

Translation and Analysis of Selected Sketches of Harry Potter

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ABSTRAKT

Bakalárska práca sa zaoberá prekladom vlastných mien a neologizmov vybraných z knihy *Harry Potter a Polovičný princ* od J.K. Rowling. Teoretická časť sa zaoberá lingvistickými pojmami, ktoré sú dôležitou súčasťou prekladu. Praktická časť analyzuje preklad vybraných vlastných mien a neologizmov. Práca tiež skúma prekladové postupy a metódy, ktoré boli použité pri preklade vlastných mien a neologizmov.

Kľúčová slova: preklad, Harry Potter, neologizmy, vlastné mená, J. K. Rowling

ABSTRACT

This Bachelor's thesis studies the translation of proper names and neologisms selected from the book *Harry Potter and the Half-Blood Prince* by J. K. Rowling. The theoretical part of the thesis defines the linguistic terminology, which is an important part of the translation. The practical part analyzes the translation of selected proper nouns and neologisms. The thesis examines the translation processes and methods, which were used in the translation of proper nouns and neologisms.

Keywords: translation, Harry Potter, neologisms, proper nouns, J. K. Rowling

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Harry Potter series noted an enormous boom in popularity when the first book *Harry Potter and the Philosopher's Stone* was published in 1998 (Grady and Romano, 2018). Two years later the book came to Slovakia. Another six books followed and they created tremendous sensation among children and even adults from all over the world. *Harry Potter* series were translated into more than 60 languages, however, it cannot be said that the translation was easy. The translation of the *Harry Potter* series is considered to be very challenging for translators mainly because of the number of various proper nouns and newly created words. The difficulty might be seen, for example, in the translation of the first *Harry Potter* book, where the translator had to translate more than one hundred proper nouns (Jaleniauskiene and Čičelytė 2009, 35).

The aim of this thesis is to analyze the origin of chosen proper nouns and neologisms in the selected sketch of *Harry Potter and the Half-Blood Prince* given by the author as well as to analyze the translation methods and processes which were used in the translation. Another significant aim of the thesis is to find the most frequently used translation process or method in translation of selected proper nouns and neologisms.

The thesis is divided into theoretical and practical part. The first chapter provides definition of translation itself and introduces translation processes and methods, which are crucial for the practical part. The second chapter studies the matter of equivalence and its division which is an important part of translation analysis. Chapter three focuses on the proper nouns and onomastics which is a linguistic discipline studying proper nouns. And finally, chapter four studies types of neologisms and their appropriate process of translation.

The analysis consists of two parts. The first part studies the proper names of characters, animals, names of places and phenomena of the chosen sketch of *Harry Potter and the Half-Blood Prince*. It examines also the translation processes and methods used in the translation of these proper names. The second part analyzes the translation of neologisms and their processes of translation. The analysis is concluded with a summary of the most frequently used translation process or method.

I. THEORY

1 TRANSLATION

Translation is a process in which the original text is changed into a new text in the target language. An explanation of what translation is can be perceived differently. Translation can be perceived in two ways – an internal point of view and an external point of view (Robinson 2012, 6). The internal perspective is typical for a translator who views translation from the inside. Translators perceive translation as a process of creating a text which is rather important, analysing the text, researching information and translating words. They find it important to solve problems which may occur during translating, arrange the text into final version and submit the final text. While internal knowledge of the translation is mainly used for translators, an external perspective is typical for people whom the text should be translated for. Non-translators, including mainly readers, clients, employers and anyone who pays for the text in the target language, observe the translated text as a product that is created for them as a result of the requested production. They do not have knowledge of the translation process, therefore, its outcome is the most important (Robinson 2012, 6-7).

