Czech language, because of them being lost in translation. It also had something to do with the fact that I grew more mature and involved in British and American culture, as I studied it.

In this thesis I want to try to compare two translations of the same works. Moreover, I chose to compare translations of two languages. I want to reveal the differences, which occur when translating a piece of literature. The other thing I want to focus on in this thesis is the different approach towards the translation, caused by the two languages.

## **Main goal and tasks**

The main goal of this thesis is to compare the translation techniques used by the two languages, Czech and Slovak. Compare which ones are used more commonly by either of the other translations and evaluate the positives and negatives of each technique. In the end there will be discussion about both translations, regarding their strong and weak points, based on the used translation technique.

First there will be a short introduction into the theory of translation, followed by more detailed theory about the four translation techniques chosen for this thesis. In the next part the introduced theory will be applied on the translation of both languages. There will be a short evaluation of positives and negatives of using each technique in this part.

Finally we will compare the two translations and discuss their differences. Which technique is used the most often, does usage of techniques differ between the two languages, is there a vast difference in quality of the two translations or are the translations of good-quality at all. In this part we will try to find suitable answers and results for main problems and questions of this thesis.

# **1 Translation Theory**

## **1.1 Basic principles of translation**

Translation as a sole subject has not received wider attention until mid 20th century. As stated by Knittlova (2000), before the aforementioned change, the main principle of translation was literary aesthetics. The second principle, which was taken into account, was linguistics. Linguistics is then subcategorized into more specific branches, such as sociolinguistics, psycholinguistics and others (Theory and Practice of Translation, 2000).

The most important part of the translation, aimed at both these principles, is functional equivalence. It states that it is not important whether we use the same style or equivalent words. According to this, the main principle of translation is that it means the same, as for the substantive meaning, connotation and pragmatic part.

Knittlova (2000) brings deeper explanation to these terms. The substantive meaning is the content of the translation expressed by lexical means in cooperation with the grammar. Connotation is the style and expression of the translated part, which is equally substantive as the aforementioned denotation part. And then there is the pragmatic part. This part concentrates on the language style of the participants, be it the conversation between African American people or the narrator of technical procedure (Theory and Practice of Translation, 2000). These three, substantive meaning, connotation and pragmatic part, are tightly linked together. Although there are more factors, we should bear in mind, they always have their roots in one of the basic three.

## **1.2 Literal translation**

Slava (2010) states the literal translation is a process, in which the text is translated into another language on word-to-word basis and there are numerous forms of this process. In his article *Literal translation vs. conveying the sense of the text* we learn that cribs are texts translated using literal translation without knowing the language they translate from. We should also acknowledge the difference between translating prose and poetry.

The most important thing about literal translation is conveying the sense and actual meaning of the original text which should not be changed. Also while using the literal translation, the sentence structure and sentence cognition is just as important as the meaning of the translated work, according to Slava (2010).

Literal translation corresponds with chapter *Absolute Equivalents* in Knittlova (2000). In this chapter we learn about words which translate on word-to-word basis and many criteria these words are differentiated by. It mentions the absolute equivalents are symmetrical formally and they even correspond in motivation. As Slava (2010) mentions, this technique is used mainly in exact arts, like technical, scientific, legal or technological texts.

As this thesis focuses on proper nouns, the sentential cognition and structure is not applied. Instead, the main requirement of this translation technique is to find suitable equivalent in target language, which corresponds with the sentences and word phrases the proper noun is used in.

### **1.3 Dynamic Equivalence**

Knittlova (2010) chart out the main criteria in chapter Partial equivalents. The chapter is divided into multiple parts. In the part called formal differences we discover that multi word phrases are able to be translated into single word using dynamic equivalence method and vice versa. The focus should be placed on the word's explicit or implicit nature when doing the translation, which influences the possible increase or decrease in number of words.

In another chapter of Partial equivalents, the differences in connotation meaning, it is stated the connotation style is either expressive or stylistic. The expressive style is mainly influenced by emotions present in the translated situation. Whether the spokesman is angry or happy or if the translated part is writing on the wall, and thus emotionally neutral. The stylistic difference of connotation meaning is a change of word in terms of cultural value. It can increase it, when the word is used in books, poetry or be archaic. Decrease of value is also possible, for example when using vulgarisms and slang. One of the most important parts for translation is the recognition of connotation style and branch.

Yinhua Xiang (2011) about Dynamic Equivalence Merits: " Since translating means communication, evaluating the adequacy of a translation cannot stop with a comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. In short, it cannot stop with a comparison of the verbal forms of the source and target texts. Instead, it should take into consideration the reader's response and comparison should be made between "the way in which the original receptor understood and appreciated the text and the way in which receptors of the translated text understand and appreciate the translated text"(Nida, 1993 p.116)."



## **1.4 Substitution**

Baker (1992) points out that the choice of suitable equivalent is dependent on numerous factors in a given context. The factors may be strictly linguistic or occasionally extra-linguistic. Therefore it is nearly impossible to provide strict guidelines for dealing with non-equivalence. Non-equivalence is term used for words which do not have their equivalents in the target language. In this cases we have to, as Baker (1992) suggests, understand the two main areas which should prove useful to the translator.

First, there is a so called "value" of the word. If there are other items known from the lexical field the translated word belongs to, we can assess the main abilities of the word and therefore we can understand what the translated word basically is and what it is not. As we now know the basic categorization of word, its "value", we should find it easier to find suitable substitute word for it.

Secondly, we need to bear in mind the hierarchy of the word, which goes from more general to more specific. For example the field vehicles include cars, buses, planes, ships. The hierarchy goes only one way. We know that bus, belonging to vehicles field will acquire basis traits, like that its used for transport. However we cannot state the fact the bus contains 4 wheels as a line for all vehicles. If we categorize the word into correct field, we will have higher chance of finding correct substitute word for it.

To summarize this technique, when the target language does not contain any equivalent we have a choice of translating through substitution. When the word is categorized using recommended ways, it should be easier to come up with suitable equivalent.

