Univerzita Hradec Králové

Pedagogická fakulta

Katedra anglického jazyka a literatury

Problematika překladu místních názvů v dílech Harry Potter a Pán Prstenů

diplomová práce

Autor:	Kateřina Brůnová
Studijní program:	M 7503 Učitelství pro základní školy
Studijní obor:	Učitelství pro 2. stupeň ZŠ – anglický jazyk a literatura
	Učitelství pro 2. stupeň ZŠ – matematika
Vedoucí práce:	Mgr. Jan Suk, Ph.D.
Oponent práce:	Mgr. Helena Polehlová, Ph.D.

Hradec Králové   2021

University of Hradec Králové

Faculty of Education

Department of English Language and Literature

Translation Issues of Location Names in Harry Potter and Lord of the Rings

Diploma thesis

Author:	Kateřina Brůnová
Study programme:	M 7503 Učitelství pro základní školy
Study specialization:	Učitelství pro 2. stupeň ZŠ – anglický jazyk a literatura
	Učitelství pro 2. stupeň ZŠ – matematika
Supervisor:	Mgr. Jan Suk, Ph.D.
Opponent:	Mgr. Helena Polehlová, Ph.D.

Zadání diplomové práce

Autor: **Kateřina Brůnová**

Studium: P16P0343

Studijní program: M7503 Učitelství pro základní školy

Studijní obor: Učitelství pro 2. stupeň ZŠ - matematika, Učitelství pro 2. stupeň ZŠ - anglický jazyk

Název diplomové práce: **Problematika překladu místních názvů v dílech Harry Potter a Pán Prstenů**

Název diplomové práce AJ: Translation Issues of Location Names in Harry Potter and Lord of the Rings

Cíl, metody, literatura, předpoklady:

Předkládaná diplomová práce mapuje český překlad názvů míst z knih o Harry Potterovi od J. K. Rowlingové a z trilogie Pán Prstenů a knihy Hobit od J. R. R. Tolkiena. Práce dále ukazuje, jakým způsobem byla jednotlivá slova, která jsou z velké části novotvary, převedena do českého jazyka, a poukazuje na jednotlivé detaily, které by českému čtenáři zůstaly skryty v případě použití originálu. Rovněž mezi sebou překlad obou děl porovnává z hlediska přesnosti a zachování významu. Dále se věnuje názvům, které byly ponechány v původním tvaru, a navrhuje vhodné české ekvivalenty těchto slov.

BASSNETT, Susan. *Translation studies*. London: Methuen, 1980. ISBN 0-416-72870-7.

LEVÝ, Jiří. *Umění překladu*. 3. rozš. upr. vyd. Praha: Ivo Železný, 1998. 386 s. ISBN 80-237-3539-X.

ROWLING, J K. *Harry Potter a Kámen mudrců*. 1. vyd. Praha: Albatros, 2008. 284 s. ISBN 978-80-00-02215-4.

ROWLING, J K. *Harry Potter a Tajemná komnata*. 1. vyd. Praha: Albatros, 2008. 286 s. ISBN 978-80-00-02216-1.

ROWLING, J K. *Harry Potter a vězeň z Azkabanu*. 1. vyd. Praha: Albatros, 2008. 383 s. ISBN 978-80-00-02217-8.

ROWLING, J K. *Harry Potter a Ohnivý pohár*. 1. vyd. Praha: Albatros, 2008. 570 s. ISBN 978-80-00-02218-5.

TOLKIEN, J R R (John Ronald Reuel). *Hobit, aneb, Cesta tam a zase zpátky*. vyd.5., v Argu první. Praha: Argo, 2005. 256 s. ISBN 80-7203-722-6.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů. 1, Společenstvo prstenu*. 1. vyd. Praha: Mladá fronta, 1990. 379 s. ISBN 80-204-0105-9.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů II. Dvě věže. 2*. 3. vyd. Praha: Mladá fronta, 2002. 294 s. ISBN 80-204-0935-1.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů III. Návrat krále. 3*. 3. vyd. Praha: Mladá fronta, 2002. 386 s. ISBN 80-204-0965-3.

VENUTI, Lawrence. *The Translation studies reader*. New York: Routledge, 2000. ISBN 041518746X.

Garantující pracoviště: Katedra anglického jazyka a literatury, Pedagogická fakulta

Vedoucí práce: Mgr. Jan Suk, Ph.D.

Oponent: Mgr. Helena Polehlová, Ph.D.

Datum zadání závěrečné práce: 5.12.2018

Prohlášení

Prohlašuji, že jsem diplomovou práci Problematika překladu místních názvů v dílech Harry Potter a Pán Prstenů vypracovala pod vedením vedoucího závěrečné práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne 30.5.2021   …………………………….

Kateřina Brůnová

Poděkování

Chtěla bych poděkovat Mgr. Janu Sukovi, Ph.D., vedoucímu mé diplomové práce, za odborné vedení, za pomoc a rady při zpracování této práce.

Anotace

Tato diplomová práce mapuje český překlad názvů míst z knih o *Harrym Potterovi* od J. K. Rowlingové a z trilogie *Pán Prstenů* a knihy *Hobit* od J. R. R. Tolkiena. Ukazuje, jakým způsobem byla jednotlivá slova, která jsou z velké části novotvary, převedena do českého jazyka a poukazuje na jednotlivé detaily, které by českému čtenáři zůstaly skryty v případě použití originálu. Rovněž mezi sebou překlad obou děl porovnává z hlediska přesnosti a zachování významu. Dále se věnuje názvům, které byly ponechány v původním tvaru a hledá vhodné české ekvivalenty těchto slov.

Abstrakt v českém jazyce

Tato diplomová práce se zabývá analýzou překladu místních názvů v celosvětově populárních dílech fantasy, konkrétně v sedmidílné sérii *Harry Potter* od J. K. Rowlingové a v knihách *Pán Prstenů* a *Hobit* od J. R. R. Tolkiena. Vybrány pro analýzu byly právě tyto knihy díky jejich popularitě a tomu, že vzhledem k mnohým podobnostem bývají tyto knihy často porovnávány z různých hledisek.

První část práce se zabývá teorií z oblasti překladu, definují se zde různé metodologie a přístupy k hledání ekvivalentu v cílovém jazyce. Speciální zaměření je pak již konkrétně na překlad prózy a neologismů. Samostatná podkapitola také řeší překlad vlastních jmen v literárních dílech a fakt, že pro lepší porozumění je alespoň v dětských knihách překládání jmen s určitým významem důležité.

Další dvě kapitoly se zabývají samotnými díly a analýzou překladu. Vybraná slova jsou rozdělena do různých kategorií. Místní názvy z *Harryho Pottera* mají čtyři kategorie – vzdělávací instituce; obchody a hospody; města, ulice a obydlí; a ostatní. Slova z *Pána Prstenů* a *Hobita* jsou rozdělena pouze do tří kategorií a to obydlí, hostince a hospody, a zeměpisné názvy. U těchto slov je zdůvodňováno, jak daný překlad pravděpodobně vznikl.

Na konec je zařazeno porovnání obou překladů. Značný rozdíl je už v počtu místních názvů v překladu. Vzhledem k tomu, že *Pán Prstenů* a *Hobit* jsou zasazeny do fiktivního světa Středozemě a děj v obou knihách popisuje určitou výpravu, je logické, že právě tyto knihy obsahují značné množství fiktivních zeměpisných názvů hor, jezer, měst či řek. Velká část těchto názvů vyloženě vyžaduje doslovný překlad jako Šedé Hory (=Grey Mountains), Černá země (=Black Land), Modré hory (=Blue Mountains), Mlžné hory (=Misty Mountains) nebo Dlouhé jezero (=Long Lake). U těchto názvů by byl jakýkoli kreativní překlad zbytečný a především nežádoucí, neboť by se jednalo o neopodstatněné upravování autorova díla. Doslovné překlady se dají nalézt samozřejmě i v *Harrym Potterovi,* jako například obchod Kouzelný zvěřinec (=Magical Menagerie) nebo Zapovězený les (=Forbidden Forest), ale nejsou tak časté.

Na rozdíl od *Pána Prstenů* je *Harry Potter* zasazen do skutečného světa doplněného o paralelní svět kouzelníků. Díky tomu je většina zeměpisných názvů zmíněných v knihách známá, a tudíž nezařazená do této analýzy. Jsou to názvy jako Londýn, Anglie, Bulharsko, či Irsko. Všechny tato slova mají svůj daný český ekvivalent, tudíž se

překladatel nemusel rozhodovat, jak s daným slovem naložit, na rozdíl od zcela fiktivního světa *Pána Prstenů*. Ne všechna zeměpisná či jiná jména ze Středozemě ale byla tak snadno přeložitelná jako výše zmíněné. Tolkien ve svých knihách vytvářel zcela nové jazyky, kterými poté pojmenovával konkrétní místa v knize. Názvy psané jazyky elfů jako Quenijština, Sindarština nebo jazyk trpaslíků Khuzdûl zůstávaly nepřeložené, a tak se v české verzi vyskytují názvy jako Gondor, Rohan, Anduin nebo Belfalas. Transkripce těchto slov byla převážně totožná s originálem a výjimečně došlo k lehké změně hlásek jako např. Morie v originále Moria. Díky použití těchto umělých jazyků se taky často stávalo, že jedno místo má více různých názvů. Již zmíněná Morie je například také známá jako Khazad-dûm, název, který byl také pouze traskribován, jako kreativně přeložená Trpasluj (=Dwarrowdelf) a doslova přeložená Černá jáma (=Black Pit), nebo Černá propast (=Black Chasm). Slova v těchto umělých jazycích se překladatelé rozhodli nepřekládat, ale pouze přepisovat, čímž se zachovává jistá autenticita autorova díla.

Transkripce byla použita u některých slov i v *Harrym Potterovi*. Úplně beze změny byly nechány například názvy vězení jako Azkaban nebo Numergard. Drobná změna proběhla při překladu názvu vesnice Godrikův důl (=Godric's Hollow), kde c z originálu bylo zaměněno za českému jazyku lépe odpovídající k. Ačkoliv druhá část názvu nebyla přeložena úplně doslovně, je Godrikovo jméno v tomto pojmenování ta podstatná část, a proto také bylo zařazeno mezi názvy v původním tvaru.

Knihy o *Harrym Potterovi* obecně obsahují velké množství neologismů a místní názvy nejsou výjimkou. Mnoho jmen která J. K. Rowlingová vytvořila obsahují více či méně skryté slovní hříčky či narážky. Konkrétně například jména některých obchodů odkazují na to, co se tam prodává, aniž by to bylo přímo řečeno v daném názvu. V originále jsou ty obchody jako Twilfitt and Tatting's a Flourish and Blotts. Twilfitt and Tatting's bylo přeložena jako U Keprníka a Frivolitky, název zde v obou případech odkazuje na konkrétní druh látky a krajky. Překlad knihkupectví Flourish and Blotts byl ovšem poněkud nešťastně zvolen jako Krucánky a Kaňoury a spíše ve čtenáři evokuje spojitost s prasetem (kanec, lidově známý jako kaňour a zakroucený ocásek) spíše než zdobné písmo a kaňky. Právě toto je jeden z případů, kde analýza obsahuje i vhodnější alternativu zvoleného překladu, a to Kurzívy a Kaňky.

Množství různých slovních hříček nebylo v překladu vůbec zachováno, neboť vytvořit vhodný překlad a zároveň zachovat danou, nebo alespoň podobnou, hříčku není vždy

jednoduché, někdy se to zdá dokonce nemožné. Diagon Alley (=Příčná ulice) a Knockturn Alley (=Obrtlá ulice), které při přečtení nahlas tvoří v originále slova diagonally (=diagonálně) a nocturnally (=noční), by bylo velmi obtížné přeložit tak, aby vznikl podobný efekt. Stejně tak Grimmauld Place, přeložené jako Grimmauldovo náměstí, je v originále hříčka grim old place (=staré pochmurné místo). Tady překladatel zvolil možnost zachovat Grimmauld pouze jako osobní jméno, druhá varianta by byla zachovat popis staré chmurné místo jako například navrhované Starochmurné náměstí. V této variantě ale není zase patrné žádné osobní jméno a popis není tolik skrytý jako v originále.

Pán Prstenů a *Hobit* takovéto slovní hříčky neobsahuje. Tolkien spíše pracuje s různými jazyky a jejich variantami. Například hodně používal starou angličtinu – Skalbal, v originále Carrock, což je slovo složené z anglického slova rock (=kámen) a staroanglického carr, které znamená také kámen. Toto zároveň ilustruje další jev, který se v Tolkienově díle vyskytuje, a to že název obsahuje stejný význam v různých formách.

Procentuální porovnání následně ukázalo, že *Harry Potter* skutečně obsahuje více kreativních překladů, téměř 50 % slov, zatímco *Pán Prstenů* a *Hobit* pouze 30 % slov. Transkripce slov byla v *Harrym Potterovi* u přibližně 20 % případů a u *Pána Prstenů/Hobita* u pouhých 12 %. Co se ale týká *Pána Prstenů* a *Hobita*, je nutné zmínit, že nebyly v porovnání zahrnuty všechny názvy v umělých jazycích, převážně ty, které měly jinou přeložitelnou alternativu. Doslovný překlad se pak u *Pána Prstenů*/*Hobita* týkal více než 50 % slov a u *Harryho Pottera* to bylo něco přes 30 %.

Vzhledem k neutuchající popularitě těchto děl je podrobné analyzování různých jejich aspektů pochopitelné. Tato diplomová práce sice není první prací zaměřenou na tématiku jejich překladu, ale přidává do souboru získaných poznatků konkrétní informace právě o překladech zaměřených na místní názvy a porovnání těchto překladů v rámci obou literárních fenoménů a může sloužit jako zdroj pro další hlubší zkoumání.

Annotation

BRŮNOVÁ, Kateřina. *Translation Issues of Location Names in Harry Potter and Lord of the Rings*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2020. 67 pp. Diploma Thesis.

This diploma thesis is focused on the Czech translation of the names of locations in the *Harry Potter* books by J. K. Rowling and *The Lord of the Rings* trilogy and *The Hobbit* by J. R. R. Tolkien. It examines the way each of these names, which are mostly neologisms, was translated into the Czech language and it shows the details that would stay hidden from the Czech reader in case of using the original worlds. There is also a comparison of both translations in terms of accuracy and maintaining the meaning. Next, it deals with the names which were not translated, and it looks for suitable equivalents of those words.

Keywords: translation, Harry Potter, The Lord of the Rings, The Hobbit, location names

Table of contents

Introduction

Fantasy is a literary genre which is very popular especially since Tolkien's works were first published. Later, when *Harry Potter* was published it shortly became an international phenomenon. Different types of lists of bestselling or most popular books show *Harry Potter* and *The Lord of the Rings* somewhere at the top rankings. Not only are those books popular as leisure reading between readers of different age groups, but it is also becoming a common practice that both works are included in schools' curricula. Nowadays, in the Czech Republic, they are accepted as a part of a reading list for the final exam at some schools.