Translation is a decision-making process, an activity of converting a text in foreign language into a comprehensible language for the reader. However, translating provides information which has already been said, it does not create new knowledge. As Juliane House (2009, 3) said: “Normally, a communicative event happens just once. With translation, however, communicative events are reduplicated for people originally prevented from participating in, or appreciating, the original event.” In fact, when translating a text, a translator has to perceive the text as a whole, not just focus on its individual parts. The Translator has to bear in mind that the context of the whole text has to be taken into consideration when translating, not just simply replace one word or sentence for another (House 2009, 5).

1.1 Methods of translation

The Translator has to determine whether the text is to be translated word-for-word, easily without any restrictions or in another way. The struggle of this decision has been the task of translators for a long time (Newmark 1995, 45). Until the end of the eighteenth century, many translators preferred the idea of replacing the text freely (Newman 1995, 45). The most important features of the ‘free’ translation at that time were:

- The matter
- The sense

- The message
- The spirit

Nevertheless, from the beginning of the nineteenth century, it was chosen to believe that the text needs to be translated precisely, word-for-word. This idea of translating literally was stated also by great ‘literalists’ Walter Benjamin and Vladimir Nabokov (Newmark 1995, 45).

However, the struggle of choosing the right method of translation was not deeply analysed. It was needed to consider either the aim of the translation and the form of text, which was not argued about and would give the translator a wider prospect of translating methods.

1.1.1 Word-for-word translation

The words of the source language are changed by their most relevant meanings without considering the coherence of the text. The reason of using the word-for-word translation is mainly to comprehend the manner of the original language as well as to interpret a challenging text as a process used before translating (Newmark 1995, 46).

1.1.2 Literal translation

The units of the original language are replaced by the same or the most similar elements in the target language. In literal translation, words are translated as closely as possible without considering the context of the text as well as in word-for-word translation. Literal translation focuses on solving difficulties which could be revealed before translating (Newmark 1995, 46).

1.1.3 Faithful translation

In faithful translation, the goal of the translator is to deliver a translated text in the target language as faithfully as possible regarding the author’s previous intention. Faithful translation carries cultural words, however, at the same time, it maintains the grammatical and lexical variations from the standards of the original language. It tries to deliver entirely faithful translated text which would be the same as the writer’s text in the source language. Faithful translation is considered to be determined by and also based on the absolute accuracy (Newmark 1995, 46).

1.1.4 Semantic translation

The aim of semantic translation is to express the meaning of the source text as well as to preserve the aesthetic value of the original text. It ensures that no repetitions, mistakes and assonance will appear in the final translation. It does not take into an account the cultural equivalence and it is uncompromising towards readers. In comparison with faithful translation, semantic translation is more flexible and does not need to be as much precise as faithful translation is (Newmark 1995, 46).

1.1.5 Adaptation

Adaptation is the most flexible and free translation. Translator attempts to optimize the source text into a particular style or environment. Adaptation is mainly used for texts in which a particular cultural allusion in the original language does not appear in the target language. For example, it is used in comedies or poetry, where the themes, characters and plots remain the same in the target language, nevertheless, the culture of the source language is changed in a different way and adapted into common features of another language culture. In general, the text is not just easily replaced in adaptations, it requires a change, a movement of the text for a certain reason (Newmark 1995, 46).

1.1.6 Free translation

In most cases, the translator has more freedom in choosing an expression when replacing the original text. Basically, it is an extended paraphrase of a significant length. It does not consider the register and stylistic features of the original text but allows the text to be freely translated without any aesthetic qualities. Free translation is used mostly among unprofessional translators. According to Peter Newmark (1995, 47), it is not considered as a translation at all.

1.1.7 Idiomatic translation

Idiomatic translation conveys the message of the source text, however, it uses language expressions such as colloquialisms and idioms which did not occur in the source text. Some translators, such as Seleskovitch and Stuart Gilbert, call the idiomatic translation ‘natural’ (Newmark 1995, 47).

1.1.8 Communicative translation

Communicative translation focuses mainly on the readership. It transforms the meaning of the source text and makes the content and the language of the target text understandable

for the reader. Communicative as well as idiomatic translation is used for translating, for example, proverbs, sayings, wishes, and other conventional formulas (Newmark 1995, 47).