## **1.5 Transcription**

There are some words which remain untranslated and the frequency corresponds with type of translated work. It corresponds with non-equivalence, which we already investigated in substitution theory part of this thesis. There are some cases, where the word is left untranslated and this is possible if the word does not lose any of the informative properties.

Knittlova(2000) points out the fact that when the target word has no equivalent the translated word is either influenced by the target language or left untranslated, thus in both cases becoming part-equivalent. Transcription is just one of the techniques how to deal with non-equivalent words.

Similarly to substitution, if the user of translated language is able to understand the "value" and hierarchy of word, as mentioned by Baker(1992), even when untranslated, the transcription method is suitable.

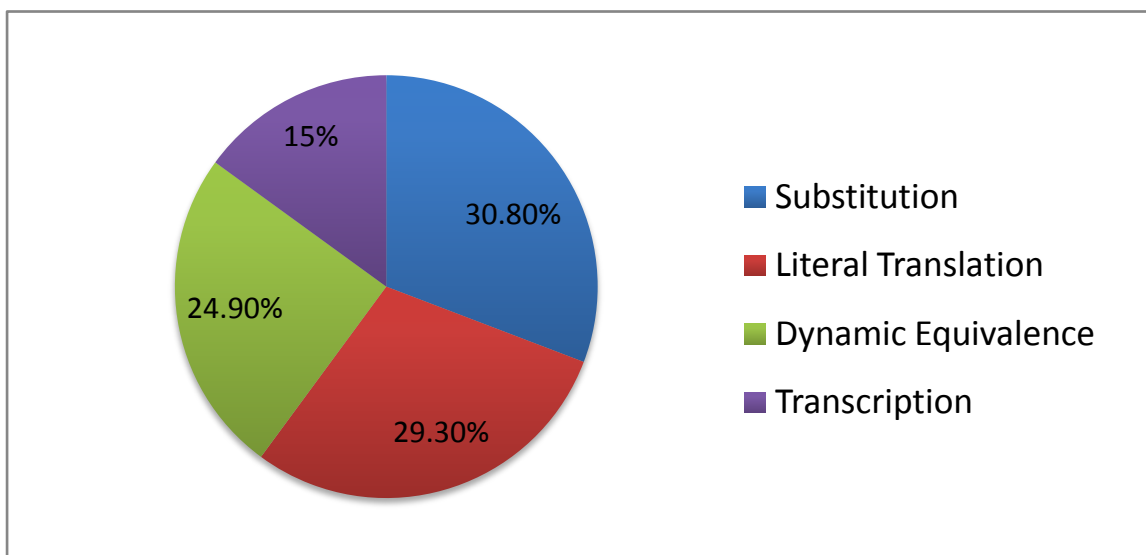
## **2 Main Part - The Differences in Translation**

### **2.1 Introduction**

In this part of my thesis it is going to be highlighted how Czech and Slovak language translators use the translation techniques mentioned and explained in the previous chapter. It will be revealed that some of the techniques are used quite frequently by one of the compared translations, while the other translation appears to not use it at all or very rarely. The dissimilarities could lead to some very interesting conclusions, there will be more of these in the conclusion part of this thesis.

There are four translation techniques that have been taken into account for the purposes of this thesis. Each part, representing them individually, contains small table of examples for both languages and then summarizes the facts and conclusions about that translation technique. Based on the list of the majority of translated proper nouns, which is part of this thesis, the percentages of usage will also be mentioned, as it will also give us some insight about the usage of given technique by either translation.

The following chart shows the percentage representation of each examined translation technique for both translations.



**Chart 1. Use percentage of Translation techniques**

## 2.2 Literal Translation

This translation technique was the second most frequent one. Although the Slovak translation uses it more often, the difference is not large. The most common usage for both translations is when authoress created new word using compounding. When the original English words, used to create the new word, could be used even after the translation it seems the translator chose to use this translation method.

The most striking positive of using this method for the previously mentioned words created by compounding method is the similarity with the actual things depicted by authoress in the examined literary works. For example, one of the novel's school houses is named *Ravenclaw* and the house crest contains raven with claws ready to grab a prey. The Czech translation is *Havraspár*, which evokes similar feelings in the reader and the expectations of the visual of house crest is same for both the reader of the original novel and the reader of the translation.

On the other hand this method is not used only for the single word translations. Other cases occur, when the translated word is a phrase, for example the heading of some place or a book. In this situation the translations differ on case by case basis, using this given technique as well as the dynamic equivalence or substitution. The option of transcribing the English phrase heading is not common.



Picture 1. Ravenclaw Crest

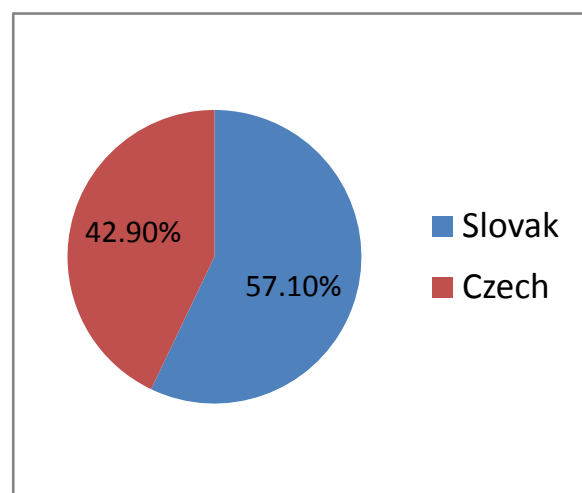


Chart 2. Use percentage of Literal Translation

There are also some cases, where the usage of this technique appears not to be the very best choice. When we take a closer look at the Slovak translation of the phrase *Godric's Hollow*, which is *Godricova úžľabina*, it may not be clearly visible without all the necessary information. The translation seems to be perfectly fine, until we take in account, that the given Hollow is named Godric's after one of the novels character, *Godric Gryffindor*. The problem is in the fact that this character is translated into Slovak language as Richard Chrabromil. This causes the reader of the translated novel to not make the connection between the name and the place, because it is impossible for him to know the connection, while the reader of the original have no such problem. This problem is not present in the Czech translation.