Both series have a huge fan base, and all those readers realise that there is a certain connection and similarity between both works which naturally leads to a lot of comparisons. They are both famous fantasy books with one chosen hero and a group of friends on a quest to save the world from the dark lord.

This thesis deals with translation analysis of *Harry Potter* heptalogy, *The Lord of the Rings* trilogy and *The Hobbit*, a prequel of *The Lord of the Rings*, and with a comparison of those translations. Thanks to the popularity of both works, there already exist different thesis with similar topic of translation and that is why the topic of this thesis is narrowed to the names of locations mentioned in the books. The theoretical part covers basic information about both phenomena and their authors as well as the methodology and the process of translation. The practical part contains an analysis of individual names of locations – tracing how the translation was probably created, whether there are other possibilities of how to translate this word and efforts to translate names that were kept in the original form. There is also included a comparison of both translations in terms of methods, creativity, and the ratio of translated names to the ones left in the original form. Overall Tolkien's works contain significantly more vocabulary connected with locations since it is set in an all-fantasy land whereas Harry Potter is set in the real world with some magical elements. This means that the comparison will be expressed as a percentage. The hypothesis is that the analysis will show that *Harry Potter* contains more creatively modified translations than *The Lord of the* Rings which contains a large number of simple geographical terms.

The text will start with the theoretical part, namely with the definition of translation and its brief history.

1 Translation

According to Oxford Learner's dictionary (2021) translation is "the process of changing something that is written or spoken into another language". It is a way that helps people to understand texts and speeches which are not in their mother tongue. Different cultures and traditions can merge and spread all over the world.

When talking about translation there are distinguished the source language and the target language. The source language is the language of the original text that is being translated and the target language is the one into which is the translation executed (Osman, 2017).

Translating has a long history as the first evidence of translating comes from the year 3000 BC. In the Middle Ages, when the Bible was translated to Latin, translation got more appreciation. The need for translation increased when the usage of Latin as the lingua franca started to fade and individual national languages grew. Another reason was the expansion of literary fiction. Throughout years opinions appeared saying that with translation the work is losing its value and beauty and every translation is predestined to a failure. They believed that different languages reflect reality in different ways and therefore a translation can be only a pragmatic approximation of the original utterance. However, language does not create reality, it is only a simple mediator. Objective reality is the same for everyone and that is why every utterance must have its equivalent in different languages. This means that a translation is feasible. A language is perceived as a system of signs used for expressing and transferring information. The basic scheme of communication is source – message – receiver. There is a need for another element in the communication chain when the source and the receiver both speak different languages. An element that renders the message for the receiver. The message must have the same meaning as in the original utterance. There were two philosophies concerning translation. Pessimistic conviction about the impossibility of translation in the true sense of the word meant that the translated utterance simply cannot have the same meaning as the original utterance. On the other hand, an optimistic philosophy concerning translation meant confidence that the translation is possible because language is only the carrier of information about an extra-linguistic reality. The content of an utterance can be therefore expressed with linguistic devices of another language. Language differences are not an obstacle because the role of a translation is to reciprocate the function of the original message, not its structural components. The translator is using linguistic devices of

the target language which have the same function as the linguistic devices of the source language (Vilikovský, 2002).

A good translation requires dual control from the translator. That means he has to understand what he translates and produces at the same time. The translator undoubtedly needs to know both the language from which he translates as well as the one into which he translates. Apart from that he also must command the so-called 'shadowy tongue' which combines both languages and allows fluent passing between both languages (Belloc, 1931).

1.1   Methodology

Levý (2012) in his book distinguishes the linguistic methodology and the literary methodology of translation. The linguistic methodology focuses primarily on what both languages have or have not in common. He mentions two different approaches by Catford – restricted and total translation. The restricted translation is limited to a single linguistic level (e.g., phonological translation) and the total translation is not restricted to a single level, creating functional shifts between languages. Another division that is part of linguistic methodology is Jacobson's three types of translation:

> 1) Intralingual translation, or rewording (an interpretation of verbal signs by means of other signs in the same language).

> 2) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language).

> 3) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign system) (Bassnett, 1980).

The literary methodology is based on two elements. Comparative historical poetics is crucial for translation analysis and the analysis of the translator's contribution, his individuality and personal style. A relation between a translation and the original text can be on either side of a spectrum – using the same words as in the original text vs. presenting the ideas of the original text, reflecting the style of the original vs. showing the style of the translator etc. (Levý, 2012).

There is also another type of division – translation of instruction and literary translation. The translation of instruction focuses only on transferring facts from one language to another. The translator is literal and precisely rewrites the information from the original

text. An example of translation of instruction is a textbook. The literary translation is for example a novel, a poem, or a story. It covers not only a precise translation but also adds something more to it. It adds something indefinable that gives the translation a certain depth and colour (Belloc, 1931).

Newmark (1981) also mentions two methods. Communicative translation tries to maintain the effect the work has on the reader of the original for the reader of the translation. Not only the language is translated but also the source culture should be transferred into the target culture. It is simpler, cleaner, more conventional. Communicative translation tends to use more generic terms, under-translation. Semantic translation means that the translated text should have the exact contextual meaning as the original. Unlike the communicative translation, the semantic translation remains within the source culture and it tends to over-translate, using more specific terms than the original. Translation does not have to be either communicative or semantic. Sometimes part of the text is to be translated communicatively and part semantically.

Vinay and Darbelnet (Venuti, 2000) differ the direct translation and the oblique translation. The direct translation is literal and does not involve any special stylistic procedures. The oblique translation is used when the literal translation cannot be used – when it has different or no meaning in the target language, when it is structurally impossible, etc.

1.2   Translating prose

By Merriam-Webster dictionary prose is defined as "a literary medium distinguished from poetry especially by its greater irregularity and variety of rhythm and its closer correspondence to the patterns of everyday speech."

Translating prose is logically different from translating poetry. When translating a poem, the translator must not only preserve meaning, but also the poetic elements, metre, or rhymes. However, Bassnett (1980) disagrees with the generally accepted idea that translating a novel is easier than translating a poem. As it was already mentioned above that, the translator must give certain depth not only to a poem but also to a novel or a story.

Hartono (2009) talks about problems connected with translating a novel. There are often used devices of figurative language which are difficult to translate. Metaphors have complex contextual meanings and a translator needs to have great skills to find the right

equivalent in the target language. The idiomatic expression also cannot be generally translated word-for-word. An English idiom *it's raining cats and dogs* would make no sense to a Czech reader if it was translated word-for-word. In novels can also be found similes, personification and other tropes and the translator job is to find a translation that will have the same effect in the target language as has the original in the source language.

There exist six rules for translating prose according to Hilaire Belloc (1931):

1. Instead of translating sentence by sentence translators should rather transfer the text into another language section by section or paragraph by paragraph. They should focus on the whole sense of the utterance. This rule also warns against relying solely upon a dictionary. Of course, it can be necessary to verify the meaning of a word but sometimes translators should follow their instincts because their experience is enough.

2. The second rule is about translating text idiom by idiom. A literal translation of idioms might seem strange or it would even did not make any sense in the target language. Belloc shows this in the following examples: Greek exclamation *By the Dog!* should be translated as more common *By God!* or that a sentence without a verb is native to French idiom but it is unusual in English.

3. The translator must translate intention by intention. One phrase may have a different level of emphasis in each language therefore literal translation might give a false impression to the reader. Sometimes it is necessary to add words that are not in the original phrase in order to make it sound natural in the target language.

4. When translating prose, the translator must watch out for so-called false friends – words that sound similar in both languages but have a different meaning, e.g., French *demander* (= to ask) might be confused with English word *demand*. With this rule are also connected words which now have a different meaning than in the past and the latter meaning could be confused with the early meaning of the word.

5. The translator should not be afraid to alter the form to preserve the sense of the original. Belloc says "…we should say to ourselves, not 'How shall I make this foreigner talk English?', but 'What would an Englishman have said to express this same?' That is translation. That is the very essence of the art: the resurrection of an alien thing in a native body; not the dressing of it up in native clothes but the giving to it of native flesh and blood."

6. The last Belloc's rule is that if the result ought to be a sincere translation, then the translator must not embellish the work. They have to resist the temptation of making it, in their own eyes, better than the original.

1.3   Process of translation

According to Fišer (2009), there are three important components of the process of translation. The most important part of the process is for whom the translation is, who is expected to be the reader of the text and in which situation. The second component is the translator, and the third part is the translation itself. It is expected that all information from the original text is also present in the translation. Or more specifically that most of the information in the translation can be found in the original text.

Levý (2012) says that translation is a form of communication because the translator transfers the message from the author to the reader through the translation. Original work is a subjective reflection of objective reality. Historical facts can be altered depending on the author's contemporary world view or political beliefs. This can be apparent for example in Shakespeare's Hamlet where the 12th-century Danish court mirrors the16th-century Elizabethan court. That is why the objective reality and reality of the artwork must be distinguished. However, the translator should focus on the author's interpretation of reality even if it is not factually correct. The text undergoes a concretisation by the translator and later another concretisation by the reader. Those are the three phases of translation origin.

There are few conditions that should be met according to Belloc (1931). First is that a translation should be into the translator's mother tongue. The second one is fairly obvious, and it is that the translator needs to master the translated language. It is true however that even if the translator knows the foreign language well still the translation may end up bad. That is what happens in the case when the translator is not a good writer in his own language. The last condition is about emancipation from the restriction of space and form. If the translation is to be a good one it often must be longer than the original text. Some phrases or words cannot be easily translated by phrases of words of the same length, sometimes the translator must use more words to depict the exact meaning of the original.

Levý (2012) also mentions three conditions needed for translation. The first two are that the translator needs to know both the target language as the language of the original work.

Which means they are quite similar to Belloc's. The third one on the other hand covers knowledge of historical and local facts, information about the author or technical terms of certain fields of activity. Basically, it says that the translator needs to understand the content of the original work. He also mentions that sometimes there is also a fourth rule connected with fiction writing and which says that the translation must appear like a work of art.

There are described seven techniques for translating words which do not have equivalent in the target language by Knittlová (1995). Transcription is using the original term in the target language with some or no alternation according to the typical language practice in the target language. Calque is a literal word-for-word translation which creates a new lexeme in the target language, e.g., translating Via Lactea from Latin to English as Milky Way. Substitution of one word with its equivalent, e.g., a noun with a personal pronoun. Transposition means necessary grammatical changes. Modulation is a change of perspective in order to get a meaningful translation. Equivalence can be used with emotive words like reformulating an English phrase my sweet girl as a Czech word *děvenka*. And last, adaptation is when the translator alters for example a situation, a wordplay, a prover, or a saying which does not have a Czech equivalent to create an appropriate translation.

Vinay and Darbelnet (Venuti, 2000) have a similar division. They also mention seven techniques. Borrowing, calque, and literal translation for the direct method of translation and transposition, modulation, equivalence, adaptation for the oblique method of translation.

Borrowing could be interchanged for Knittlová's transcription. It is good for transferring the source language culture into translation (e.g., using tequilla or déja vu). However, when borrowing words, the translator must beware of the so-called faux amis, words from the source language that sound similar to words in the target language but have a completely different meaning in the source language. There is a small difference between Knittlová's definition of equivalence and adaptation and Vinay and Darbelnet's. Whereas Knittlová would consider translated proverbs and idioms as adaptation, according to Vinay and Darbelnet it is equivalence.

Newmark (1981) says that every translation also involves a certain loss of meaning. "…It provokes a continuous tension, a dialectic, an argument based on the claims of each

language. The basic loss is on a continuum between overtranslation (increased detail) and undertranslation (increased generalization)." If the text contains elements typical for the culture of the source language, then the loss of meaning is unavoidable. Unless there is an equivalent to the word in the target language the translator has to choose from transcription, literary translation, substitution, loan translation, addition or substitution of a suffix from the target language, or paraphrase (sometimes added as a footnote), which he considers to be the last resort. It can be seen that Newmark techniques of translating a word are very similar to those of Knittlová.

Newmark then mentions another cause of the loss which is that the source and the target language both have different lexical, grammatical, and sound systems. The third reason is that everybody attaches 'private' meaning to some words. And the last one is that the translator might interpret the text differently than how it was meant by the author.

Šabršula (2000) says that literal translation is usually possible only with the simplest text. (Marie is ill. = *Marie je nemocná*.) He considers the term as doubtful because for example translating phrase it rains as *prší* would not be literal because of the pronoun in English that is not present in the Czech translation. In this connection, he also talks about transposition and modulation. He mentions two definitions of transposition. First is that transposition is about transferring semantic value. The second one, the broader one, is that meaning changes grammatical category. He divides transposition into various subcategories. Simple substitution is when one part of speech is changed for another. When two parts of speech are not on the same hierarchical level, e.g., when a verb is changed to a prefix it is descending substitution, the other way round it is ascending substitution. Modulation is about changing the structure of the translated text. As for equivalence, he does not consider it to be one of the translation techniques. Every well-done translation is equivalence because translating is always about equivalence.

1.4   Equivalence

Knittlová (1995, 2000) distinguishes two possibilities concerning equivalence – equivalent exists or equivalent does not exist. When equivalent in the target language does exist, it can further be divided into absolute or partial. The absolute equivalence is when words are in both languages semantically and stylistically synonymous, like the word Tuesday translated as *úterý*. Some verbs seem to have absolute equivalent but in a certain context, there are differences in the translation. An example would be the verb

eat with a seemingly absolute Czech equivalent *jíst*, however, the phrase eat up a lot would be translated as *nacpat se*. More common is the partial equivalence. When multiple words expression is translated as one word or the other way round is an example of the partial equivalence. English expression *poor man* would be translated with a single Czech word *chudák*. Partial equivalence is also connected with the translator's efforts to be more explicit as in translating the word lobby as *hotelová hala* or jet pilot as *pilot tryskové stíhačky*.

Knittlová mentions that even though these extensions make the text longer they also make it more attractive for the reader. The length of the text is also extended by the extra explanation of words which do not have an equivalent in the target language, like names of institutions or geographical terms. This problem can be reduced with compression by leaving out that information which is apparent from the context. Compression is for example translating the English phrase a day off as *volno* or at three o'clock as *ve tři*. Another example of partial equivalence is that Czech translation often incorporates a preposition to specify the relationship between a premodifier and the head of a noun phrase, e.g., translation of club discussion as *debata v klubu*.