1.2 The process of translation

The process of translation is focused on finding the right way of translating a text in the original language into another language. The process consists of translation methods, actions and procedures which are necessary when translating. At the beginning, the translator may not realize that the translation requires certain procedures due to the fact that as soon as they are given the text, they immediately possess a thought of knowing what to do with it, they assume that the text would be easily done. Nevertheless, as they continue translating, the text does not appear to be easily translated after all. The translators make mistakes, take guesses, then they proceed according to guides. Moreover, they use these guides and regularities which help them to translate efficiently and thus become a part of the activity. According to Douglas Robinson (2012, 67), the process of translation may consist of:

- Translating
- Editing
- Sublimating

1. Translating – It is an immediate translation. In general, the translator transfers the text naturally without thinking (Robinson 2012, 67).

2. Editing – The translator analyses the transferred text and thinks about it. The text is intuitively edited; the translator is abided by principles which he relies on. The translator takes both certainty and doubt into account and adjusts the text according to them (Robinson 2012, 67).

3. Sublimating – The translator memorizes what he has learned through the process, goes by it in his daily activity and does not let the guides and regularities define the translation. The Translator needs to remain flexible and act intuitively (Robinson 2012, 67).

In fact, today's linguists have benefited from seven processes of translation, even though that the processes have been slightly and reasonably adapted. According to Dagmar Knittlová (2010), the following features are involved in the seven basic processes of translation:

1. Transcription

It is a transfer from one writing into another in which the target language sounds similarly as the source language. However, transliteration is also important to consider as it

attempts to preserve the faithful information from the source language. Typically, transcription is used for the translation of pronunciation of foreign names, geographical names and it is also used in media.

2. Calque

The literal translation of a foreign term.

3. Substitution

A change of one language for another corresponding language. In fact, the translator can use several different names for one thing in substitution, it is possible to use different ways of naming. When the translator uses synonyms, there is no additional information, nevertheless, if there is an additional information, the equal term becomes more dynamic.

4. Transposition

Since the text is transferred into another system of words in communication, it is necessary to change the grammar of the language as well. It allows to change the figure of speech without modification the word's meaning, e.g. from an adverbial into a verb.

5. Modulation

Another process of translation that changes the aspect of the language, but preserves the meaning and awareness of the target text. Modulation is worth using in the case when grammatical translation is inappropriate.

6. Equivalence

It does not deal with the equivalence which is commonly used. In this case, the equivalence is used for describing the word which has been badly chosen, for example, in the field of expressivity.

7. Adaptation

Another important process of translation. It creates a new event or a situation in a different way which substitutes the original event. Typically, it is used in the cases when there is no other way of replacing the word or if the word or situation does not exist in the foreign culture (Knittlová 2010, 19).

1.2.1 The other processes of translation

1. Transference

It is a process of transferring a text or words from the original language into the target language without any change. Some specialists may argue that transference is not considered as a translation process as such. However, as Newmark (1995, 81) claims, transference is

the most appropriate term when there is no other option of translating the text than using the same name as in the source language. The reasons for transferring the text may include the expression of the original culture and attraction of the audience. Transference is mainly used in translation of the following: names of persons, names of places, names of companies and titles of movies, books or literary works (Newmark 1995, 82).

2. Naturalisation

Naturalisation is a process of translation which includes transference and adaptation. The text of the source language is transferred and adapted to the target language according to certain grammatical rules of the particular language (Newmark 1995, 82).

2 EQUIVALENCE

“If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. One would simply replace the French name for a concept with the English name. If language were like this the task of learning a new language would also be much easier than it is. But anyone who has attempted either of these tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts [...] of one language may differ radically from those of another.” (Culler 1976, 21-22).

Equivalence is considered to be one of the fundamental concepts of translation. The matter of equivalence has often been a struggle for translators. It indicates the replacement of a text of the source language into a text of the another language. As Ján Vilikovský (2002, 31) noted, the difficulty of translation consists of finding the right equivalent in the target language. In theory, the difficulty is to determine conditions and principles of the equivalence in translation.