The conclusion could be stated that the usage of literal translation technique may often lead to very promising and good translations although it must be done with good knowledge of the translated work and that is the case of Czech translation, which managed to create desired thoughts while reading translated words. Slovak language achieved slightly less, because there are some words, where the translation is arguably bad. While the Slovak translation uses this method more often, Czech translation makes up the difference with increased quality of translation.

**Table 1. Examples of usage of Literal Translation**

English	Slovak	Czech
Acid pops	Kyselinová šumienka	Kyselé bonbóny
Hog's Head	U kančej hlavy	U prasečí hlavy
Ravenclaw	Bystrohlav	Havraspár
Godric's Hollow	Godricova úžľabina	Godrikův důl
Privet Drive	Privátna ulica	Zobí ulice
The Knight bus	Rytiersky autobus	Záchranný autobus

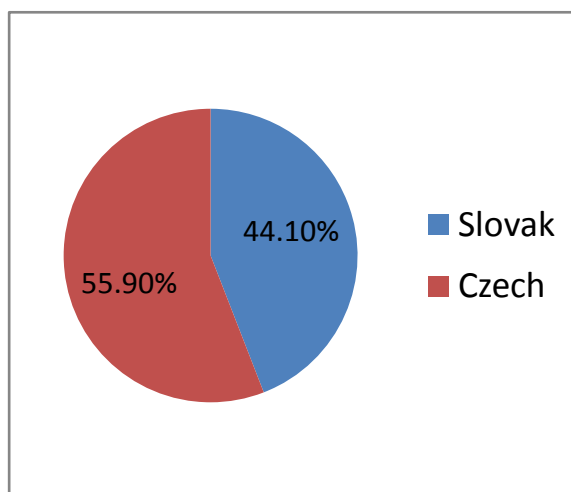
Explanations: First three examples are English-Czech, the three following are English-Slovak

## 2.3 Dynamic Equivalence

Translations of the examined works used this method in nearly twenty-five percent cases. It is used mainly when the meaning of the word is known either from the previous description in the literary work or the word itself is self-explanatory but the literal translation technique is not a viable solution. The Slovak and Czech translations are using this method with almost similar frequency.

It is important to point out, that although there are many cases where both translation use this method for translation given word, the results differ. The heading of one sweet from the novel, *Ton-Tongue toffee* is translated into Slovak language as *Jazykoplazé karamelky*. The meaning of word survived the translation, but the other part of the translation did not. The authoress also used the alliteration while creating this word phrase and the Slovak translation did not reflect it. On the other hand, if we take a look on Czech translation, *Karamela jazyk jako jelito*, we can see the translation kept both the meaning of word and the alliteration of the given phrase.

When we take a closer look on another word, *Quick-Quotes Quill*, we can see that both translations differ, as in the previous case, but this time it is more subtle difference. Both translations kept in mind the again used alliteration, as Slovak translation is *Bleskové brko* and Czech is *Bleskobrč*. The Slovak one chose to keep the translation as word phrase, while the Czech one simply reduced it to single word. Both approaches are viable neither and of them can be pointed out as the worse one.



**Chart 3. Use percentage of Dynamic Equivalence**

Sometimes the translators chose a different approach and used different techniques. When we are given the title *High Inquisitor* for translation, the results differ. Slovak translator chose literal translation method and came with *Vrchný inkvizítor*. Czech one seemed to bear in mind that word *Inkvizítor* is not a commonly used word in Czech language and would not have the desired impact on the reader. Therefore the dynamic equivalence method was used and Czech translation is *Vrchní vyšetřovatelka*. Alliteration used in translation was not present in the original, but it does add the vigor to the title, which was partially lost due to the change from *Inkvizítor* to *Vyšetřovatel*. The Czech translator also added that the bearer of the title is female, changing the gender neutral original word.

To summarize, this method is frequently used by both the translators, while Czech translation appears to use it slightly more often. The most important fact that should be understood is that it is not only about the meaning itself, that needs to be translated, but also the other literary techniques used while creating the original word. That way, the reader of translation is able to get similar feelings and thought processes as the reader of the original word or phrase.

**Table 2. Examples of usage of Dynamic Equivalence**

English	Slovak	Czech
Disillusionment charm	Splývacie zaklínadlo	Zastírací kouzlo
High Inquisitor	Vrchný inkvizítor	Vrchní vyšetřovatelka
Ton-Tongue toffee	Jazykoplazé karamelky	Karamela jazyk jako jelito
Chaser	Triafač	Střelec
Omnisculars	Všehľad	Všechnohled
Quick-Quotes Quil	Bleskové brko	Bleskobrč

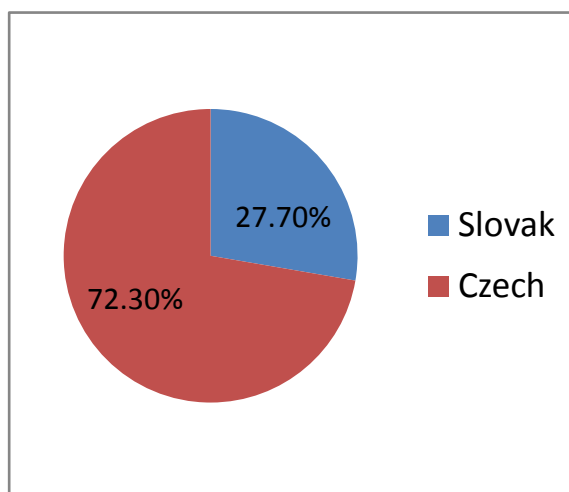
Explanations: First three examples are English-Czech, the three following are English-Slovak

## 2.4 Substitution

This translation method is one of the two that shows the greatest difference regarding its usage by the translations. The other is translation method by leaving the word in original form. Substitution is used by Czech translation with high frequency and it is used mainly for translating the names of characters in the literary works. Another viable usage of this method is when the authoress invented the word entirely so the translation is doing the similar job for the other language.

Translating the names of characters in examined novels is the issue, where the most striking difference occurs between the Czech and Slovak translation. While the Slovak translation almost always keeps the original names, the Czech one often creates entirely new word for the name, mainly based on physical or mental characteristics of the character. This is predominantly due to the fact, that it is the general solution of translation in both of the given languages. While Czech language translators often create new word more audible for Czech listeners and readers, Slovak translators tends to stick with the original words and phrases, at least for the names of characters.