There is also a danger of a misinterpretation, says Knittlová, with noun groups without a context as light green coat could be translated either as *světlezelený kabát* or *lehký zelený kabát*. A word translated from the source language can be replaced by a hyponym, when a more specific term is needed, or hypernym, when more a general term is needed, in the target language. Substitution for a hyponym is typical when translating verbs from English to Czech. The verb go can be translated as *jít* or *chodit* meaning by foot, or *jet/jezdit* meaning by car (or bus, train, etc.). Hypernym, a more general term, is often used when there is not an equivalent translation understandable for the reader which means that the word hickory-nut would be translated simply as *ořech*. Another reason for using a hypernym is either when a specific name is not typical in the translation, watermelon is then translated as *meloun*, or when a proper name is unknown to the reader, Dr. Pepper is more comprehensible as *limonáda* to a Czech reader. Substitution of a word for cohyponym (two lexemes that are hyponyms of the same hypernym) is also possible as in the translation of a phrase on my mother's knee as *na klíně mé mámy*.

Knittlová also mentions additional possible substitutions of a translation as synecdoche (exchanging a part for the whole or vice versa), quantity for quality, time for speed, etc.

A special case of substitution is using an antonym, e.g., to tell the truth translated as *abych nelhal*. A special category is translating emotive expressions. Different languages have different stylistic layers and literary devices for emotive words formation. All this makes it difficult for the translator to maintain the same connotation as the text had in the source language. Sometimes an expression in the target language analogous to the one in the source language is used as a translation. This applies for example to the measurements system when six and a half inches is translated for a Czech reader as *šestnáct centimetrů*.

When the equivalent in the target language does not exist, then Knittlová talks about something called the zero equivalence. This problem can be solved with transcription, analogical word formation, generalisation, calque, indirect expression, etc... Basically, a zero equivalence is solved by creating a new partial equivalent term. As already mentioned, one word or lexeme can have multiple meanings therefore it can have multiple different translations. It is always about the context – handle in connection with a bag means *ucho*, but in connection with a broom it means *násada*. At the end of the day, the translator gets to make the final decision and choosing the right equivalent is also a subjective matter to a certain extent. Sometimes in order to avoid repetition, they can use synonyms. Repetition is more of a negative feature of a text in Czech, even if it is used to increase intensity in the original text.

Newmark (1981) has a different opinion on the usage of synonyms: "…in communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation. There is no excuse for unnecessary 'symptoms', let alone paraphrases, in any type of translation."

Whether or not to avoid repetition with using synonyms is connected with what is the common practice in the target language, therefore it cannot have one strict rule. On one hand, using different words when the author used only one word several times might be seen as unnecessary altering original work. On the other hand, if the focus is particularly on the translation from English to Czech, then there are situations when it is better to use synonyms because as mentioned by Knittlová, repetition tends to look negative in Czech text, which is not always the case of English original. In that case the stubborn repetition of one word would do more damage than good in the eyes of the reader.

1.5 Neologisms

According to Newmark (1981), neologisms can be divided into nine groups. The formal neologisms are completely new words. The translator should transcribe them or, in communicative translation, somehow reduce to their sense. Eponyms are based on proper names and the translator should be careful with transcribing these. Derived neologisms are those that were formed with productive prefixes and suffixes (de-, non-, pre-, -ism, -ization, etc.). Those neologisms can be naturalized in the target language. With new collocations, it is not advised to use loan translation. Phrasal words should translator normalize by using two- or three-word translation. When it comes to acronyms the international ones are translated but the national ones are not. An explanation of the function is added to the national ones. Blends can become internationalisms or they can be borrowed or adopted. Otherwise, they should have both components translated if possible. Old word with changed meaning, semantic neologisms, should be translated by a regular word from the target language. Abbreviations are translated unabbreviated or the translator uses equivalent recognized in the target language.

Belloc (1931) believes that there should be no trace of foreign language in the translated text because then it would not sound like a native thing. This would mean that neologism should always be translated to sound like they have originated in the target language.

1.6 Proper names

There are distinguished two types of nouns – common nouns and proper nouns. Common nouns refer to a general item, or a group of items (a table, a car, a river, mountains, etc.). Proper nouns on the other hand refer to a unique object. In this text nouns that are considered as proper names are all names of people (Harry Potter, Bilbo Baggins, etc.), names of places (Diagon Alley, Dwarrowdelf, etc.), or names of specific things.

The question of whether to translate or not to translate proper names in the works of fiction constantly causes disagreements between translators or readers. Czech fans of *Harry Potter* do not seem to agree if the translation of Albus Dumbledore as Albus Brumbál was a good decision. The same goes for translating Frodo Baggins as Frodo Pytlík in *The Lord of the Rings* trilogy.

Zarei (2014) cites the opinion that proper names do not need to be translated since they are only labels attached to persons or object and they are not listed in dictionaries. He also

mentions two ways how a translator approaches the translation of proper names. One possibility is a certain semantic translation-creativity which will mediate the meaning to the reader and the second one is transliteration which might be problematic with names with semantic meaning. A popular opinion between some scholars is that only meaningful names should be translated and all other proper names should be left in the original form. "Most translation theories agree that the translation of proper names differs in adult's and children's literature."

Names in fantasy literature, especially children's fantasy literature, often convey some hidden meaning. Fernandes (2006) mentions three types of meaning – semantic meaning, semiotic meaning, and sound symbolic meaning. Semantic meaning is connected with describing a certain quality, personality trait or creating comic effects. The name gives us information about the character's personality. Semiotic meaning is often culture-bound. Names can indicate gender, nationality, generate historical associations and so on. Some names can have the same form in both source and target culture but different pronunciation. The sound symbolic meaning is divided into imitative sound symbols and phonesthetic meaning. The first category deals with names that are attempting to imitate sounds and the second category is about sound clusters directly associated with a meaning.

The translator has to decide if they will translate all proper names, some proper names, or no proper names. If the name gives some information or distinguishing trait of the character it makes sense to translate the name or else the extra meaning would be lost for the reader of the translation. Sometimes, especially with a book series, the translator might not be sure if the name given has some extra meaning that will be revealed later in the next book or if it is just a coincidence. The same goes for marginal characters that may or may not become important. Nord (2003) assumes that no name in fiction was given without any kind of intention behind it. Therefore, according to his opinion, it would be best to translate all proper names, especially in children's literature.

On the other hand, not every name that can be translated should be translated. I believe that most Czech readers are glad that Harry Potter is not Jindra Hrnčíř in the translation. According to an interview with one of the translators Vladimír Medek (Zavřelová, 2021) they decided to translate only those names with some extra meaning but to keep others in the original form in order to maintain the English setting. That is the reason why

the Czech translation has Minerva McGonagall just as the original but instead of Albus Dumbledore the headmaster of Hogwarts for Czech readers is Albus Brumbál.

Concerning the golden trio – Harry Potter, Ron Weasley, Hermione Granger – it can be seen that their names were kept almost without any changes. What has changed is the spelling of Hermione to Hermiona. This transcription made it easier for Czech readers to pronounce the name. And of course, a feminization suffix -ová was added to her surname, therefore in the Czech translation her name is Hermiona Grangerová. The same goes for Minerva McGonagalová mentioned above because the suffix was added to every female surname as is the custom in the Czech Republic.

Even though Harry Potter has many readers from various age groups, it was originally meant as a children's book. That is something that have to be kept in mind when discussing the suitability of its translation.

The rule of what names to translate in the Lord of the Rings was for the translator Pošustová-Menšíková that what was written in English was translated and those words that were in other languages, like for example Elvish, remained in the original form (Behún, 2015). According to this, it makes sense that Aragorn was kept in the original form because it is a name of an Elvish origin. Hobbits' names were mostly translated and Samwise Gamgee became Samvěd Křepelka and Meriadoc 'Merry' Brandybuck is Smělmír 'Smíšek' Brandorád, but both Bilbo and Frodo remained in the original form.

Not translating the name of the main hero of the story makes it easier for international marketing and merchandise, therefore they are often not translated. Sometimes it can be even given by the author or the publisher that certain names cannot be translated. However, there were no restrictions on translating location names which will be furthermore analysed in the following chapters.

2　Harry Potter

2.1　Author and the story

The author of the *Harry Potter* series is Joanne Rowling. Born in 1965 on 31st of July in England. The idea of a book about young a wizard first came to her in 1990 when she was sitting on a train from Manchester to London. During the following years, she was mapping out the whole series. The first book *Harry Potter and the Philosopher's Stone* was published in 1997 by Bloomsbury Children's book under the name of J. K. Rowling. The 'K.' means Kathleen, her grandmother's name, Rowling had to add the 'K.' in her name because the publisher was afraid that young boys would not want to read a book which is obviously by a female writer. In 2001 was released the film adaptation of the Harry Potter and the Philosopher's Stone by Warner Bros. (jkrowling.com, 2016) Altogether there are seven books – respectively *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005), and *Harry Potter and the Deathly Hallows* (2007). The books were made totally into eight films because the last book was split into two parts. As mentioned above the first film came out in 2001, and the last one was in the cinemas in 2011. Four different directors worked on the films.

The story is about a young orphan boy who finds out on his 11th birthday that he is a wizard. This boy with a lightning bolt shaped scar on his forehead is called Harry Potter. He starts to attend the Hogwarts School of Witchcraft and Wizardry where he studies magical spells and finds friends for life, especially Ron Weasley and Hermione Granger. Harry is destined to defeat the dark wizard known as Lord Voldemort or You-know-who. Throughout the books Harry and his friends grow up, learn magic, experience first loves and heartbreaks, learn what is important in life, and the value of friendship, find but also lose friends and family, and participates in the battle of good and evil.

Looking at all seven books, it can be seen that they were written for children to grow up with them. First books are definitely meant for children but as the story evolves it is also getting darker and aimed at a more mature audience.

2.2 Translators

Harry Potter books were translated into the Czech language by brothers Pavel and Vladimír Medek. The first two books were translated only by Vladimír Medek and his brother joined him since the third book. Vladimír Medek was born in 1940 and has already translated more than 50 literary works into the Czech language. He is dealing with translations from English, Spanish, and Portuguese. He also received the Josef Jungmann Award for his translation of El jinete polaco (The Polish Rider) by Antonio Muñoz Molina. According to Medek, the most important thing for the translator is the excellent knowledge of their own mother tongue (Zavřelová, 2021).

His brother Pavel Medek was born in 1952 and in his life, he translated more than 100 books from English to Czech. Beside *Harry Potter* series are most famous detective stories by Raymond Chandlera. Pavel Medek also translated television series like the Red Dwarf or Kojak. He died at the age of 63 in 2015 (Bezr, 2015).

2.3 Translation analysis

2.3.1 Educational institutions

Hogwarts School of Witchcraft and Wizardry, commonly known as Hogwarts, is a school for young wizards and witches built somewhere in Scottish Highlands. According to legends, the school got its name because of a dream of Rowena Ravenclaw in which a warty hog led her to a cliff by a lake, where they eventually built the school (Wizarding Word, 2017). The Czech translation is *Bradavická škola čar a kouzel* also known simply as *Bradavice*.

Warty hog could be translated to Czech like *prase s bradavicemi* or *prase bradavičnaté*. The original term Hogwarts could be therefore translated as something like *Prasečí bradavice* (=Hog's warts). A literal translation was not the best option because calling school *Prasečí bradavice* would be really confusing for Czech readers, because it does not sound like an actual name of a place. The only way to maintain both parts of the name in the translation is the creation of a blended word like *Prasavice, Prasevice*, or *Pradavice*. However, there is no mention of the word *prase* (=hog) in the Czech version of the name, instead, the school is called simply *Bradavice* (=warts). The fact that one part of the original name was removed in translation was a reasonable decision. The word *Bradavice* does sound like it could be a name of a certain place and it also automatically

evokes the idea of witchcraft to Czech readers since a wart is one of the symbols of a typical witch.

Durmstrang Institute, or just Durmstrang, is another one of the European wizarding schools. It is translated as *Institut čar a kouzel v Kruvalu* or shortly as *Kruval*. This school has many dark periods in its history and a great reputation for duelling and martial magic. No one actually knows where the school is located, but it is believed to be somewhere in northern Europe (Rowling, 2015).

The original name seems to be a wordplay or an anagram of a well-known German phrase Sturm und Drang. Merriam-Webster dictionary says "Sturm und Drang comes from German, where it literally means 'storm and stress.' Although it's now a generic synonym of 'turmoil,' the term was originally used in English to identify a late 18th-century German literary movement whose works were filled with rousing action and high emotionalism, and often dealt with an individual rebelling against the injustices of society." From this, it is apparent that the name evokes confusion, commotion and has harsh connotations.

Since the original name is not an English word it would make sense to keep it not translated. It would be a foreign-sounding word in both original and translated text. In literal translation, the name of the school would be derived from the Czech translation of Sturm und Drang which is *bouře a vzdor*. Applying the same method in which the original word was created it would result as *Vouřebzdor* or *Vuřebozdor*. In both cases, it would contain a typical Czech letter *ř* and it would sound neither foreign nor mysterious.

The Czech translator therefore decided to translate the name as *Kruval*. This word can associate the Czech word *krutý* (=cruel) which gives it that dark connotation of the school's history. Also, *val* is in Czech a type of fortification and fortification is usually connected with protection. Durmstrang location is unknown which means it is well protected.

Kruval is a harshly sounding word resonating with the description of the school and it also gives a little bit of foreign and mysterious vibe as the original.

Beauxbatons Academy of Magic or Beauxbatons is a wizarding school situated somewhere in the Pyrenees and described as a very beautiful place. Rowling (2015) talks about "…the breath-taking beauty of a chateau surrounded by formal gardens and lawns

created out of the mountainous landscape by magic." In Czech translation it is *Akademie čar a kouzel v Krásnohůlkách* or simply *Krásnohůlky*.

Beauxbatons is a name of French origin. The French word beaux is a plural form of beau which means beautiful and le baton means wand in English. The name Beauxbatons translated to English literally means Beautiful wands. This is how the Czech name of the academy was created, a literal translation from French blended in one word *Krásnohůlky* (=Beautiful wands). On one hand, using this translation probably helps young readers in the Czech Republic to connect the school with the idea of a beautiful place. On the other hand, it loses the connection with the French language, which gives the original name a certain spell.

2.3.2   Shops, pubs

Usually, the translation of the names of pubs (restaurants, inns) in the Harry Potter universe is quite literal. **The Leaky Cauldron** is translated as *Děravý kotel*, **The Three Broomsticks** as *U Tří Košťat*, **The Hog's Head Inn** as *U Prasečí Hlavy* and **The Hanged Man** as *U Oběšence*. The only difference between the original name and the Czech translation is the addition of the preposition *u* (=at) which is typical for pub names in the Czech Republic (for example Andy's would be translated as *U Andyho*, literally At Andy's).