Referring to Knittlová (2003, 6), the units of the source and target language do not need to be particularly of the same meaning, however, it is essential that they cooperate in the same function. In addition, it anticipates the functional equivalence which emphasises the approach of accomplishing as many aspects as possible of the same function which complies not only the denotative and referential aspect, but the connotative and pragmatic as well.

The basic unit of the text is semantics which refers to the content of the text. It is represented by lexical elements which are connected into the grammatical system. Furthermore, the considerable part of the text is the denotative aspect which deals with the factual situation of the text as well as the connotative information which is expressed by stylistic and expressive elements of the language. However, the last no less significant feature of the text is the pragmatic aspect. It is determined by the language elements as well as members of the communication (Knittlová 2003, 6).

While analysing the text of translation, it is necessary to compare the lexical units of both languages. Consequently, there might be numerous distinctions found among principal denotative and pragmatic elements. The semantic difference may arise from the same approach to identifying particular features of both the source and target language. Moreover, the difference may also be arisen although the translator’s view of the authenticity appears to be dissonant. Specifying and referring to contrasting features of the representation may

be another significant difference of semantics. However, in the case of connotation, differences are considered to be even compelling (Knittlová 2003, 33).

Otto Kade, as Vilikovský (2002, 31) claims, divides the equivalence into four types, namely absolute, facultative, approximate, and zero equivalence, while Knittlová (2003, 33) divides equivalents in translating into three groups – absolute, partial, and zero equivalents.

2.1 Absolute equivalents

According to Knittlová (2003, 33-34), absolute equivalents are considered to be mainly elements of the basic lexicon, the part of which are substantives. In addition, substantives or else nouns are in the case of dividing into semantic fields perceived as anthropocentric. For example, surrounding people, parts of the body, objects, animals and intangibles related to a person. Altogether, it is primarily about naming the same or similar elements of the foreign language e.g. ear - ucho, house - dom, dog - pes.

However, words which have more potential units of the target language can be recognized as absolute equivalents. Moreover, they are related to the grammatical, lexical, situational, and pragmatic context. From the formal point of view, absolute equivalents are also symmetrical. It means that if the words in the source language are single or multi-words, the same expression will occur in the target language (Knittlová 2003, 33-34).

2.2 Partial equivalents

As a result of being both the source and target language completely different, partial equivalents dominate over absolute ones due to the small number of absolute equivalents. Equivalents are perceived as partial due to its following distinctions which can be found also combined:

1. Formal
2. Denotative
3. Connotative
4. Pragmatic

The following types of words can be considered parts of the formal distinction: multi-word expressions, explicitness, name sequences, and prepositional relations. While in the denotative distinction, there are significant differences in specification related to hyponyms and hypernyms, generalisation, and semantic contiguities. For instance, vulgarisms and intensification are notable parts of the connotative difference. And finally, in the pragmatic distinction, the differences are solved using analogy (Knittlová 2003, 36-85).

2.3 Zero equivalents

Zero equivalents are considered to be a result of non-existing substitutes in the target language. In the case of non-existing equivalents in the target language, the translator is forced to create at least a partial equivalent of the word in the source language. That is a cause of accepting a foreign word, especially the proper nouns, implementation of the Slovak language into the word, adaptation, generalisation as well as analogical word-formative process (Knittlová 2003, 84-85).