It should also be mentioned, that previously stated translation tendencies should not be taken as an outright rule. There are a few exceptions where the complete opposite happens, for example name of an owl from the novels is *Errol*. In this particular case the Czech translation left the name in English original, *Errol*, while the Slovak one chose Substitution, changing the name of the owl to *Elvíra*.



**Chart 4. Use percentage of Substitution**



In some cases both translations used the technique given above and the result happened not be the same quality. Taken the example of character name *Moaning Myrtle*, the Slovak translation is *Umrnčaná Myrta* and the Czech one is *Ufňukaná Uršula*. They both kept the inside characteristic of character embodied into the name, but the Czech one also kept the Alliteration technique used in original. It is true, that the ability of Czech translator to keep and sometimes even improve, in the eyes of Czech reader, the original alliterations makes the Czech translation rise in quality.

When tasked to translate the new acronyms, both translations chose the method of Substitution. When we take a closer look on *NEWT - Nastily Exhausting Wizarding Tests*, we can see the translation could prove to be rather difficult. While both translations kept the message, the Slovak *MLOK - mimoriadna legálna odborná kategória* does not appear to give out any other message. On the other hand, Czech translation *OVCE - ohavně vyčerpávající čarodějné exameny* carry negative connotation, which adds whole new layout to the translated term.

This brings us to the conclusion in which the Slovak usage of this translation method may appear a bit inferior to the Czech one. Translating using the entirely new word is really demanding process and it begins and ends with the ability of the translator to pay attention to even the small details in original word as well as make the best possible effort to keep literary techniques, used when creating the original word, intact.

**Table 3. Examples of usage of Substitution**

English	Slovak	Czech
Crup	Krup	Hafon
Dervish and Banges	Derviš a Bangeš	Džin v láhvi
Wizengamot	Wizengamot	Starostolec
Errol	Elvíra	Errol
Floo powder	Hop-šup prášok	Letax
Quidditch	Metlobal	Famfrpál

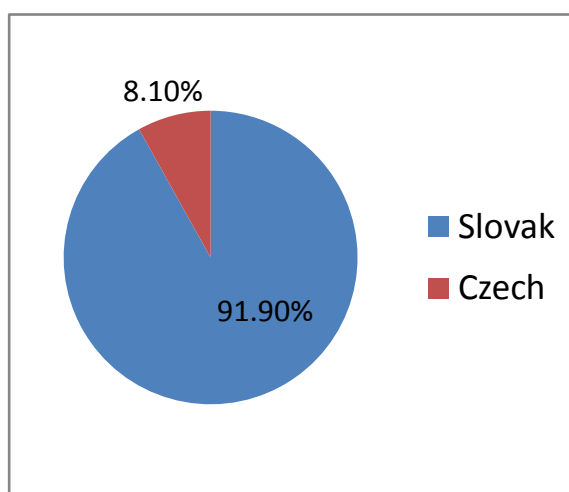
Explanations: First three examples are English-Czech, the three following are English-Slovak

## 2.5 Transcription

There is also a choice of translating some of the terms by simply leaving them in their original form. This method is used in Czech translation very rarely, while the Slovak translation uses it frequently. In the majority of cases it is used with names of characters, which were created by the authoress. Czech translation tries to make the names sound Czech-like and because of that more often uses the previously mentioned method of Substitution. This method is where the examined translations differ the most.

It is good to point out that the Slovak translation uses this method mainly when dealing with the names of persons and chooses to translate the names of pets. For example in the case of frog pet *Trevor*, the Czech translation chose this method and left the name *Trevor*, while Slovak translation is *Gertrúda*. In this case Slovak translation also changes the gender-neutral frog to a clearly female one.

Another case of Slovak translation of not using this method, where it would seem to be appropriate is the name of drill making company, *Grunnings*. The Czech translation again left the name the same - *Grunnings* - while Slovak changed it to *Vrtamex*. The Slovak translation did a great job of embedding the sense of drills into the name itself. It is strange that Slovak uses this method so often, when it is obvious that translation using substitution could be of much higher quality.



**Chart 5. Use percentage of Transcription**

On the other hand, there are also some cases, where the Slovak did not use this method in regards to names and the result were not particularly great. When we look at the example of *Railview Hotel*, mentioned in first novel, the Czech translator chose to not translate the name of hotel and it remained *Railview Hotel*. However, the Slovak translation used the method of Literal Translation and changed the name to *Hotel s výhľadom na koľajnice*. Because it is not common to give the hotels and other buildings long names describing the location of the hotel, which is easily done in English language, this translation sounds at the very least stiff.

Next, there are some terms, that should be translated in order to allow the reader to classify information more easily. The living dead in the original novels are called *Inferi*. While Slovak translation kept the term the same, *Inferi*, Czech one decided to translate it in regards to its meaning and created a term *Neživí*, which allows readers of Czech translation to interpret it more easily.

In the summary of facts about usage of this translation method by the translations it should be mainly taken into account that there is a great difference in approach to the translation of foreign names in both languages. Czech translations tends to create new words based on the named entity characteristics, while Slovak generally leaves the original name, instead of translating it.

**Table 4. Examples of usage of Transcription**

English	Slovak	Czech
Grunnings	Vrtamex	Grunnings
Railview Hotel	Hotel s výhľadom na koľajnice	Railview Hotel
Trevor	Gertrúda	Trevor
Albus Dumbledore	Albus Dumbledore	Albus Brumbál
Durmstrang	Durmstrang	Kruval
Inferi	Inferi	Neživí

Explanations: First three examples are English-Czech, the three following are English-Slovak

### **3. Discussion**

First of all it should be mentioned that while both Slovak and Czech belong into Slavic languages, particularly West Slavic languages, they approach the translation very differently. The main part where they diverge is when dealing with non-equivalent words. Czech translation prefers to use Substitution method, while Slovak mostly uses transcription method.