There is one exception and that is **Madam Puddifoot's Tea Shop**. In the book, it is described as "…a cramped, steamy little place where everything seemed to have been decorated with frills or bows." (Rowling, 2014) It is a place where couples tend to meet for a date. Puddifoot is a common British surname – for example, Raymond John 'Ray' Puddifoot, British politician, or Gladys Puddifoot, British historian. Etymologically it means a clubfooted person (Harrison, 1918). The clubfoot defect is in Czech called *Koňská noha* (=Horse's foot). There seems to be no connection between the meaning of the surname and the translation. In the Czech translation, the name Puddifoot was translated as *Pacinková*. *Pacinková* is not a typical Czech surname and probably comes from the word *pacinka*, or also *pacička*, meaning little paw or baby's hand. Apparently, the translator focused more on the relation between the surname and the tea shop and chose something that sounds cute. The connection with the original name is only that both foot and *pacinka* are limbs.

There can be mentioned three types of translations of names of the shops in the books. First, there are those shops which were basically left in the original form like **Borgin & Burkes** or **Ollivanders**. The second group are those shops whose names were translated literally like **Magical Menagerie** (=_Kouzelný zvěřinec_). And the third group are the ones where creativity was used in the process of translation.

Weasley's Wizard Wheezes is a joke shop of the Weasley twins Fred and George. Word-for-word translation would be something like _Weasleyovy Kouzelnické Vtípky_, but this translation would mean the loss of the alliteration which is apparent in the original name. The translator removed the surname in order to keep the alliteration and translated it as _Kratochvilné Kouzelnické Kejkle_. _Kejkle_ means magical and/or funny tricks which makes it a very good translation for the word wheezes which means joke or trick. To keep the same letter at the beginning of each word the surname was replaced by the word _kratochvilné_ which is an adjective of the noun _kratochvíle_ meaning pleasant pastime. It is a pity that the Weasley name could not be kept in the name of the shop because it is a well-known and important name in the story. The only way how to keep both the name and the alliteration would be changing the Czech translation of the word wizard for something completely different as _Weasleovy Vyjímečné Vtípky_ (=Weasley's Extraordinary Wheezes) or _Weasleyovy Vychytralé Vtípky_ (=Weasley's Cunning Wheezes).

Honeydukes is a sweet shop in the Hogsmead village. It is apparent that the original name comprises the words honey (=_med_) and duke (=_vévoda_). The literal translation into the Czech language would in that case be _U Medového vévody_ (=Honey Duke's) or as one word something like _Medovévodovo_. However, the translator kept only the honey-part of the name and created a new name _Medový ráj_ (=Honey paradise). It is true that Honeydukes really is a paradise for everyone who loves sweets.

Scrivenshaft's Quill Shop is a shop with writing supplies in Hogsmeade. The first part of the name Scrivenshaft is probably derived from a scrivener which is either a notary public or a scribe (=_písař_). The second part could be a shaft or a haft. A shaft means a handle or an arrow and a haft also means a handle. It is understandable that the translator used only the first part and translated the shop name as _Písařské brky všeho druhu_ (=Scribe quills of all kinds), but still, Scrivenshaft is supposed to be a name of a person in the original which is not apparent in the translation. A slight change of words

from *Písařské* to *Písaříkovy* would settle the problem. *Písařík* is a surname in the Czech Republic but it still maintains the meaning of the word scribe/scrivener (=*písař*). Then it would be *Písaříkovy brky všech druhu* (=Scrivener's quills of all kinds) or *Písaříkův obchod s brky* (=Scrivener's Quill Shop).

Twilfitt and Tatting's is a clothing shop in the Diagon Alley. Twilfitt is a pronunciation play on the phrase it will fit which translated to Czech would be *padne to* or *bude to sedět*. Also, a twill is a textile weave whose Czech translation is *kepr*. A tatting is a type of lace in the Czech language known as *frivolitka*. Looking at the translation of the shop's name *U Keprníka a Frivolitky* it can be seen that the connections with textile materials were preserved, however, the play on the phrase it will fit was lost. Apparently, the translation is almost literal and objectively, I would say that the translation is good. The question is whether young readers would know what *kepr* and *frivolitka* are. For those readers might be better a more explicit name like *U pana Padneto a paní Krajkové* (=Mr. Twilfitt and Mrs. Lace's) which would instantly raise the idea of clothing.

Eeylops Owl Emporium is a shop that sells owls and owl accessories to wizards and witches. Owl Emporium can be easily translated as *Velkoprodejna sov* but the word Eeylops is the problematic part. Eeylops as itself does not really mean anything. There could be a connection with an eye loupe (=*oční lupa*) because of similar pronunciation or it is a play on words eye and cyclops. Either way, there is some connection with an eye based on how the translation was created. There is a saying in the Czech language *Mžourá jako sova* that could be translated as he squints like an owl or he narrows his eyes like an owl. This link between the verb to squint (=*mžourat*) and the noun owl (=*sova*) created the Czech name of the shop *Velkoprodejna Mžourov*. There is no mention of owls in the Czech translation; there is only a metonymic connection that might not be apparent to everyone reading the name. This could be solved by adding the word owls in it as in *Velkoprodejna sov Mžourov*.

Flourish & Blotts is a magical bookshop in the Diagon Alley. To flourish means to grow or prosper, but in this context, the meaning is probably supposed to be interpreted as ornamental decorative writing, which - according to Merriam-Webster dictionary - is also one of its definitions. A blot is a stain or a spot in Czech language translated as *kaňka*. The translator decided to translate the name as *Krucánky a Kaňoury*. *Krucánky* is used as an expression for some curls and decorations of writing and *Kaňoury* is a derivation from

the word *kaňka*. And even though the idea behind the translation was good, the outcome is less than ideal. *Kaňour* is also an informal term for a pig or a hog and *krucánky* can be anything curly or twisted, even for example a pig's tail. As a whole, the name of the shop seems to be evoking more the idea of a pig, rather than that of a book or writings. In this case, a less literal translation might have been better in order to present a more telling name. I would propose something like *Kurzívy a Kaňky* (=Italics and Blots) which would contain alliteration, or something completely different like *Spisy a Svazky* (=Records and Volumes) which would also contain alliteration and more importantly it would refer to the fact that it is a bookshop.

2.3.3 Towns, streets, dwellings

Little Whining is a town where Harry Potter spent his childhood at the Dursley house. The translator decided to remove little (=*malý*) from the name and instead he chose only a diminutive form of the word. Whining is usually translated as *kňučení, kňourání*, or *fňukání*. Czech translation is derived from the verb *kvíkat* which means to squeak or to oink more than to whine. If the translation ought to be more literal it would be something like *Kňourálkov* or *Kňučilov*, however, that would make the name sound more made-up than *Kvikálkov* so I believe it was a good decision to slightly change it.

Shell Cottage is the house of Bill and Fleur Weasley. It is translated as *Lasturová vila*. A shell is in Czech, among others, called *lastura*, therefore, the first part of the translation is correct. The second part is a little problematic because *vila* in the local background is a mansion type or villa type of house. More suitable translation for cottage would be *chaloupka*. *Lasturová chaloupka* gives off a cosier vibe than *Lasturová vila*.

12 Grimmauld Place is an address of the Black family residence. The name is in English nice play on the phrase grim old place which hints the atmosphere that is connected with the house and its surroundings. This indication is lost in the Czech translation which is *Grimmauldovo náměstí* (=Grimmauld's Place/Square). Place in Czech means *místo* but also a town square so the word *náměstí* in the translation makes sense. Translation focused more on the grim old vibe would be *Starochmurné náměstí* (=Odlgrim Place) or at least partially keeping with it *Chmuřilovo námestí* (=Grim's Place). Another possibility would be using completely different words which would evoke a similar feeling of being surrounded by darkness. Literally, the noun *temnota* (=darkness) could be used to create for example the name *Temnolící náměstí*.

Diagon Alley is a famous wizarding street in London. Diagon by itself is not really a word but together with the word alley, it is meant to create a word diagonally, as it is another one of Rowling's wordplays. Therefore, the translator chose the name *Příčná ulice* (=Diagonal street) for the translation. Maintaining the wordplay in the Czech language would be hard if not entirely impossible. Next to the Diagon Alley is another street called **Knockturn Alley**. If read out loud it does sound like the word nocturnally. Czech translation is *Obrtlá ulice*. It comes probably from the Czech word *obrtlík* which is a type of turning component (Rejzek, 2001). It refers to the turn part of the original name. The Czech equivalent lacks the idea of something dark which is present in the original. In this case, it would be better to use something that will give the reader the image of a dark place filled with dark magic. Something like *Temná ulička* (=Dark Alley), *Soumračná ulička* (=Twilight Alley), or *Zlovolná ulička* (=Malevolent Alley).

Hogsmeade is a village near the Hogwarts castle and it is the last all wizarding village in whole Britain. Since the village and the school are next to each other they both have a connecting element in the name which is the word hog. As mentioned above, in the Czech translation of the school's name the word hog disappeared and only the warts part of the name was kept. Since there are no warts in the name of the village it makes it nearly impossible to remain in the translation the connection which is apparent in the original. The translator approached Hogsmeade in a completely opposite way than Hogwarts and kept only the hogs (=*prasata*) part of the name. Hogsmeade is translated as *Prasinky*. The original name is a compound of hogs and meade. The closest English word to meade is a mead which is either an alcoholic beverage, in Czech *medovina*, or an archaic term for a meadow (=*louka*). More probable option is that the name comes from the phrase the hog's meadow meaning *prasečí louka* in Czech. Remaining the mead part would not make the connection with Hogwarts school more obvious to a Czech reader so it was a sensible decision to leave it out to create a more village-like sounding name. The only connection between the name of the school and the name of the village that is left for a Czech reader is a not much apparent association with a warty hog.

Ottery St Catchpole is a small village in the south of England where the Weasley family lived. Rowling was probably inspired by a real town in southern England called Ottery St Marry. Ottery St Mary has its name from the local river Otter. The translator used the word otter (=*vydra*) in the translation and instead of Ottery the Czech readers have *Vydrník*. Also, *Vydrník* is a village in Slovakia therefore the connection with a real name

of an existing place was maintained even in the translation. Catchpole is a more problematic part. According to the Merriam-Webster dictionary, a catchpole is s sheriff's deputy, especially focused on arresting debtors. There seems to be no equivalent translation in the Czech language. The translator decided to use the word *dráb* which according to Ottův slovník naučný (1893) means "an executor of legal or official decrees". There is no obvious connection with debtors in the Czech name but both terms have a similar meaning as an officer so the translation an understandable decision. The Czech translation of the whole name is *Vydrník svatého Drába*.

Budleigh Babberton is a charming village where Harry Potter met Horace Slughorn for the first time. The Czech translation of the name is *Blábolivý Brod*. In The suffix -ton can be seen in the name which means enclosure or estate and it is common with English town names as Brighton or Darlington. (Cheung, 2015) The word babber is similar to babble (=*blábolit*) which was used in the Czech translation. In English babber is an informal word typical for the area of Bristol meaning a baby (=*dítě, mimino*) or a friend (=*přítel*). (Bennett, 2021) Budleigh is a name of an actual town in Devon, England. According to Mills (2011), the meaning of the name Budleigh is "woodland clearing of a man called Budda". Trying to keep at least part of the meaning of Budleigh and at the same time using a real name of a Czech town or village the possibilities would be for example *Lesná, Podlesí, Lesáky*, or *Zálesí*. The common meaning between those names is the word forest/wood. Taking a Czech word *druh*, which is one of the synonyms of *přítel*, together with one of the village names mentioned before, then the name of the village could be *Družná Lesná*. With this translation, the alliteration would be lost but on the other hand, those two words in the name do rhyme. Or if the priority was to keep the alliteration, then it could be something like *Přátelské Podlesí*.

2.3.4 Others

Gringotts Wizarding Bank is as the name suggest a bang for wizards situated in the Diagon Alley. It is a bank run by goblins and founded by a goblin named Gringott. The name Gringott is not translated in the Czech language therefore Gringotts Bank is transcribed as *Gringottova banka* for Czech readers. When trying to choose a more Czech sounding equivalent the focus would have to be on the meaning or origin of the word gringott which is fairly uncertain. According to the Merriam-Webster dictionary, a gringo is "a foreigner in Spain or Latin America especially when of English or American origin." This definition is not helpful with the translation because it does not seem to have any

connection with bank or goblins. Possibly only the fact that wizards might see goblins as foreigners since they are a different race than human wizards. However, that is overly complicated idea to be contained in a translation understandable for children. Another possibility was how to look at the name is that Gringotts might be a wordplay on got grin. In Czech the verb to grin can be translated as *křenit se, zubit se*, or *šklebit se*. Using analogical word formation and therefore instead of *šklebit se* switching the word order as *se šklebit* a name *Seškleb* could be created. *Sešklebova banka* would be the translated name of the place. Although this translation might be accurate, I can see why the translator decided to keep the original name. The Gringotts bank is a famous bank situated in a decorative building and the foreign-sounding name seems to work just right in the Czech translation.

Azkaban is a magical prison in the middle of the sea. There is an apparent similarity with the actual maximum security prison Alcatraz situated on an island. Alcatraz as well as Azkaban was believed to be inescapable. Rowling (2015) herself says that the name is a compound of the word Alcatraz and a Hebrew word Abaddon, which means a place of destruction or depths of hell. In this case, I believe it was a logical decision to keep the name in the original form in the Czech translation. Alcatraz prison is well known in the Czech Republic therefore the association remains the same for the Czech reader as for the English one.

Nurmengard castle is a prison that dark wizard Grindelwald built for his enemies and a place where he eventually ended up as a prisoner himself after Dumbledore defeated him. This name of prison was left in the original form in the Czech translation. There is a parallel between the wizarding war connected with Grindelwald and Word War II, they also happened simultaneously and it is possible that there is a connection between the name Nurmengard and Nuremberg, which had a big role in World War II. "The city of Nuremberg (also known as Nurnberg) in the German state of Bavaria was selected as the location for the trials because its Palace of Justice was relatively undamaged by the war and included a large prison area. Additionally, Nuremberg had been the site of annual Nazi propaganda rallies; holding the post-war trials there marked the symbolic end of Hitler's government, the Third Reich." (History.com, 2010) The suffix -gard can be seen in the Norse mythology – Asgard, Midgard – and comes from an Old Norse word garðr which means dwelling-place or enclosure (Arthur, 2002). The name Nurmengard might be an altered combination of Nuremberg and the suffix -gard. The possible

translation should reflect the form of the original name, which can sound rather hard or rough to an English speaker (similar to Durmstrang mentioned above). Keeping the original name seems like the best solution here, a possible translation could be something like *Nurmský Hrad* (=Nurm Castle) or *Tvrz Nurm* (=Nurm Keep). Or a new name could be created by also using Nuremberg and combining it with a German word der Turm meaning tower because towers are connected with imprisonment, creating *Turmberg*.

The Forbidden Forest is an old dark forest on the grounds of the Hogwarts School of Witchcraft and Wizardry. As the name suggests, Hogwarts students are not allowed to enter by themselves. This name contains an alliteration but this time it was not preserved in the translation which is *Zapovězený les*. The Czech word *zapovězený* really means forbidden or prohibited, so the translation is accurate. The Forbidden Forest is mostly depicted as a scary place, therefore, in order to keep the alliteration, the translation might also be *Hrozivý Hvozd* (=Frightening Forest).