Some of the reasons of creating partial equivalents may be seen in the following examples:

Acceptance

Sydney - Sydney, Los Angeles - Los Angeles, Rick - Rick, Jennifer - Jennifer

Adaptation

Paris - Paříž, London - Londýn, Christopher Columbus - Kryštof Kolumbus

3 TRANSLATION AND PROPER NOUNS

A proper noun is a part of the lexicon of the particular language which is included in a specific onymic subsystem (Blanár 2009, 7). In fact, each proper noun means an interconnection of surrounding events related to situations, conditions, and categories. according to Rudolf Šrámek (1999, 12). The interconnection of specified events is a consequence emerging from three levels of:

1. Objects
2. Phenomena
3. Relations

For conversational reasons, it is essential to classify the levels of objects, phenomena or relations and name them properly. The objects represent, in fact, true elements, such as names of persons *Jane, John, Thomas*, or products, such as fragrance *Opium*, as well as non-existing figures, e.g. fairy tale characters *Cinderella* and *Shrek*, geographical names, such as river *Amazon*, or mythological names of animals, e.g. *Minotaur*. Other elements are also expressed as objects and those typically include various phenomena, for example *Christmas, Easter*, as well as relations, treaties or alliances, as can be seen in following example *Treaty of Nice* (Šrámek 1999, 12).

3.1 Onomastics

Onomastics is a linguistic discipline which studies and analyses proper nouns. The function of proper nouns is divided into three actions. Firstly, individualisation of the proprial objects is considered to be an inherent part of the principal function of proper nouns. The main intention is to define the object as an unrepeatable element within its related nouns. Secondly, another significant part of the function of proper nouns is to differentiate particular features of the related objects. It is essential to define them in order to prevent interchangeability. And thirdly, it is necessary to localize the proper objects into specific relations and their pragmatic, social, cultural, historical, and economic context. In addition, all characteristics of proper nouns are related to their main functions which, in fact, differ from the properties of common nouns (Šrámek 1999, 11).

3.1.1 Division of onomastics

Šrámek (1999, 16) divides onomastic discipline into three groups. However, each group also includes specific types of proper nouns. The distinction of onomastic elements into

geonymic, bionymic and chrematonymic group is essential in order to comprehend the definition of proper noun as well as the onomastic discipline itself.

- **Geonymic group** - All types of toponyms, meaning proper names of objects which are found on the surface of the earth as well as below the surface, are included in geonymic group. However, another part of the group are cosmonyms, the names of celestial units. Moreover, geonymic group can be cartographically perceived as they are represented on maps (Šrámek 1999, 16).
- **Bionymic group** - The group includes all kinds of living creatures. Typically, it includes anthroponyms, pseudoanthroponyms along with zoonyms (Šrámek 1999, 16).
- **Chrematonymic group** – Refers to the proper nouns created by human action. The objects, phenomena and relations are formed by, for example, social, cultural, economic or political activity (Šrámek 1999, 16).

4 TRANSLATION OF NEOLOGISMS

Neologisms can be characterized as newly created words, however, existing words that obtain new senses can be also considered as neologisms. Nevertheless, even though they acquire new meaning, they have not yet been taken into vocabulary of the particular language. On the other hand, neologism may be accepted and become significantly popular by mass media, social media or by saying, and are even studied by linguistic disciplines. Neologisms can occur in the form of a term, word or phrase, and are often created due to a particular event, publication or period. Referring to Newmark (1995, 140), neologisms are divided into twelve types including old words and collocations with new meanings, new coinages, derived words, abbreviations, collocations, eponyms, phrasal words, transferred words, acronyms, pseudo-neologism, and internationalisms.

4.1 Old words with new meanings

Lexical units which already exist in the language, however, acquire a new meaning for particular reasons. They are hardly ever technological as they do not attribute to newly created words. Nevertheless, some words can be occasionally translated technically as long as they rely on the type of the reader. According to Newmark (1995, 141), the readership is divided into three types:

1. Expert
2. Educated generalist
3. The ignorant

An educated generalist may have some knowledge of the topic, although it is likely that he or she would need more information and description about the subject matter as well as the development of the source language. In contrast, the ignorant may require all information and knowledge of linguistic, technical and cultural aspects based on the subject of the text. When translating old words with new meanings, it is essential to bear in mind that standardisation of neologisms in translation is not recommended when the translator is not sure about the future of the word. Overall, the words are, according to Newmark (1995, 142), considered to be rather non-cultural and non-technical. Old words with a new meaning are often replaced by existing lexical units of the target language or by a practical and explanatory word (Newmark 1995, 142).