When we assess the translated words and the methods, it seems the Czech translation is getting more small points than Slovak. The Slovak one is not always coherent and in rare cases could be misleading.

Following on the subject we should look on techniques, which both languages use about equally. In the literal translation the Slovak translation is not always able to translate with adequate connotation and therefore the Czech one is in my opinion better in this regard. As for the dynamic equivalence, the main part which stands out is not the lexical meaning, which both translations do not have problem with. The language styles, such as alliteration, do not survive the translation process in some cases. This problem is present in both translations.

Next we have the techniques, where the languages largely differ, based on their usage of them. Substitution method is used in Czech translation more often than in Slovak. However, in both languages this method leads to satisfying results. The transcription method is used by Slovak translator frequently and this is the part, where the two translation differ the most. It is mostly preferential. While Czech translations, in general, does not like to transcribe the words and uses it rarely, the Slovak translation takes advantage of leaving names and denominations in the original language.

Lastly, the main question, whether the translations were able to catch the minor bits and references in the work and then transfer them accordingly into their language, can be answered only partially. There is not any particularly visible instance, in which there could be confidently said that the translation is wrong. Therefore in this regard I would dare to say that both translations are of good quality.

## **4. Conclusion**

In this thesis, I tried to compare two translations of one work. It was Czech and Slovak translation of Harry Potter books. I have learned that while both languages have numerous similarities, when it comes to the translation, they largely differ in approach to certain problems. While Czech translation tries to find equivalent for nearly every word or phrase, Slovak translation does not hesitate to leave most of the names untranslated.

In my opinion, both translations are of very high quality and they are specifically tailored for users of language they are translating into. While I enjoy everything given Czech-like form in the translation, after some discussions with Slovak friends, I can understand their point of view of leaving some words alone, using transcription method. They have easier time reading the original work, because the important names and headings are simply the same.

In the end I want to say that while writing and studying this part of linguistic and language, the translation, I realised that the making of a good translation is an incredibly difficult and challenging process and I admire people, who can do it as well as the translators, whose works I have studied.

## **5. Summary**

This thesis concentrates on differences between Czech and Slovak translations of Harry Potter works. First, the theory is outlined, concentrating on 4 translation techniques chosen for this work. After that, the theory is applied on translated text and the proper nouns are sorted into 4 categories regarding the translation technique used. Each category is then individually analyzed in regard to both languages. In the end there is discussion on the specific technique usage by both languages and final assessment on the subject.

### **Key words**

Czech

Comparison

Dynamic equivalence

Harry Potter

Language

Literal translation

Slovak

Substitution

Transcription

Translation

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## 9. Annexes

### List of contributing nouns

anglicky	slovensky	česky
Abyssinian Shrivelfigs	Etiópske scvrknuté figy	Etiopské scvrklořky
Acid pops	Kyselinová řumienka	Kyselé bombóny
Agapanty	Agapanthus	Jihoařrické lilie
Albus Dumbledore	Albus Dumbledore	Albus Brumbál
Algernon Rookwood	Augustus Rookwood	Algernon Rookwood
Amortentia	Amortencia	Amorův říp
An excess of Phlegm	Dom plný Flirty	Šiřlavá nákaza
Animagus	Animág	Zvěromág
Anti-dementor	Antidementor	Antimozkomor
Apparating	Premiestňovanie	Přemíst'ování
Araminta Meliflua	Araminta Meliflua	Araminta Medová
Arithmancy	Aritmancia	Věřtění z čísel
Arsenius Jigger	Arsenius Jigger	Arsenius Sropečka
Augury	Veřtec	Věřtec
Auror	Auror	Bystrozor
Bagman Ludo	Bagman Ludo	Ludo Pytloun
Banshee	Víla Banří	Smrtonořka
Barnabas the Barmy	Barnabáš Blázniřvý	Barnabáš Blouzniřvý
Basic Blaze Box	Obyčajiřné ohniřváky	Spáleniřřtě standard
Basilisk	Bazilisk	Baziliřek
Beater	Odrářiřač	Odrářiřeč
Beauxbatoms	Beauxbatoms	Krásnohůlky
Blast-ended skrewt	Tryskochvořtý řkrot	Třaskavý skvořejř
Blibbering Humdinger	Břačiaci bzučiak	Bláboliviřvý sekáč
Bludger	Dorářiřačka	Potlouk
Boggart	Prízrak	Bubák
Boris the Bevlndered	Roderic Rozpačitiřý	Boris Bezradniřý

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Bouncing bulbs	Poskakující cibule	Hopsavé hlízy
Bowtruckle	Stromostrážca	Kůrolez
Bubotubers	Buberózy	Dýmějové hlízy
Budleigh Babberton	Budleigh Babberton	Blábolivý Brod
Bungy the Budgie	Papagájec Bungy	Andulka Adélka
Butterbeer	Ďatelinové pivo	Máslový ležák
Caractacus Burke	Caractacus Burke	Karactacus Burkes
Cleansweep 7	Ometlo 7	Zameták 7
Cockroach Cluster	Švábie hrčky	Hejno švábů
Committee for the disposal of dangerous creatures	Výbor na likvidáciu nebezpečných tvorov	Komise likvidací nebezpečných tvorů
Common Welsh Green	Welšský zelený	Welšský zelený
Cornelius Fudge	Kornelius Fudge	Kornelius Popletal
Cornish pixies	Cornwalský piadimužici	Cornwallští rarachové
Cribbage's Wizarding Crackers	Čarokrekry	Mariášové kouzelnické žabky
Crookshank	Krivolab	Křivonožka
Crouch Barty	Crouch Barty (Bartemius)	Skrk Barty
Crumple-Horned Snorkack	Krčorohý chrapogot	Muchlorohý chropotal
Crup	Krup	Hafon
Daily Prophet	Denný prorok	Denní věštec
Death Eater	Smrt'ožrút	Smrtijed
Decoy detonators	Falošné detonátory	Děsivé dělobuchy
Dedalus Diggle	Dedalus Diggle	Dedalus Kopál
Deflagration Deluxe	Hviezdne horľavky	Požár De luxe
Dementor	Dementor	Mozkomor
Dervish and Banges	Derviš a Bangeš	Džin v láhvi
Diagon Alley	Šikmá ulička	Příčná ulice
Disapparate	Odmiestniť	Přemístit
Disillusionment charm	Splývacie zaklínadlo	Zastírací kouzlo
Dobbin	Pejo	Valach
Dorcas Meadowes	Dorcas Meadowesová	Dorcas Loučková
Double-ended newt	Obojstranný mlok	Dvohlavý salamandr