Shrieking Shack is an old, abandoned house in Hogsmeade which is believed to be haunted. With this name, the translator decided to maintain the alliteration at the cost of altering the meaning of the word shrieking (=*ječivý/vřískající*). The translator chose to render shack as *chýše* which is one of possible Czech translation therefore and adjective starting with *ch* was needed and he translated Shrieking Shack as *Chropící Chýše*. The adjective *chroptící* could be translated as giving the death rattle or wheezing so it also makes sense in the context of a haunted house.

This chapter has showed different translations of *Harry Potter* location names and how they were created. Overall, it can be seen that a lot of those translations were modified instead of just a transcription, calque, or borrowing. The rest of the location names which were not analysed can be found in the table number one in the appendices. A general information and the analysis of *The Lord of the Rings* and *The Hobbit* will follow.

3 The Lord of the Rings and The Hobbit

3.1 Author and the story

John Ronald Reuel Tolkien was born in 1892 in South Africa. In 1895 he returned with his mother to England. He began to write the Book of Lost Tales in 1917 which developed into the *Silmarillion*, the book about the history of Middle-earth which was published after his death by his son Christopher. He has begun to write the story of Bilbo Baggins probably in 1930 and it was published in 1937 as *The Hobbit, or There and Back Again*. After that, he started working on *The Lord of the Rings* trilogy. In 1954 were published the first and the second book of the trilogy – *The Fellowship of the Ring* and *The Two Towers*. One year later, the last book was published, *The Return of the King*. Then he continued to work on other stories from Middle-earth. Tolkien died in 1973 (Moseley, 1997).

The Hobbit has received many different adaptations as for example short, animated film, musical, or children television series. The most famous adaptation is the most recent film trilogy directed by Peter Jackson – The Hobbit: An Unexpected Journey (2012), The Hobbit: The Desolation of Smaug (2013), and The Hobbit: The Battle of the Five Armies (2014). *The Lord of the Rings* has been also adapted many times, but not as much as *The Hobbit*. However, even though *The Lord of the Rings* trilogy is a sequel to *The Hobbit*, it was made into the film trilogy by Peter Jackson sooner than *The Hobbit*. The Fellowship of the Ring, The Two Towers and The Return of the King came out respectively in 2001, 2002, and 2003.

The Hobbit, or There and Back Again follows the story of a hobbit named Bilbo Baggins. It is about Bilbo's quest for the treasure of Smaug the dragon with dwarves and the wizard Gandalf. During the journey, the group finds themselves in many dangerous situations and Bilbo gains a mysterious ring which helps him along the way. It is a story of character growth and development.

The Lord of the Rings trilogy is about a quest to destroy the powerful One Ring in order to stop the Dark Lord Sauron from gaining its power. A young hobbit Frodo Baggins is appointed with this task with the help of the fellowship members hobbits Sam Gamgee, Pippin Took and Merry Brandybuck, Aragorn the ranger, the famous wizard Gandalf, the dwarf Gimli, the elf Legolas, and Boromir, the Steward of Gondor. It is not an easy

journey, the fellowship breaks apart during the quest, and Frodo continues the way to destroy the Ring in Mount Doom only with Sam.

Like *Harry Potter*, *The Lord of the Rings* focuses on the battle between good and evil. It shows us the dangers of power and the pursuit of immortality. While *The Hobbit* was written as a children's book, *The Lord of the Rings* trilogy is focused on more grown-up readers. And similarly, to the *Harry Potter* series, it has many readers from all different age groups.

3.2   Translators

The Hobbit, or There and Back Again was translated into Czech by František Vrba. Vrba was born in 1920 and besides translating from English, French, German, Russian and Spanish he was also a literary, theatre and film critic and reviewer. The Czech translation of Hobbit was first published in 1978. It was during the communist era when his translations were published under different names because he was not allowed to publish. František Vrba died in 1985 ("Františk Vrba", 2021).

The translation of the Hobbit sequel was created by Stanislava Pošustová-Menšíková, born in 1948. The translation of The Lord of the Rings trilogy was originally meant only for her and her family personal use. Eventually, it was published in samizdat and only after the Velvet Revolution the translation was published officially in the years 1990 to 1992 (Behún, 2014).

3.3   Translation analysis

3.3.1   Settlements

The **Shire** is a place where most Middle-earth hobbits live. A shire is a word meaning a county. Tolkien was inspired by country division into counties in his homeland. In England, it can be found for example a county name Oxfordshire or Buckinghamshire and many others. A county as an administrative unit in England is translated into the Czech language as *hrabství*. The translator apparently decided to choose a Czech equivalent of an administrative unit instead and translated the Shire as *Kraj*.

The Shire is then divided into so-called farthings. There is **Eastfarthing**, **Southfarthing**, **Westfarthing**, and **Northfarthing**. A farthing means a coin worth a quarter of a penny. The translator used only the quatre part in the translation and translated farthing as *čtvrtka* which is reasonable because incorporating the penny into the translation would be hard

and probably did not make any sense to the Czech reader. The translations are therefore respectively *Východní čtvrtka, Jižní čtvrtka, Západní čtvrtka*, and *Severní čtvrtka*. It can be seen that in the translation a one-word expression became a two-word expression. If the translator were to maintain the one-word form it could be *Východočtvrtka*, *Jihočtvrtka*, *Západočtvrtka*, and *Severočtvrtka*.

Hobbiton is a village in the Shire where the Bagginses live. The name consists of the word hobbit and a suffix -ton. As mentioned before the suffix -ton is common in English town names (Cheung, 2015). The translator created the Czech name *Hobitín* by connecting *Hobit* and a suffix *-ín*. The suffix *-ín* can be found in the names of Czech towns and villages like *Jičín*, *Kolín*, or *Čeřín*. The only other possible way how to translate this name would be choosing different suffix typical for Czech place names and creating for example *Hobitov* or *Hobitice*.

Michel Delving is the capital of the Shire. In the story, it also has its counterpart named **Little Delving.** The name Delving is derived from the verb to delve which means to dig (=*kopat*); therefore, Delving was translated as *Kopanina*. *Kopanina* is also a certain type of field so there is a connection with the agricultural image of the Shire. This means that Little Delving is almost literally translated as *Malá Kopanina*. And when there is a Little Delving, there should also be a Big Delving, but instead, the name is Michel Delving. In the Czech version, Michel Delving was indeed translated as *Velká Kopanina* (=Big Delving). Michel in the name of the capital might be derived from Middle Scots surname Mickel originally meikle meaning big, large (Black, 1946) or Old English word micel also meaning big, large, or great (Borden, 1982).

Tookland is a region in the Shire originally the land of the Tooks. The Czech translation is based on the fact that took is a past tense of the verb take (=*vzít/brát*) and therefore the translation is *Bralsko* and the people are *Bralové*. Took or Toke is also a surname in the United Kingdom which means national spear. There is a village called **Tuckborough** where was the residence of the Tooks. Apparently because of this connection with the Tooks the translator decided to choose *Bralův Městec* (=Took's Town) as the Czech equivalent. *Městec* is a historical diminutive of the word město (=town) and it is typically used in the nomenclature of the Czech villages or towns for example *Heřmanův Městec* (Lutterer, 2004). This means that *městec* is a suitable replacement of borough which, according to a Merriam-Webster dictionary, also means town or village. But there is

a difference between tuck and took which is not apparent in the translation. The word tuck can be either a verb to tuck something (=*zastrčit*, *zasunout*) or a noun a tuck (=*sámek*, *záhyb*). Therefore, an alternate translation of Tuckborough might be *Sámkův Městec*.

Bree is a village in Middle-earth. Bree as a name of a place means hill or hilly place (Mills, 2011). Hill in the Czech language is *kopec* but the Czech translation of Bree is *Hůrka* which means a little mountain. A different possibility for the translation would be for example *Kopecko* which by itself sounds good and it might be even considered more exact. However, this option would be problematic when translating the place names connected with the village Bree. Since there is also a Bree-hill and translating it as *Kopecký kopec* (=Hilly Hill) would probably sound weird to the reader even though the original name also means literally Hill-hill. With the translation *Hůrka* this problem was avoided and *Hůrecký kopec* as Bree-hill is a much better solution.

Norbury of the Kings, also known as Fornost Erain, was a city in the kingdom of Arnor. Norbury is also an actual district in London. According to Mills (2011), Norbury means northern stronghold from Old English north and burh. The translation therefore should be *Severní pevnost Králů* but the translator decided to hold on only on the north part of the name and translated it as *Severka králů*. *Severka* is the Polaris in English also known as the North Star.

Rivendell is an Elven town in Middle-earth. The name consists of two words riven which means *rozpolcený*/*rozštěpený* and dell which means *údolíčko*. A literal translation would be *Rozštěpené údolíčko* but that does not sound that much appealing. The translator, therefore, chose *Roklinka*. *Roklinka* is a diminutive of *rokle* or *roklina* which is a steep narrow valley in English known as gorge or ravine.

Dwarrowdelf was a famous settlement of the Dwarfs. In the original, there is an apparent connection between the place name and dwarfs which is something that should be preserved in the translation. Dwar can be found in the name, which is a part of the noun dwarf, and then there is row and the word delf which means mine or quarry. The intended meaning might have been a row of dwarf delves or maybe only dwarf delves and the row is there only for a good sound. The translator decided for *Trpasluj* combining *trpaslík* (=drawf) and *sluj* (=cave). It could be used *Trpadol* (=Dwarmine/Dwardelf) for more accurate translation, but it is true that *Trpasluj* has a better sound to it thanks to the consonant s which nicely connects both words because it occurs in both words

separately. Dwarrowdelf is also known as the Black Pit or the Black Chasm both translated literary respectively as *Černá jáma* and *Černá propast*. The name of the place written in Dwarvish remained in the original form Khazad-dûm.

Isengard is a fortress in the Misty Mountains. Once again there is the suffix -gard which was already mentioned above and it means dwelling-place or enclosure (see Nurmengard). Isen is an Old English word which according to Borden (1982) can mean iron, iron weapon, or sword. The Czech translation is *Železný pas*. The Czech adjective *železný* is indeed iron in English but the noun pas is according to Rejzek (2001) an old term for *horský průsmyk* (=mountain pass). The translator probably chose this term because Isengard is situated in a valley in the Misty Mountains, however, Isengard itself is a fortress, not a mountain pass. An alternative translation, in this case, would be *Železotvrz* combining words *železo* (=iron) and *tvrz* (=fort/keep).

3.3.2 Inns and pubs

Prancing Pony is an inn in Bree. In the Czech language, it is translated as *U Skákavého poníka*. And since prancing means *poskakující* or *vzepjatý* this translation can be considered as a literal one. The only difference is, as in Harry Potter translations of pub/inn names, the typical Czech preposition. The same applies to the **Green Dragon** translated as *U Zeleného draka*, **Ivy Bush** as *U Břečťanu*. One of the other inns, the **Golden Perch,** is translated literally as *Zlaté bidýlko* even without adding the preposition same as **Floating Log** as *Plovoucí kláda*. Interesting is that while both **Old Guesthouse** translated as *Starý hostinec* and **Forsaken Inn** as *Opuštěný hostinec* kept the word *hostinec* in the name the **Bridge Inn** was translated as *U Mostu* only with the preposition without translating the word inn.

3.3.3 Geographical landmarks

Bindbole Wood is a forest in the Northfarthing of the Shire. The first part of the name is bind which in Czech means *svázat*, *spojit*, or *spoutat*. The second part is the noun bole which is a trunk of a tree in Czech *kmen*. Despite this, the Czech translation of the Bindbole Wood is *Chrastný les*. *Chrastný* could be derived either from *chrastí* (=brushwood/twigs) or *chrastit* (=rattle). The connection between the brushwood and the forest makes sense though there is no connection with the original name. To create a name with the same meaning the verb *pojit* meaning to bind and *peň* which is one of the possible names for a trunk (Naše řeč, 1925) could be used to create *Pojipeňský les*.

The problem with this name might be that not all readers would know the word *peň* since it is not a common term.

Brockenbores are tunnels in the Eastfarthing of the Shire. It is obvious that the translator named the place *Jezevčiny* because brock means *jezevec*. The other part of the name - bore - is not apparent in the translation. Bore is a certain type of hole therefore with the connection to badgers (brocks) it could be spoke about a sett (=*jezevčí nora*). Brockenbores therefore could be also translated as *Jezevčí nory* or as a blend word *Jezevory* or *Jezenory*. But I believe that the translation *Jezevčiny* was, in this case, appropriate because even if not directly mentioned there is still the connection between a badger and its sett.

Buckland is a small colony of hobbits which is not a part of the Shire. Nowadays buck has more than one meaning but it can be presumed that as in many other names in this series the meaning is supposed to be the same as it was in Old English. According to an Old English dictionary (Borden, 1982), the word buck means he-goat or male deer. However, there seems to be no connection between the word buck in the original name and the Czech translation of the place as *Rádovsko*. *Rádovsko* is derived from the word *rád* (=like, be fond of). More accurate would be dealing with terms *kozel* (=he-goat) or *jelen/ srnec/ daněk* (=male deer). This combination would create something like *Kozlovsko/ Kozlozem* (=Goatland) or *Srnecko/ Jelenozem* (=Deerland). Another place name connected with Buckland is Bucklebury. **Bucklebury** is the main village of Buckland. The root is also a word buck and then there is the suffix -bury. It is a place name suffix, as in for example Canterbury, it has origin in Old English and it means a fortified enclosure (Cheung, 2015). Czech translation of course sticks with the word *rád* and translates *Bucklebury* as *Rádohraby*. Once again if the goal was keeping it as true as possible to the original, the name of the village could be for example *Kozlovice*, *Kozí Hrádek*, *Jelenice*, *Jelenec*, or *Srnčice*. Those names were created by combining he-goat or male deer with typical Czech towns or villages suffixes. However, problem is that there is also a surname connected with those places and that is Brandybuck. Brandy is in the name because of the river Brandywine literary translated as *Brandyvína* and buck is from the Buckland. If the surname was created in the same way it would sound unnatural to the reader and probably the only possibility would be choosing only one part of the original surname to create its translation. Overall, I can understand why the Czech

translator decided for a change and instead of the word buck used the word *rád* in all those names mentioned above.