Old collocations with new meanings are typically difficult to translate. Their true meaning is usually unseen and covered by a more practical and common meaning, thus they tend to become technical words. Existing collocations that have acquired new meanings can

be divided into cultural and non-cultural. If the equivalent of the translated word occurs in the target language, it is usually not difficult to translate it. However, if the object does not occur in the target language or the translator does not have an idea of a possible equivalent, there is the necessity to use an explanatory concept of the target language. The Translator is also able to conceive new collocation which, however, has to be placed in commas (Newmark 1995, 141-142).

4.2 New coinages

New coinages are newly invented words or phrases. Although, an invention of a new word is not very common, it is popular in media since they attempt to devise as many words as possible in order to be more attractive for people. Therefore, new words are well accepted by them and become a part of the language on an everyday basis. Moreover, Newmark (1995, 142) argues: “It is a well-known hypothesis that there is no such thing as a brand new word; if a word does not derive from various morphemes then it is more or less phonaesthetic or synaesthetic. Nevertheless, the etymology of many words, in particular dialect words, is not known and can hardly be related to meaningful sounds”.

Typically, coinages are considered as names of brand or business, for example, ‘*Pepsi*’, ‘*Google*’, or ‘*Kodak*’. The translation process of these words is mostly transferring into another language, however there is a possibility that the name exists in target language, but under another name. In that case, the translator has usually two options - not to transfer the word at all or to exchange it for a universal equivalent unless it is non-cultural and has no significant connotation, e.g: Calgonit - Kalgonit. In general, when translating fictive or fantasy narration, it is essential to recreate a neologism of any type. However, it is necessary to change the word by the same or similar morphemes when translating derived terms. If the word is phonaesthetic as well, the phonemes of a similar sound should be attached to it (Newmark 1995, 142-143).

4.3 Derived words

“The great majority of neologisms are words derived by analogy from ancient Greek (increasingly) and Latin morphemes usually with suffixes such as *-ismo*, *-ismus*, *-ija*, etc., naturalised in the appropriate language” (Newmark 1995, 143).

Nevertheless, derived words are typically non-cultural and technological words and their improvement is well increased. The process of translating derived words has several points that need to be considered. Firstly, the translator should consider relevant vocabulary

of International Standards Organisation and try to discover a translation which may have already been identified as well as to find whether the object still exists. In addition, it is also essential to consider the significance of the word and determine whether the translation is valuable. Secondly, it is necessary to identify true derived words from short-term neologisms conceived mainly by the media usually used in advertisements. Thirdly, even though they are long-lasting neologisms, their function should also be considered in order to be able to determine whether to coin them again or to replace the elements of the blends (Newmark 1995, 144).

4.4 Abbreviations

Abbreviations have the form of a shortened word. In principle, they are considered as a part of pseudo-neologisms and are used in French more often than in English. Abbreviations are usually expressed as initialisms and pronounced separately as in UN - United Nations, BBC - British Broadcasting Corporation or UK - United Kingdom, however, they are also formed as a result of clipping, e.g.: Uni - University, fab - fabulous etc. Moreover, orthographic abbreviations also occur in linguistics, but their pronunciation does not need to be changed, it usually remains the same, for example, Dr. - Doctor, Ms. - Miss (Sayadi 2011).

Therefore, the translator uses the way of transposition when translating abbreviations. However, it is preferable to provide an explanation of the word in order to be understandable before the abbreviation becomes well known.

4.5 Collocations

“New collocations (noun compounds or adjective plus noun) are particularly common in the social sciences and in computer language” (Newmark 1995, 145). The translation of computer words is usually stated; if there are no equivalents, the translator is forced to transfer them, however, only if they are perceived as crucial. In addition, the explanatory word should be included as well. Generally, English collocations appear to be difficult to translate due to their strange relations which may occur, even though they consist of two equally important terms. However, it does not apply to foreign collocations as they are not difficult to translate because of their arbitrary creation (Newmark 1995, 145-146).