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Doxy	Černožienka	Běhnice
Dr Filibuster's Fabulous Fireworks	Divotvorné delobuchy doktora Filibustera	Báječné rachejtle doktora Raubíře
Dr. Ubly's Oblivious Unction	Máriaca masť dr. Martina	Bezmyšlenkovitý balzám dr. Boláka
Draught of living death	Nápoj živých mrtvých	Odvar živoucí smrti
Dungeon	Hradná věž	Sklepení
Durmstrang	Durmstrang	Kruval
Eeylops Owl Emporium	Obchod Sovy každého druhu	Velkoprodejna Mžourov
Elfric the Eager	Elfrik Nedočkavý	Elfrik Horlivý
Elphias Doge	Elphias Doge	Elphias Dóže
Emeric Switch	Emeric Switch	Emeric Cvak
Ernie Prang	Ernie Prang	Ernie Bourák
Errol	Elvíra	Errol
Exploding Snap	Rachotiaca sedma	Řachavý Peter
Extendable Ears	Predlžovacie uši	Ultradlouhé uši
Fenrir Greyback	Fenrir Greyback	Fenrir Šedohřbet
Fidelius charm	Kúzlo spoľahlivosti	Fideliovo zaklínadlo
Firebolt	Blesk	Kulový blesk
Fizzing Whizbee	Šumivé bzučalky	Šumivé bzučivky
Flame-loving lizards	Plameňomilné salamandry	Salamandry
Flitwick	Flitwick	Kratiknot
Flobberworm	Červoplaz	Tlustočerv
Floo powder	Hop-šup prášok	Letax
Flourish and Blotts	Čarodejnícka literatúra pre malých a veľkých	Krucánky a kaňoury
Fluffy	Chlpáček	Chloupek
Foe-Glass	Nepriateľ'ohľad	Slídivé kukátko
Gambol and Japes Wizarding Joke Shop	Gambol a Japes - obchod s bláznivými čarodejnickými potřebami	Šprýmy a kratochvíle - prodejna kouzelnických žertovných předmětů
Gerbil	Pieskomil	Exotická ještěrka
Ghoul	Záhrobný duch	Ghúl - perský démon

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Gillywater	Fialková voda	Odvar z chejru
Gillyweed	Žiabrovka	Žaberník
Gladrags Wizardwear	Čaryhandry	Kouzelnické gala oblečení
Goblin	Škriatok	Skřet
Gobstones	Přívadlíky	Tchoříčky
Godric Gryffindor	Richard Chrabromil	Godric Nebelvír
Godric's Hollow	Godricova úžlabina	Godrikův důl
Golden Snitch	Ohnivá strela	Zlatonka
Grawp	Grawp	Dráp
Great Hangleton	Great Hangleton	Velký Visánek
Gregory the Smarmy	Gregor Podlízavý	Gregory Smarmy
Gregory the Smarmy	Gregor Podlízavý	Prokop Podlízavý
Grim	Bes	Smrtonoš
Grindylow	Hlbočník	Děsovec
Grubbly-Plank	Grumplová	Červotočková
Grunnings	Vrtamex	Grunnings
Gryffindor	Chrabromil	Nebelvír
Gubraithian fire	Gubraitský oheň	Gubraithový oheň
Gulping plimpy	Náduvka hltavá	Hltožrout
Gurdyroot	Koreň drncálky	Lichokořen
Helga Hufflepuff	Brigita Bif'omorová	Helga z Mrzimoru
Hellebore	Čemerica	Kýchavice
Hengist of Woodcroft	Hengist z Woodcroftu	Hengist Zálesák
Hermes	Hestia	Hermes
High Inquisitor	Vrchný inkvizítor	Vrchní vyšetřovatelka
Hinkypunk	Svetlonos	Bludníček
Hippogriff Buckbeak	Hipogrif Hrdozobec	Hipogryf Klofan
Hobgoblins	Raraši	Strašáci
Hog's Head	U kančej hlavy	U prasečí hlavy
Hogsmeade	Rokvile	Prasinky
Hogwarts	Rokfort	Bradavice
Homorphus Charm	Zaklínadlo člověkopremeny	Lidotvaré kouzlo

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Honey dukes	Medové labky	Medový ráj
Horace Slughorn	Horace Slughorn	Horacio Křiklan
Horcrux	Horcrux	Viteál
Howler	Vrešťadlo	Hulák
Hufflepuff	Bifl'omor	Mrzimir
Humphrey Belcher	Humphrey Belcher	Humphrey Říhal
Hungarian Horntail	Uhorský chvostorožec	Maďarský trnoocasý
Hurling hex	Čary-šmary	Vrhací kouzlo
Chaser	Triafač	Střelec
Cheering charm	Rozveselující zaklínadlo	Povzbudzovací kouzlo
Chinese Fireball	Čínský ohnivák	Čínský ohniváč
Inferi	Inferi	Neživí
Inpervius	Inpervius	Repellentus
Inquisitorial Squad	Inkviziční čata	Vyšetřovatelský sbor
Instant darkness powder	Prášok okamžitéj tmy	Rychlozatmivací prášek
Invisibility booster	Neviditelný raketový pohon	Přídavný motor pro neviditelné cestování
Janus Thickey	Janus Thickey	Janus Paklíč
Junior minister	Zástupca (ministra)	Služebně mladší ministr
Kacky Snorgle	Krkočoh	Muchlací chrobák
Kappa	Kappa	Tůňodav
Keeper	Strážca	Brankář
Kelpie	Kelpia	Hastrmanec
Kingsley Shacklebolt	Kingsley Shacklebolt	Kingsley Pastorek
Knarl	Knarl	Bodloš
Kneazle	Knézl	Maguár
Knockturn Alley	Zašitá ulička	Obrtlá ulice
Knut	Knut	Svrček
Kreacher	Kreacher	Krátura
Kwikspell	Kúzlokurz	Rychločáry
Lachlan the Lanky	Lachlan Vyziabnutý	Valerián Vyzáblý
Langlock	Lepojazykus	Klihando