Mirkwood is a forest in Rhovanion also known as **Greenwood the Great**. As with some other proper names here can also be found inspiration in the Old Norse name Myrkviðr, myrkr meaning dark and viðr meaning forest (Arthur, 2002). Also, even in English, according to the Merriam-Webster dictionary, mirk is a possible spelling of murk which also means darkness or gloom. Therefore, the Czech translation *Temný hvozd* is accurate. The other name of the forest Greenwood the Great was also translated literary as *Velký zelený hvozd*. With forest names in the book, there can be seen a certain discrepancy when it comes to translating wood and forest. In the case of Mirkwood is wood translated as *hvozd*, but Great Wood on the other hand, is translated as *Velký les*. Then there is the Forest which is translated also as *Hvozd* but the Forest River is translated as *Lesní řeka*. In English woods and forest are generally accepted as synonyms used in common speech, but the Czech word *hvozd* sounds rather archaic and is not actually used much by native Czech speakers. *Hvozd* is a more deep or dense forest and a few places in the Czech Republic have this noun in their name. Since *hvozd* is usually deeper and bigger then probably the more appropriate equivalent is a forest because according to Clark (2018) woods are not as large as forests in the United Kingdom.

Carrock is a small island on the river Anduin. The name has two parts which are car and rock. Only a car does not make sense given the theme of the book. More likely it is referring to an Old English noun carr meaning rock or stone. (Borden, 1982) Therefore, both parts of the word have the same meaning. The translation which can be found in the book *Hobbit* is *Skalbal*. *Skalbal* is probably a compound of the words *skála* (=rock) and *balvan* (=stone/rock). However, in *The Lord of the Rings* trilogy is the Carrock translated as *Skalnatý brod*. In *The Fellowship of the Ring* was Carrock firstly mentioned in connection with the Ford of Carrock and so the translator decided to translate it as Skalnatý brod (=Rocky Ford) and this translation was kept also for other mentions of Carrock. The translation in *The Hobbit* which was created by analogical word formation is more accurate than the one used in *The Lord of the Rings* trilogy.

Girdley Island is an island in the Brandywine River. An English word girdle or gird means encircle, surround, or belt. Ey does not have a special meaning in English, but according to the Old Norse dictionary it means an island (Arthur, 2002). Once again there

are used more word with the same meaning. The Czech translation is *Meziříční ostrov* (=Betweenrivers Island). The Czech name probably refers to the original name through the idea that the island is surrounded by the Brandywine river therefore it could be said that it is in between.

Lake of Evendim is a lake in the northwest of Middle-earth. There also are the **Hills of Evendim.** The archaic meaning of dim is dusk, a more contemporary meaning is connected with the lack of light. The translator used the archaic meaning and translated those places as *Soumračné jezero* (=Dusk Lake) and *Soumračné vrchy* (=Dusk Hills). There is nothing wrong with this translation as it has basically the same meaning. However, there is another part of the name which is even. Either the word even might be meant as a whole word and therefore it has many meanings including flat or smooth, or it could stand for evening (=*večer*) which would also make sense considering the meaning of dim (=*tmavý*, *šerý*). In the translation, some archaic or Old Czech words could be used to recreate a similar name as the original. For example, *mračný* according to Malý staročeský slovník (1978) means in Old Czech dark or evening and it could be combined with the noun *noc* (=night) creating *Nocmračné jezero*, or it could be combined with the adjective *prostý* which in Old Czech has a similar meaning as even creating *Prostomračné jezero*.

Mount Gram is a mountain where the Orcs live. Gram is a metric unit which does not seem to have any connection with the name. In Old English gram means cruel, fierce, grim, angry, oppressive, or hostile (Borden, 1982). Looking at the Old English meaning, it makes no sense why the mountain was translated as *Kouzelná hora* (=Enchanted/Magical Mountain). Probably the translator used a similarity between gram and glam and based the translation on the fact that glamour also means a magical spell. Since the mountain was inhabited by Orcs who were servants of the Dark Lords it is almost certain that the intended meaning was the Old English one. Better translation would be *Nepřátelská hora* (=Hostile Mountain), *Hora Krutosti* (Cruelty Mountain), or *Hora Útlaku* (Mountain of Oppression). Or the Old English word could be once again replaced with an Old Czech word and the name might be translated as *Hora Nádav* because *nádav* according to Malý staročeský slovník (1978) means oppression.

River Running is a river which springs inside the Lonely Mountain. In this case, the name does not have some hidden meaning, on the contrary, it only gives us the idea

of a rapidly flowing river. The Czech translator chose to use *Bystrá řeka*, which is an actual name of a few streams in the Czech Republic. The adjective *bystrá* is derived from the word *bystřina* which means swift creek or mountain stream. The river could have been translated only as *Bystřina* and it would give the desired message of a rapidly flowing mountain river, but the translator decided to maintain the two-word name which is in the original.

Desolation of the Dragon was land destroyed by the dragon Smaug. Later in the Fellowship of the Ring, it is referred to as the Desolation of Smaug (=*Šmakova dračí poušť*). The translator decided to translate the name as *Dračí poušť*. Translating desolation as *poušť* (=desert) does not seem to have the right connotations in this situation and *pustina* (=wasteland) would probably be a better option, since desolation and wasteland can be used as synonyms. Better translation of the name would be *Dračí pustina*, alternatively *Šmakova dračí pustina*.

Írensaga is one of the mountains in the White Mountains. Once again Tolkien was inspired by Old English while creating this name. The noun īren means iron or sword and saga means either story or saw. In this case, the intended meaning was most likely iron saw. The translator focused used the word *pila* (=saw) and altered it to create a new word *Pilice* as the translation, which was a creative and elegant solution. On the other hand, it is a pity that the iron part got lost in the translation. Looking at the original name from the point of view of an English reader, it can be assumed that their knowledge of Old English is limited but that they would probably deduce at least the iron part of the name. Also, it is unsure how many Czech readers would realise the connection between pila and *Pilice*. For example, the name *Železovrch* (=Iron peak) might have been a better solution.

This analysis of *The Lord of the Rings* and *The Hobbit* has showed mostly those terms which received a modified translation, however, it is not the case of most of the names as can be seen in the table number two in the appendices. It will be further described in the following comparison.

4 Comparison

Although both *Harry Potter* and *The Lord of the Rings* are famous works of fantasy there is one big difference which is also apparent in those translations. *Harry Potter* books bring fantasy into the muggle (nonmagical) world, the magic intertwines with the real word well known to the reader. The translation of the real well-known place names like London (=*Londýn*), England (=*Anglie*), Bulgaria (=*Bulharsko*), or Ireland (=*Irsko*) is not part of this research even though they are mentioned in the book and they are adapted for a Czech reader. The same goes for names of real places which are kept in the original form like King's Cross Station. On the other hand, Middle earth is completely new fantasy land, which is not really connected to our world. This difference means that in *The Hobbit* and *The Lord of the Rings* trilogy occurs much more made-up geographical landmarks than in the *Harry Potter* series. Unlike the plot of *Harry Potter,* which is situated in England, the stories from the Middle-earth contains towns, lakes, river, or mountains which do not have given generally accepted equivalent so the translator must give it some thoughts even if it ends as a literal translation. Also, both *The Hobbit* and *The Lord of the Rings* trilogy describes a journey through those unknown lands which makes the number of places mentioned in the books much higher than in *Harry Potter* books.

A lot of those geographical terms in Tolkien's books were indeed easy to translate. There is no need for a creative translation with place names like Grey Mountains (=*Šedé hory*), Black Land (=*Černá země*), Blue Mountains (=*Modré hory*), Misty Mountains (=*Mlžné hory*), Long Lake (=*Dlouhé jezero*), etc. On the contrary, it makes more sense to stick with literal translation than to make up some more elaborate names. Changing those names would mean unnecessary altering the authors work, which is not something a translator should do. Those translations are calques since it is a literal word-for-word translation. This can be found also in the *Harry Potter* books, e.g. Magical Menagerie (=*Kouzelný zvěřinec*), however, it is not so frequent as in The Lord of the Rings books.

Another thing is that Tolkien played with language in a very different way than Rowling did. He created whole new languages for his books which brings out the question of whether to translate those languages too or not. Czech translator decided to only translate English names and everything written in for example Sindarin or Khuzdûl was left in the original form. This transcription concerns words like Gondor, Rohan, Anduin, or Belfalas.

The fact that there are more languages is another reason why there are more place names in the books because a lot of terms got a name in more than one language or more different names in one language, or both as for example Dwarrowdelf, also known as Moria, Khazad-dûm, the Black Pit, or the Black Chasm. That makes it five names for only one place. With two of the names, Moria and Khazad-dûm, a transcription was used. The word Khazad-dûm was transcribed without any change and Moria (=*Morie*) went through a slight spelling change. For three of these five names, the translator found an equivalent in Czech. In one case, Dwarrowdelf (=*Trpasluj*), it meant creating a new term in the Czech language and with the two others, Black Pit (=*Černá jáma*) and Black Chasm (=*Česrná propast*), it was a word-for-word translation. The decision of the translators not to translate those extra languages was reasonable because it helps to retain the same experience of an English reader to a Czech reader. The only way how to translate would be completely transforming those Tolkien's languages which would be not only extremely difficult and unnecessary but also harmful to the books.

Transcription of the original names can be found also in Harry Potter books. There were names left without any change, like Cokeworth, Azkaban, or Numergard. And a slight change in spelling can be seen for example on transcription of Godric's Hollow (=*Godrikův důl*), or more precisely only the Godric's part since Hollow was translated. The c from the English variation was changed into k in the Czech variation to make it look more appropriate to the Czech reader. Even though Hollow was not translated literary Godric's name is more important for the name of the village and that is why the translation is considered as transcription.

Harry Potter books, although, they do not contain a completely new language, they do contain a lot of neologisms. Translating those neologisms requires a great deal of creativity as can be seen in the chapter 2.3. As mentioned above, Rowling has her own way of playing with language which includes different puns, wordplays, or plays with pronunciation. A lot of names in her books have an extra meaning which is sometimes more or less hidden. This is also really apparent when it comes to the names of characters in her books. A lot of the place names from *Harry Potter* were names of different shops (see chapter 2.3.3.) where the name usually referred to the goods being sold in the shop like Flourish and Blots (=*Krucánky a Kaňoury*) or Gambol and Japes (=*Šprýmy a kratochvíle*). In those cases, it is necessary to translate those names to provide the Czech reader with a full experience. However, sometimes it is nearly impossible to maintain all

wordplays in the translation. In the *Harry Potter* books were also some of the puns lost in the translation like Grimmauld Place which in translation does not contain a reference to a grim old place, or Knockturn Alley and Diagon Alley when read out loud does not sound like one word, respectively, nocturnally and diagonally.

These types of wordplays cannot really be found in *The Lord of the Rings* and *The Hobbit*. While Rowling focused more on playful compounds and puns, Tolkien, on the other hand, worked more with language itself combining Modern English with Old English words or Old Norse words (see chapter 3.3.). This combination of languages sometimes resulted in a name which contained different words with the same meaning, e.g. Carrock (=*Sklabal*) where carr and rock both have the same meaning, only carr is an Old English word.

All location names were divided into one of three categories – (almost) literal translation, creative or modified translation, and original form (see Appendices). Both Rowling's and Tolkien's works were subsequently compared according to the percentage of each category.

A literal word-for-word translation or almost a literal translation is used with over 50% of the names in *The Lord of the Ring* and *The Hobbit*, however only slightly over 30% in *Harry Potter*. This confirms the fact mentioned above, that Tolkien's works contain more simple geographic terms which can be translated this way.

As expected, *Harry Potter* contains more creative or modified translations. It is almost 50% of the translated names. On the other hand, the amount of these translations in *The Lord of the Ring* and *The Hobbit* is only 30%.

The percentage of words which were only transcribed is slightly bigger in *Harry Potter*. It is a little bit over 20% while in *The Lord of the Ring* and *The Hobbit* it is just 12%. However, a lot of words from *The Lord of the Ring* and *The Hobbit* were not taken into consideration. It is because almost every term in Tolkien's universe has one or two alternate names in his made-up languages and sometimes only one term, usually, the English one was involved, since this thesis is about English-Czech translation.

There is one phenomenon apparent in *The Lord of the Ring* and *The Hobbit* books which does not seem to occur in the *Harry Potter* books. It is the fact, that there are some words in the original text, which are not only not translated but also, they are not even in

the translation. It concerns mostly places mentioned in poems like Hither Shores, or Langwell, whose omission does not have any particular effect on the rest of the text.

Conclusion

The present diploma thesis has dealt with a translation analysis of location names in popular works of fantasy literature, namely J. K. Rowling's *Harry Potter* heptalogy and J. R. R. Tolkien's *The Hobbit, or There and Back Again* and *The Lord of the Rings* trilogy. The aim of this work was to analyse how those names were translated and if necessary, try to create an alternative translation.

The first chapter creates the theoretical basis with the help of specialised literature and different publications about translating. In the beginning, the definition of translation and short history development is mentioned and a theoretical division of methodologies is also included in this part. The field of expertise has been then narrowed only to translating prose since all books in question are in prose, with special attention focused on finding the equivalence of the source language word in the target language. This part describes different ways and methods of translating. And after that, the attention was aimed at special types of translating important for this thesis and those were neologisms and proper names.

The second chapter examines the *Harry Potter* series. First, there has been mentioned some basic information about the author J. K. Rowling and the story itself. Short information about Czech translators Pavel and Vladimír Medek is also included. The biggest part of this chapter is the analysis of chosen words. Analysed words had been divided into four categories – educational institutions; shops and pubs; towns, streets and dwellings; and others and then their translations were analysed.

The third chapter investigates the second fantasy phenomenon *The Lord of the Rings* and *The Hobbit, or There and Back Again*. There has been included information about the plot, about the author J. R. R. Tolkien, *The Hobbit* translator František Vrba and *The Lord of the Rings* translator Stanislava Pošustová-Menšíková. Analysis of chosen words took place in three different categories -settlements, inns and pubs, and geographical landmarks.

The detailed analysis of chosen words constitutes substantial part of the diploma thesis. This analysis showed how the translation was probably created and sometimes there was also a proposition for an alternate translation. It can be seen in the analysis that Rowling used a number of puns and wordplays when creating her names. Tolkien on the other hand worked more with the language itself, he used many Old English terms or even

words with Old Norse origin. Based on this information, it can be said that translating *Harry Potter* required more creativity and playing with words whereas translating Tolkien's work required more skills in philology and decoding the meaning.

All[1] location names have been divided into three categories – (almost) literal translation, creative or modified translation, and original form. It has turned out, as can be seen in the fourth chapter, that *Harry Potter* contained more creative or somehow modified translations whereas *The Lord of the Rings* and *The Hobbit* contained more of those literal, or almost literal, translations. The reason for this is that in both Tolkien's works were listed various geographical landmarks and location that required literal translation. On the other hand, Rowling's works are set in the real world therefore the translation focus was on those made-up names that needed creative translation to be understandable. The comparison was expressed as a percentage rate of translated words because in numbers *The Lord of the Rings* and *The Hobbit* have significantly more words than *Harry Potter*.

Harry Potter, The Lord of the Rings, and *The Hobbit* are still in the centre of interest of many readers. Even though it is already some time since those works were published there are still appearing new addition like The Fantastic Beasts and Where to Find Them film prequel to *Harry Potter* or the upcoming TV series about the Second Age of Middle-earth. This thesis can be added to others dealing with the translation of those two fantasy phenomena. Hopefully, it manages to uncover the problematics a little bit more and it can be a steppingstone for further research.

---

[1] All except real place names in *Harry Potter* and except some names written in Tolkien's made-up languages whose alternative name was involved.

Appendices

Table number one shows translation of all location names used in Harry Potter, except the real live names that were used. Table number two shows all translation from The Lord of the Ring and The Hobbit except some names written in Tolkien's made-up languages whose alternative names were involved.

Each word has assigned one of three possible colours according to the way how it was translated. The green colour is for creative or modified translation, the orange colour is for words that were left in the original form, and the yellow colour is for literal or almost literal translation. Those words which do not have any colour are those which were omitted in the translation.

Table no. 1

Azkaban	Azkaban
Beuxbatons	Krásnohůlky
Borgin & Burkes	U Borgina a Burkese
Budleigh Babberton	Blábolivý Brod
Burrow	Doupě
Cokeworth	Cokeworth
Dervish & Banges	Džin v láhvi
Diagon Alley	Příčná ulice
Durmstrang	Kruval
Eeylops Owl Emporium	Velkoprodejna Mžourov
Florean Fortescue's Ice Cream Parlour	Zmrzlinářství Floreana Fortescuea
Flourish & Blotts	Krucánky a Kaňoury
Forbidden Forest	Zapovězený les
Gambol and Japes Wizarding Jokes Shop	Šprýmy a Kratochvíle – prodejna kouzelnických žertovných předmětů
Gladrags Wizardwear	Kouzelnické gala oblečení
Godric's Hollow	Godrikův důl
Grimmauld Place	Grimmauldovo náměstí
Gringotts Wizarding Bank	Gringottova kouzelnická banka
High street (Hogsmeade)	Hlavní ulice
Hogsmeade	Prasinky
Hogwarts	Bradavice
Honeydukes	Medový ráj
Hut-on-the-Rock	Chatrč na útesu
Knockturn Alley	Obrtlá ulice
Little Hangleton	Malý Visánek
Little Whinging	Kvikálkov
Madame Malkin's Robes for All Ocasions	Madam Malkinová: Oděvy pro každou příležitost
Madame Puddifoot´s Teashop	Čajovna Madam Pacinkové
Magical Menagerie	Kouzelný zvěřinec
Magnolia Crescent	Magnoliová ulice
Magnolia Road	Magnoliová alej
Malfoy Manor	Malfoyovo panství
Ministry of Magic	Ministerstvo kouzel
Nurmengard	Nurmengard
Ollivanders	U Ollivandera
Ottery St Cathpole	Vydrník svatého Drába
Platform Nine and Three-Quarters	Nástupiště devět a třičtvrtě
Privet Drive	Zobí ulice
Quality Quidditch Supplies	Prvotřídní potřeby pro famfrpál
Railview Hotel	Hotel Railview
Scrivenshaft´s Quill Shop	Písařské brky všeho druhu
Shell Cottage	Lasturová vila
Shrrieking Shack	Chroptící chýše
Spinner's End	Tkalcovská ulice

St Mungo´s Hospital for Magical Maladies and Injuries	Nemocnice svatého Munga pro kouzelnické choroby a úrazy
Stoatshead Hill	Kolčaví hůrka
The Hanged Man	U Oběšence
The Hog´s Head	U Prasečí hlavy
The Leaky Cauldron	Děravý kotel
The Three Broomsticks	U Tří košťat
Tinworth	Plechová lhota
Twilfitt and Tatting´s	U Keprníka a Frivolitky
Weasleys' Wizard Wheezes	Kratochvilné Kouzelnické Kejkle
Wisteria Walk	Šeříková nárožní
Zonko´s Joke Shop	Taškářův obchod s žertovnými předměty

Table no. 2

Aman	Aman
Ancient World	Starý svět
Angle	Koutec
Archet	Podlesí
Ash(en) Mountains	Popelavé hory
Bag End	Dno pytle
Bagshot Row	Pytlová ulice
Bamfurlong	-
Barrow field	Mohylové pole
Barrow-downs	Mohylové vrchy
Battle Gardens	Bitevní zahrady
Battle Pit	Bitevní lom
Bay of Belfalas	Belfalaská zátoka
Better Smials	Lepší Pelouchy
Bindbole Wood	Chrastný les
Black Country	Černá země
Black Gate	Černá brána, Carchost
Black Chasm	Černá propast
Black Land	Černá země
Black Pit	Černá jáma
Black Stone	Černý kámen
Blackroot Vale	Černokořán
Blessed Realm	Západní říše
Blue Mountains	Modré hory
Bonfire Glade	Vatrová paseka; paseka s vatrou
Brandy Hall	Brandov
Brandywine	Brandyvína
Bree	Hůrka
Bree-hill	Hůrecký kopec
Bree-land	Hůrecko
Bridge Inn	U mostu
Bridge of Mitheithel	most přes Mitheithel
Bridge of Stonebows	Most kamen. oblouků
Bridgefields	Mostoluhy
Brockenbores	Jezevčiny
Brown Lands	Hnědé země
Buck Hill	Rádovský kopec
Buckland	Rádovsko
Buckland Gate	Rádovská brána
Bucklebury	Rádohraby
Budgeford	Brodek
Bywater	Povodí
Carrock	Skalnatý brod; Skalbal
Causeway Forts	pevnůstky u silnice
Cirith Ungol	Cirith Ungol
Citadel of the Stars	Citadela hvězd

City of the Kings	Město králů
City of the Trees	Město stromů
Cleft	rozsedlina
Closed Door	Zavřené dveře
Cloudyhead	Mračivec
Coldfells	Studené vodopády
Combe	Jámy
Coomb	Kotlina
Cracks of Doom	Pukliny osudu
Crickhollow	Studánky
Crossing of Poros	brod Poros
Crossings of Erui	brod Erui
Crossroads, Cross Roads	Křižovatka
Cunning Mind	vychytralá mysl
Dale	Dol
Dark Door	Temné dveře
Dark Tower	Temná věž
Dead City	Mrtvé město
Dead Marshes	Mrtvé močály
Deadmen's Dike	Val mrtvých
Death Down	Smrtný vrch
Deephallow	Hluboč
Deeping Wall	Žlebová zed'
Deeping-coomb	Žlebová kotlina
Deeping-streem	Žlebový potok
Derndingle	Zarostlý důl
Desolation of the Morannon	spoušt před Morannonem
Dimholt	Černobor
Dimrill Dale (Gate, Stair)	Rmutný dol (brána, schody)
Dome of Stars	Hvězdná klenba
Doors of Durin	Dveře Durina
Downlands	Vrchovina
Downs	Vrchy
Drúadan Forest	Drúadanský les
Dunharrow	Šerá Brázda
Dunland	Vrchovina
Dwarrowdelf	Trpasluj
East	Východ
East Bight	-
East Dales	Východní doliny
East Lórien	Východní Lórien
Eastemnet	Východní polonina
Eastfarthing	Východní čtvrtka
Eastfold	Východní úval
Eastlands	země na Východě
Elf -havens	elfí přístavy
Elven Door	Elfí dveře

Elven river	elfí řeka
Elvenhome	Elfie
Encircling Mountains	Okružní hory
Endless Stair	Nekonečné schody
Entwade	brod Entvy
Entwash River	Entva
Entwood	Entí les
Erebor	Erebor
Esgaroth	Esgaroth
Ethring	Vrbina
Ettendales	Obří doly
Ettenmoors	Obroviště
Everholt	prales
Everwhite	Věčně bílá hora
Falls of Rauros	Rauroské vodopády
Fangorn Forest	Fangornův hvozd
Far Downs	Daleké vrchy
Far South	Daleký Jih
Far West	Daleký západ
Farthing	Čtvrtka
Fenmarch	Bahniska
Field of Celebrant	Celebrantské pole
Field of Cormallen	Cormallenské pole
Fields of Pelennor	Pelennorská pole
Fire-Mountain	Ohnivá hora
Firien Wood	les Firien
Floating Log	Plovoucí kláda
Fords of Bruinen	Bruinenský brod
Forest	Hvozd
Forest River	Lesní řeka
Forochel	Forochel
Forsaken Inn	Opuštěný hostinec
Free Land	Svobodná země
Frogmorton	Žabovřesky
Gate-stream	Branná
Girdley Island	Meziříční ostrov
Gladden (River)	Kosatcová řeka
Gladden Fields	Kosatcová pole
Glittering Caves	Třpytivé jeskyně
Golden Hall	Zlatá síň
Golden Perch	Zlaté bidýlko
Golden Wood	Zlatý les
Gondor	Gondor
Great Bridge	Velký most
Great Gate	Velká brána
Great Hall of Thráin	velká síň Tháinova
Great Lands	Velké země

Great River	Velká řeka
Great Road	Velká cesta
Great Sea	Velké moře
Great West Road	Velká západní cesta
Great Wood	Velký les
Green Dragon	U zeleného draka
Green fields	Zelené pole
Green Hills	Zelené vrchy
Green Hills (Country)	Zelené kopečky
Greenway	Zelená cesta
Greenwood the Great	Velký zelený hvozd
Grey Havens	Šedé přístavy
Grey Mountains	Šedé hory
Grey Wood	Šedý les
Greyflood (River)	Šerava
Greylin	-
Guard Towers	strážní věže
Guarded City	Střežené město
Harad Road	Haradská cesta
Hardbottle	Tvrdolín
Harrowdale	Brázdná dolina
Haunted Mountain	Strašidelná hora
Haunted Pass	Strašidelný průsmyk
Haven of the Eldar	Přístav Eldar
Hay Gate	brána Křoví
Haysend	Koneckřoví
Helm's Deep (Dike, Gate)	Helmův žleb (val, vrata)
Hidden Land	skrytá země
High City	Hlavní město
High Court	Horní nádvoří
High Hay	Vysoké křoví
High Pass	Vysoký průsmyk
Hill of Erech	kopec Erech
Hill of Guard	Strážný vrch
Hill of Hearing	Vrch slyšení
Hill of Sight	Vrch vidění
Hill of the Eye	vrch Oka
Hills of Evendim	Soumračné vrchy
Hither Shores	-
Hoarwell	Mšená
Hobbiton	Hobitín
Hollin	Cesmínie
Hornburg	Hláska
Hornrock	Hlásná skála
Houses of Healing	Domy uzdravování
Houses of the Dead	Domy mrtvých
Chamber of Mazarbul	komnata Mazarbul

Chambers of Fire	Ohnivé komory
Chetwood	Hustoles
Irensaga	Pilice
Iron Hills	Železné hory
Isen	Želíz
Isengard	Železný pas
Isenmouthe	Železná tlama
Isle of Elenna	ostrov Elenna
Isles of the West	Ostrovy na Západě
Ivy Bush	U břečtanu
Khazad-dúm	Khazad-dúm
Lake Evendim	Soumračné jezero
Lake-town	Jezerní město
Lampwrights' Street	Lampářská ulice
Land of Shadow	Země stínu
Land of Star	Země hvězdy
Langstrand	Dlouhopolsko
Langwell	-
Last Bridge	Poslední most
Last Homely House	Poslední domácký dům
Last Mountain	Poslední hora
Last Shore	Poslední břeh
Limlight	Lipava
Little Delving	Malá Kopanina
Lockholes	Zamčené díry
Lonely Mountain	Osamělá hora
Long Lake	Dlouhé jezero
Longbottom	Dolany
Lost Isle	Ztracený ostrov
Loudwater	Bouřná
Lune	Luna
Marchbourn	Pomezka
Marches	Močály
Mark	Marka
Mathom-house	Dům pamětin
Mere of Dead Faces	Jezero mrtvých
Mering Streem	Hraniční potok
Middle-earth	Středozemě
Midgewater Marshes	Komáří močály
Michel Delving	Velká Kopanina
Mirkwood	Temný hvozd
Mirrormere	Zrcadlové jezero
Misty Mountains	Mlžné hory
Mordor	Mordor
Morgul Pass	Morgulský průsmyk
Moria	Morie
Mortal lands	Země smrtelných

Mounds of Mundburg	Mohyly u Mundburgu
Mount Doom	Hora osudu
Mount Everwhite	Věčně bílá hora
Mount Fang	Tesáková hora
Mountain	Hora
Mountain Wall	-
Mountains of Shadow	Hory stínu
Mountains of Terror	Hory děsu
Nameless Land	Bezejmenná země
Narrows	Úžina
Needlehole	Ouškov
New Row	Nová ulice
Newbury	Novohraby
Noman-lands	Země nikoho
Norbury of the Kings	Severka králů
Norland	-
North	Sever
North Downs	Severní vrchy
North Kingdom (-kingdom)	Severní království
Northerland	severní země
Northern Fences	Severní pás
Northfarthing	Severní čtvrtka
Oatbarton	ovesný Dvůr
Old Forest	Starý Hvozd
Old Grange	Stará sýpka
Old Guesthouse	Starý hostinec
Old World	Starý svět
Outlands	Venkov
Overbourn Marshes	Zářiční blata
Over-heaven	Nebesa
Overhill	Záhoří
Party Field	Oslavová louka
Pass of the Spider	Pavoučí průsmyk
Paths of the Dead	Stezky Mrtvých
Pelargir upon Anduin	Pelargir na Anduině
Pillars of the King	Pilíře Králů
Pincup	Náprstkov
Plateau of Gorgoroth	Pláň Gorgoroth
Prancing Pony	U skákavého poníka
Quarry	Lomec
Rauros	Rauroské vodopády
ravine of the Bruinen	Bruinenská strž
Redhorn	Rudohor
Redhorn Gate	Rudá brána
Redwater	Červená voda
Riddermark	Jízdmarka
Rivendell	Roklinka

Rohan	Rohan
Running River	Bystrá řeka
Rushey	Rákosiny
Rushock Bog	Ostřincová bažina
Sarn Ford	Kamenný brod
Sea	Moře
Sea of Núrnen	Jezero Núrnen
Sea of Rhún	Jezero Rhún
Seat of Seeing	Stolec vidění
Seven Rivers of Ossir	sedm řek Ossir
Shadowmere	-
Shadows	Stíny
Shire	Kraj
Shirebourn	Krajánka
Silent Street	Mlčenlivá ulice
Silverlode	Stříberka
Silvertine	Stříbrný špičák
Slag-hills	pahorky hlušiny
Smials	Pelouchy
Snowbourn	Sněžná
South	Jih
South Lane	Jižní ulice
South Road	jižní silnice
South Undeep	Jižní Nehlubiny
Southfarthing	Jižní čtvrtka
South-kingdom	Jižní království
Staddle	Špalíček
Stair Falls	Stupňové vodopády
Starkhorn	Roháč
Steward's Door	Dveře správců
Stock	Pařezov
Stone of Erech	kámen Erech
Stone-city	Kamenné město
Stonewain Valley	Údolí kamenných vozů
Stoningland	Kamenná země
Straight Stair	Přímé schody
Sundering Seas	Dělící moře
Sunlands	Slunečné země
Sunlendings	Sluneční země
Swanf leet River	Labutí řeka
Tarlang's Neck	Tarlangova šíje
The East Road	Východní cesta
The Hedge	Křoví
The Hill	Kopec
the hills of Scary	Zjizvené Kopce
The Marish	Blata
The Water	Voda