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Lav-Lav	Lav-Lav	Levandulánka
Leaky Cauldron	Deravý kotlík	Děravý kotel
Legilimency	Legilimencia	Nitrozpyt
Leprechaun	Leprechaun	Leprikón - ostrovní skřítek
Little Hangleton	Little Hangleton	Malý Visánek
Little Whinging	Nevelké radosti, Malé Neradostnice	Kvikáلكov
Loony	Šaluna, Cvočka	Střelenka
Loser's lurgy	Stratytída	Poušřivé postižení
Luna Lovegood	Luna Lovegoodová	Lenka Láskorádová
Madam Puddifoot	Madam Puddifootová	Madame Pacinková
Mad-Eye Moody	Divooký Moody	Pošuk Moody
Magick moste evile	Mágia prevelice planá	Čáry nejohavnější
Magnolia crescent	Magnóliový oblúk	Magnoliova ulice
Marauder's map	Záškodnicka mapa	Pobertův plánek
Mediwizard	Čaromedik	Lékouzelník
Mega-Mutilation	Meganičenie	Megamrzačení
Metamorphmagus	Metamorfmág	Metamorformág
Metamorph-medals	Metamorfické medaily	Přepodobňovací přívěsky
Miranda Goshawk	Miranda Goshawk	Miranda Jestřábová
Moaning Myrtle	Umrňaná Myrta	Ufňukaná Uršula
Mollywobbles	Kačička Molly	Mollinko šmudlinko
Monster	Beštia	Zlotvor
Moony	Námesačník	Náměsíčník
Moste Potente Potions	Extra efektívne elixíry	Lektváry nejmocnější
Mrs Skower's All-Purpose Magical Mess Remover	Zázračný univerzálny všečistiaci prostriedok	Univerzálny čistě kouzelných nečistot
Mudblood	Humusák	Mudlovský šmejď
Muffliato	Muffliato	Sevelissimo
Muggle	Mukel	Mudla
Murtlap	Murtlap	Hrboun
Nargles	Nargly	Škrkny
NEWT - Nastily Exhausting	MLOK - mimoriadna legálna	OVCE - ohavně vyčerpávající

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Wizarding Tests	odborná kategória	čarodějné exameny
Niffler	Ňucháč	Hrabák
Nogtails	Hrubochvosty	Drсноchvosty
Norwegian Ridgeback	Nórsky ostnáč	Norský ostrohřbetý
Occlumency	Oklumencia	Nitrobrana
Octavius Pepper	Octavius Pepper	Oktavius Pepřec
Omnisculars	Vřehřad	Vřechnohled
Ottery St. Catchpole	Vydrř Svätý Dráb	Vydrník Svätého Drába
OWL - Ordinary Wizarding Level	VČŮ - vynikajúca čarodejnřcka úroveň	NKŮ - náležřtá kouzelnřcká úroveň
Padfoot	Tichořlap	Tichořlápek
Patented daydream charms	Patentované sny na deň	Patentované kouzelné vzduřné zámky
Patronus	Patronus	Patron
Peeves	Zloduch	Protiva
Pensieve	Mysřomisa	Mysřánka
Peskipiksi Pesternomi	Piadimuři žumipiadř	Pestiraran Pesternomi
Phlegm	Flirta	řiřla
Phyllida Spore	Phyllida Spore	Phyllida Výtrusová
Pig	Kvík	Pařík
Pigwidgeon	Kuvičok vrabčř	Papuřík
PlayStation	PlayStation	Herna
Polyjuice Potion	Odvar všehodžřsu	Mnoholičný lektvar
Porlock	řtetináč	Huňáč
Portkey	Přenášadlo	Přenášedlo
Potty	Potty	Potrhlřk
Privet Drive	Privätna ulica	Zobř ulice
Probity probe	Sondážny snímač	Sonda solidnosti
Prongs	Paroháč	Dvanáčterák
Proudfoot	Proudfoot	Hrdonořka
Puddlemere United	Magochester United	Puddlemerřtř spojenci
Puffapod	BŮrlivé struky	Tlustolusk



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Puffskein	Chumáčik	Kluběnka
Purge & Dowse Ltd	Purge a Dowse, s.r.o.	Berka a Máčel, s.r.o.
Pygmy puff	Pygmejský chumkáč	Trpaslenka
Quaffle	Prehadzovačka	Camrál
Quibbler	Sršeň	Jinotaj
Quick-Quotes Quil	Bleskové brko	Bleskobrk
Quidditch	Metlobal	Famfrpál
Railview Hotel	Hotel s výhľadom na koľajnice	Railview Hotel
Ravenclaw	Bystrohlav	Havraspár
Red Cap	červený pikulík	karkulinka
Remembrall	Nezabudal	Pamatováček
Ripper	Rozparovač	Raťafák
Rita Skeeter	Rita Skeeter	Rita Holoubková
Rotfang conspiracy	Sprisahanie hnileho zuba	Rotfangové spiknutí
Rowena Ravenclaw	Brunhilda Bystrohlavová	Rowena z Havraspáru
Rufus Scrimgeour	Rufus Scrimgeour	Rufus Brousek
Saucy tricks for tricky sorts	Prefíkané triky pre prefíkaných	Fajn finty pro fikané frajery
Scabbers	Prašivec	Prašivka
Scourgify	Odstrániť	Pulírexo
Screechsnap	Škriekajúce cvakáče	Škrípoklapky
Scrivenshaft's	Scriptusova predajňa	Písařské brky všeho druhu
Secrecy sensor	Snímač tajomstiev	Čidlo tajností
Seeker	Stíhač	Chytač
Shooting star	Svištiaca hviezda	Meteor
Shrieking shack	Škriekajúca búda	Chroptící chýše
Sickle	Sikel	Srpec
Skele-Gro	Kostrorast, Kost'orast	Kostirost
Skiving Snackboxes	Ulievacie maškrtky	záškolácke zákusky
Slytherin	Slizolín	Zmijozel
Snargaluff	Klepcodrap	Škrtidub
Sneakoscope	Špiónoskop	Lotroskop
Snivelus	Ufňukanec	Srabus

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Snuffles	Šmrkáč	Čmuchal
Sopophorous bean	Sofoforózna fazuľka	Fazolka dřímalčky
Spattergroit	Okyckanica	Kropenatka
Spectrespecs	Prízrakohľad	Strašibrýle
Spellman's syllabary	Spellmanova slabičná aeceda	Základné zaklínačské znaky
SPEW - Stands for the Society for the Promotion of Elfish Welfare	SOPLOŠ - spoločenstvo pre ochranu práv a legálne oslobodenie škriatkov	SPOŽÚS - spoločnosť pro podporu občanské a životní úrovně skřítků
Spinner's End	Pradiarska ulička	Tkalcovská ulice
Sprout	Sproutová	Prýtová
SPUG - Society for the protection of Ugly Goblins	SMRĎOCH - spoločnosť mrzkých raráškov pre ich ďalšiu ochranu	SOOS - společnost na ochranu ošklivých skřetů
Squib	Šmukel	Moták
Stan Shunpike	Stan Shunpike	Stan Silnička
Stink Pellets	Smradľavé guľky	Smradlavé kuličky
Stoatshead Hill	Lasičia hlava (vrch)	Kolčavi hůrka
Sturgis Podmore	Sturgis Podmore	Sturgis Tobolka
Swedish Short-Snout	Švédsky tuponosý	Švédsky krátkonosý
Tanged frisbee	Ozubený lietajúci tanier	Hryzavé házedlo
The Hanged Man	U Obesenca	U Oběšence
The Knight bus	Rytiersky autobus	Záchranný autobus
The lightning-struck tower	Veža zasiahnutá bleskom	Věž v bouři
The monster book of monsters	Príšerná kniha príšer	Obludné obludárium
The other minister	Ten druhý minister	Extra ministr
The secret Riddle	Skrytý Riddle	Riddleovy tajnosti
The Slug club	Slugyh klub	Křikův klub
Three Broomstick	Tri metly	Tři košťata
Time-turner	Časovrat	Obraceč času
Tom Marvolo Riddle	Tom Marvoloso Riddle	Tom Rojvol Raddle
Ton-Tongue toffee	Jazykoplazé karamelky	Karamela jazyk jako jelito
Toothflossing Stringmints	Zubné mentolky	Zubočističi vláknopastilky
Trevor	Gertrúda	Trevor
Triwizard Tournament	Trojčarodejnicky turnaj	Turnaj tří kouzelnických škol

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Twilfitt and Tattings	Twilfitt a Tatting	U Keprníka a Frivolitky
Umbugular Slashkilter	Umbugulární sekač	Krveděsný rozparovač
Unfogivable Courses	Neodpustitelné klatby	Kletby, které se nepromíjejí
Unspeakables	Nedotknutelní	Odbor záhad
Urg the Unclean	Simon Slintavý	Šour Špinavec
Urquhart Rackharrow	Urquhart Rackharrow	Krutoslav Poskřípec
Vanishing cabinet	Skrinka zmiznutia	Rozplývací skříň
Venomous Tentacula	Venemous Tentacula	Úponice jedovatá
Venomous Tentacula	Upínavec jedovatý	Úponice jedovatá
Weasley wizard wheezes	Weasleyovské výmysly a vynálezy	Kratochvilné kouzelnické kejkle
Wendelin the Weird	Vendelína čudesná	Vendelína Výstřednice
Wheezy	Čarík	Funík
Whomping willow	Zúrivá vřba	Vřba mlátička
Wilbert Slinkhard	Wilbert Slinkhard	Wilbert Šmíral
Wilkie Twycross	Wilkie Twycross	Wilkie Křížek
Willfred the Wistful	Willfred the Wistful	Zachariáš Zadumaný
Willy Widdershins	Willy Widdershins	Záviš Zpátečník
Wisteria Walk	Wistériová alej	Šeříkové nároží
Witherwings	Suchoperutník	Křídlošip
Wizengamot	Wizengamot	Starostolec
Won-Won	Won-Won	Lonánek
Woodlice	Přlovky	Stínky
Wormtail	Červochvost	Červíček
Wrackspurt	Skazostrek	Strachopud
Zonko	Zonko	Taškář

## ANOTACE

<b>Jméno a příjmení:</b>	Martin Gurník
<b>Katedra:</b>	Anglický jazyk
<b>Vedoucí práce:</b>	Mgr. Jana Kořínková, Ph.D.
<b>Rok obhajoby:</b>	2014

<b>Název práce:</b>	Rozdíly v českém a slovenském překladu Harryho Pottera vzhledem k vlastním jménům
<b>Název v angličtině:</b>	Differences in Czech and Slovak translation of Harry Potter according to the proper nouns
<b>Anotace práce:</b>	Český a Slovenský překlad Harryho Pottera jsou porovnány v závislosti na čtyřech vybraných překládacích technikách a následně je zhodnocena kvalita a četnost využití jednotlivých překladatelských technik
<b>Klíčová slova:</b>	Český, Doslovný překlad, Funkční ekvivalence, Harry Potter, Jazyk, Překlad, Porovnání, Slovenský, Substitute, Transkripce
<b>Anotace v angličtině:</b>	Czech and Slovak translation of Harry Potter is compared in regard of four chosen translation methods and then there is evaluation of quality and frequency of usage of each method
<b>Klíčová slova v angličtině:</b>	Czech, Comparison, Dynamic equivalence, Harry Potter, Language, Literal translation, Slovak, Substitution, Transcription, Translation
<b>Přílohy vázané v práci:</b>	Seznam vlastních jmen podílejících se do práce a jejích součástí
<b>Rozsah práce:</b>	25 stran (31 532 znaků)
<b>Jazyk práce:</b>	Anglický jazyk