Thistle Brook	Čemejřík
Three Farthing Stone	Tříčtvrtkový kámen
Thrihyrne	Trirog
Tigh field	Obůrka
Tindrock	Špičák
Tombs	Hrobky
Tongue	Jazyk
Tookbank	Bralova Vráž
Tookland	Bralsko
Tower Hills	Věžové kopce
Tower of Anor	Věž Anor
Tower of Ecthelion	Ecthelionova věž
Tower of Guard	Strážní věž
Tower of Sorcery	Černokněžnická věž
Tower of the (Rising) Moon	věž (vycházejícího) měsíce
Tower of the (Setting) Sun	věž (zapadajícího) slunce
Tower of the Dome	věž dómu
Towers of the Teeth	Zubové věže
Treebeard's Hill	Stromovousův kopec
Treegarth of Orthanc	Orthancký stromosad
Trollshaws	Obří lesy
Tuckborough	Bralův Městec
Underharrow	Podbrázdí
Undertowers	Podvěží
Undying Lands	Země neumírajících
Upbourn	Nadříčí
Uttermost West	Nejzazší západ
Vale of Illusion	Údolí mámení
Vale of willows	vrbové údolí
Vale(s) of Anduin	údolí Anduiny
Valley of the Wraiths	Údolí přízraků
Water-valey	Povodské údolí
Watchwood	Strážný les
Waymeet	Rozcestí
Weathertop	Větrov
Wellinghall	Studniční sál
West	Západ
West Marches	Západní pole
West Road	cesta na západ
West-door	Západní dveře
Westemnet	Západní polonina
Western Seas	Západní moře
Westernesse	Západní říše
Westfarthing	Západní čtvrtka
Westfold	Západní úval
Westgate	Západní brána
Westmarch	Západní marka

Wetwang	Vlhká pláň
White Towers (Mountains, Downs)	Bílé věže (hory, vrchy)
Whitfurrows	Bělobrázda
Whitwell	Bílá Studně
Wild Wood	Divoký les
Wilderland	Divočina
Willowbottom	Jivina
Window of the Eye	Okno Oka
Window of the Sunset	Okno západu slunce
Window-curtain	Okenní závěs
Withered Heath	Zvadlá vřesoviště
Withywindle	Opletnice
Wizard's Vale	Čarodějovo údolí
Wood of Greenleaves	Les zelených listů
Woodhall	Lesany
Woodland Realm	Lesní říše
Woody End	Zálesí
Yale	Člunková řeka

Bibliography

Catchpole. *Merriam-Webster: Dictionary* [online]. [cit. 2020-27-03]. Dostupné z: https://www.merriam-webster.com/dictionary/catchpole.

ARTHUR, Ross G. *English-Old Norse Dictionary*. Cambridge, Ontario: In parentheses Publications, 2002. Linguistic Series. Dostupné také z: https://www.yorku.ca/inpar/language/English-Old_Norse.pdf

BASSNETT MCGUIRE, Susan. *Translation studies*. London: Methuen & Co., 1980. ISBN O-416-72870-7.

BEHÚN, Petr. Interview s legendární českou překladatelkou – 4. díl. In: *Proofreading.cz* [online]. 21. 1. 2015 [cit. 2021-03-10]. Dostupné z: https://proofreading.cz/interview-s-prekladatelkou-pana-prstenu-4-dil/

BELLOC, Hilaire. On Translation. *The Bookman: a literary journal*. 1931, (September - October). Dostupné z: https://www.unz.com/print/Bookman/Contents/?Period=1931

BENNETT, Luchia. 18 expressions you'll hear a born and bred Bristolian babble. *TimeOut* [online]. Time Out England Limited, © 2021, 1 March 2021 [cit. 2021-03-27]. Dostupné z: https://www.timeout.com/bristol/news/18-expressions-youll-hear-a-born-and-bred-bristolian-babble-022621

BEZR, Ondřej. Zemřel Pavel Medek. Naučil česky Harryho Pottera i drsné detektivy. *IDNES.cz* [online]. 3. února 2015 [cit. 2021-3-10]. Dostupné z: https://www.idnes.cz/kultura/literatura/zemrel-pavel-medek.A150203_154519_literatura_ob

BLACK, George F. *The Surnames of Scotland: Their Origin, Meaning, and History*. New York: The New York Public Library, 1946.

BORDEN, Atrhur R. *A comprehensive Old-English dictionary*. Washington, D.C.: University Press of America, 1982. ISBN 0819122548.

Borough. *Merriam-Webster: Dictionary* [online]. [cit. 2020-06-03]. Dostupné z: https://www.merriam-webster.com/dictionary/borough

FERNANDES, Lincoln. Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play. *New Voices in Translation Studies* [online]. 2006, **2**, 44-57

[cit. 2021-03-10]. Dostupné z: http://www.iatis.org/images/stories/publications/new-voices/Issue2-2006/fernandes-paper-2006.pdf

FIŠER, Zbyněk. *Překlad jako kreativní proces: teorie a praxe funkcionalistického překládání*. Brno: Host, 2009. Studium (Host). ISBN 978-80-7294-343-2.

Flourish. *Merriam-Webster: Dictionary* [online]. [cit. 2020-06-03]. Dostupné z: https://www.merriam-webster.com/dictionary/flourish. Accessed 6 Mar. 2021

Gringo. *Merriam-Webster: Dictionary* [online]. [cit. 2020-27-03]. Dostupné z: https://www.merriam-webster.com/dictionary/gringo.

HARRISON, Henry, HARRISON, Gyda Pulling, ed. *Surnames of the United Kingdom: A concise etymological dictionary*. Volume two. London: The Morland press, 1918.

History.com Editors. Nuremberg Trials. *HISTORY* [online]. A&E Television Networks, 29 January 2010 [cit. 2021-03-10]. Dostupné z: https://www.history.com/topics/world-war-ii/nuremberg-trials

CHEUNG, Karen. English Place Name Suffixes. *Pronunciation Studio* [online]. November 3rd, 2015 [cit. 2021-03-10]. Dostupné z: https://pronunciationstudio.com/english-place-name-suffixes/

J.K. Rowling [online]. J.K. ROWLING, © 2016 [cit. 2021-03-27]. Dostupné z: https://www.jkrowling.com/about/

KNITTLOVÁ, Dagmar a Univerzita Palackého. *Teorie překladu*. Olomouc: Vydavatelství Univerzity Palackého, 1995. ISBN 80-7067-459-8.

KNITTLOVÁ, Dagmar. *K teorii i praxi překladu.* Olomouc: Univerzita Palackého, 2000. ISBN 80-244-0143-6.

LEVÝ, Jiří. *Umění překladu*. 4., upr. vyd. Praha: Apostrof, 2012. ISBN 978-80-87561-15-7.

LUTTERER, Ivan a Rudolf ŠRÁMEK. *Zeměpisná jména v Čechách, na Moravě a ve Slezsku: slovník vybraných zeměpisných jmen s výkladem jejich původu a historického vývoje*. Havlíčkův Brod: Tobiáš, 2004. ISBN 80-7311-025-3.

MILLS, A. D. *Dictionary of British Place-names*. Oxford: Oxford University Press, 2011. ISBN 9780199609086.

MOSELEY, Charles. *J. R. R. Tolkien*. Plymouth: Northcote House, 1997. ISBN 0 7463 0749 7.

NEWMARK, Peter. Approaches to Translation. Prentice Hall, 1981. ISBN 9780080246024.NORD, Christiane. Proper Names in Translation for Children: Alice in Wonderland as a Case in Point. *Meta: Journal des tranducteurs* [online]. Les Presses de l'Université de Montréal, 2003, **48**(1-2), 182-196 [cit. 2021-03-10]. Dostupné z: doi:https://doi.org/10.7202/006966ar

OSMAN, Amira. Definition of Translation. *Translation Journal* [online]. 2017, (October Issue) [cit. 2021-03-10]. ISSN 1536-7207. Dostupné z:

https://translationjournal.net/October-2017/definition-of-translation.html

OTTO, Jan. *Ottův slovník naučný: Illustrovaná encyklopædie obecných vědomostí*. Sedmý díl. Praha: J. Otto, 1893.

Peň. *Naše řeč*. Ústav pro jazyk český AV ČR, 1925, **9**(3), 93-94. Dostupné také z: http://nase-rec.ujc.cas.cz/archiv.php?art=418

REJZEK, Jiří. *Český etymologický slovník*. Voznice: Leda, 2001. ISBN 80-859-2785-3.

ROWLING, J K. *Harry Potter a Fénixův řád*. 1. vyd. Praha: Albatros, 2008. 795 s. ISBN 978-80-00-02219-2.

ROWLING, J K. *Harry Potter a Kámen mudrců*. 1. vyd. Praha: Albatros, 2008. 284 s. ISBN 978-80-00-02215-4.

ROWLING, J K. *Harry Potter a Ohnivý pohár*. 1. vyd. Praha: Albatros, 2008. 570 s. ISBN 978-80-00-02218-5.

ROWLING, J K. *Harry Potter a princ dvojí krve*. 1. vyd. Praha: Albatros, 2008. 532 s. ISBN 978-80-00-02220-8

ROWLING, J K. *Harry Potter a relikvie smrti*. 1. vyd. Praha: Albatros, 2008. 626 s. ISBN 978-80-00-02122-5.

ROWLING, J K. *Harry Potter a Tajemná komnata*. 1. vyd. Praha: Albatros, 2008. 286 s. ISBN 978-80-00-02216-1.

ROWLING, J K. *Harry Potter a vězeň z Azkabanu*. 1. vyd. Praha: Albatros, 2008. 383 s. ISBN 978-80-00-02217-8.

ROWLING, J K. *Harry Potter and Half-Blood Prince.* 1. vyd. London: Bloomsbury Publishing, 2005. 607 s. ISBN 0-7475-8108-8.

ROWLING, J K. *Harry Potter and the Deathly Hallows*. 1. vyd. London: Bloomsbury, 2007. 607 s. ISBN 978074759105.

ROWLING, J K. *Harry Potter and the Goblet of Fire*. 1. vyd. London: Bloomsbury, 2014. 616 s. ISBN 978-1-4088-5568-3.

ROWLING, J K. *Harry Potter and the Chamber of Secrets*. 1. vyd. London: Bloomsbury, 2014. 359 s. ISBN 978-1-4088-5566-9.

ROWLING, J K. *Harry Potter and the Order of the Phoenix*. 1. vyd. London: Bloomsbury, 2014. 799 s. ISBN 978-1-4088-5569-0.

ROWLING, J K. *Harry Potter and the Philosopher`s Stone*. 1. vyd. Great Britain: Bloomsbury, 1997. 332 s. ISBN 0-7475-4955-9.

ROWLING, J K. *Harry Potter and the Prisoner of Azkaban*. 1. vyd. London: Bloomsbury, 2014. 461 s. ISBN 978-1-4088-5567-6.

ROWLING, J. K. Beauxbatons Academy of Magic. *Wizardind Word* [online]. Wizarding Word Digital, Aug 10th 2015 [cit. 2020-12-08]. Dostupné z: https://www.wizardingworld.com/writing-by-jk-rowling/beauxbatons-academy-of-magic

ROWLING, J. K. Durmstrang Institute. *Wizardind Word* [online]. Wizarding Word Digital, Aug 10th 2015 [cit. 2020-12-02]. Dostupné z: https://www.wizardingworld.com/writing-by-jk-rowling/durmstrang-institute

Sturm und Drang. *Merriam-Webster: Dictionary* [online]. [cit. 2020-12-01]. Dostupné z: https://www.merriam-webster.com/dictionary/Sturm%20und%20Drang

ŠABRŠULA, Jan. *Teorie a praxe překladu*. Ostrava: Ostravská univerzita, Filozofická fakulta, 2000. ISBN 80-7042-567-9.

The origins of Hogwarts School of Witchcraft and Wizardry. *Wizardind Word* [online]. Wizarding Word Digital, Dec 10th 2017 [cit. 2020-12-01]. Dostupné z: https://www.wizardingworld.com/features/origins-of-hogwarts-school-of-witchcraft-and-wizardry

TOLKIEN, J R R (John Ronald Reuel). *Hobit, aneb, Cesta tam a zase zpátky*. vyd.5., v Argu první. Praha: Argo, 2005. 256 s. ISBN 80-7203-722-6.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů II. Dvě věže. 2*. 3. vyd. Praha: Mladá fronta, 2002. 294 s. ISBN 80-204-0935-1.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů III. Návrat krále. 3*. 3. vyd. Praha: Mladá fronta, 2002. 386 s. ISBN 80-204-0965-3.

TOLKIEN, J R R (John Ronald Reuel). *Pán prstenů. 1, Společenstvo prstenu*. 1. vyd. Praha: Mladá fronta, 1990. 379 s. ISBN 80-204-0105-9.

TOLKIEN, J. R. R. (John Ronald Reuel). *The Hobbit or there and back again*. London: G. Allen & Unwin, 1975, 253 s.

TOLKIEN, J. R. R. (John Ronald Reuel). *The Lord of the rings*. London: HarperCollins, 1995, 1137 s. ; 20 cm. ISBN 0-261-10325-3.

Translation. *Oxford Learner's Dictionaries* [online]. Oxford University Press, © 2021 [cit. 2021-12-14]. Dostupné z:
https://www.oxfordlearnersdictionaries.com/definition/english/translation?q=translation

František Vrba. *Databáze českého uměleckého překladu* [online]. Ústav translatologie FF UK a Katedra anglistiky a amerikanistiky FF MU, 2021 [cit. 2021-03-30]. Dostupné z:
https://www.databaze-prekladu.cz/prekladatel/_000003204

VENUTI, Lawrence. *The Translation studies reader*. Taylor & Francis e-Library, 2004. ISBN   0-203-75486-7.   Dostupné   z: https://translationjournal.net/images/e-Books/PDF_Files/The%20Translation%20Studies%20Reader.pdf

VILIKOVSKÝ, Ján a Emil CHAROUS. *Překlad jako tvorba*. Praha: Ivo Železný, 2002. ISBN 80-237-3670-1.

ZAVŘELOVÁ, Monika. Harry Potter by se jmenoval Jindra Hrnčíř, prorazuje překladatel Medek. *IDNES.cz* [online]. 17. ledna 2021 [cit. 2021-03-10]. Dostupné z:
https://www.idnes.cz/kultura/literatura/vladimir-medek-prekladatel-rozhovor-harry-potter-stromy-znamenaji-svet.A210114_230400_literatura_kiz