4.6 Eponyms

Eponym is a word which is named after the proper noun including a person, place or thing. The popularity of eponyms is increasing in Romance languages, nevertheless, in

English media, their usage is more or less moderate. If the eponym is derived from a person, it is easy to translate; however, if it concerns ideas or features, it may be necessary to provide explanations as well. Eponyms appear to be usually derived from objects and, in that case, the eponym can be transferred as long as it is popular and preferred in the target language. Eponyms of geographical names are not very common. However, if they appear, they are usually derived from products which are typical for a particular area. Moreover, when translating a geographical eponym, the descriptive term is provided until it becomes widely accepted. Furthermore, eponyms can be translated by sense, especially if the word is also a metonym (Newmark 1995, 147).

4.7 Phrasal words

New phrasal words are mainly formed by the conversion from verbs to nouns according to the ability of the English language. The translation of phrasal words consists primarily of the replacement of the same meaning by equivalents. It is noted that phrasal words in the source language appear to be more informal, while their equivalents in the target language are presented as more formal (Newmark 1995, 147).

4.8 Transferred words

These are the words which were transferred from a foreign language and their meaning is not very important. Moreover, the meaning of the transferred word does not really rely on its context. Nevertheless, another additional meaning can occur if they are commonly used and the translator does not need to examine the meaning in the language they were transferred from. Transferred words are usually products or they commonly occur in the media.

The translation is mostly done with the help of a descriptive equivalent for non-cultural readers of the target language. However, words that have been recently imported are transferred into the target language using a universal term (Newmark 1995, 147-148).

4.9 Acronyms

Acronyms are widely used mainly in non-literary texts for their brevity and curiosity which inspire people to look up the meaning of their letters. The translator usually replaces the acronym by a standard word or, alternatively, by an explanatory equivalent if the readership is not familiar with the term or when there is no standard equivalent in the target language. Some acronyms, such as names of businesses, are typically imported to the target

language. However, if the acronym is crucial in both languages, the name may be changed in the target language. Moreover, if an international acronym is translated, the letters are commonly transferred and the name of the acronym is replaced (Newmark 1995, 148).

4.10 Pseudo-neologisms

Pseudo-neologisms are general or universal words which refer to a particular and specialized term. In the case of translation, Newmark (1995, 149) argues: “the translator should be neither favourable and unfavourable in his view of new words.” He also notes that it is essential that the intellectual and physical features are indicated in the language (Newmark 1995, 149).

II. ANALYSIS

5 PROPER NOUNS

The Harry Potter series is very rich in proper nouns. The significant feature that has to be considered while translating it is the environment from which the series comes and in which the story is set. However, it is also essential to bear in mind that Rowling created the new additional magical world which is built upon the real world. The translator has to deal with the fact that the action of the series is set in British society and, therefore, it was mainly intended to affect British audience (Jaleniauskiene and Čičelytė 2009, 35). Most of the proper nouns or at least their parts are borrowed from Old English, Latin or French language and can be also mixed together.

Nevertheless, the translator has to be familiar not only with the British background of the series, but also with the fact that the proper nouns were carefully chosen for some reasons. If the proper noun does not have a meaning or particular equivalent in the target language, it is very likely that the proper noun has a semantic connection with the function portrayed in the books. The proper nouns in *Harry Potter* represent four groups. It can be said that most of the proper nouns are formed primarily by the names, both first names and surnames, of the characters. Another group of the proper nouns creates names of the objects which do not exist in the real world. In the not less significant category of the proper nouns, names of the animals can be found. The last group can identify names of places.

The analysis itself deals with the way how I personally translated proper nouns presented specifically in the selected sketch of the sixth book of *Harry Potter* series and what were the reasons for choosing a particular translation. The translated sketch is carefully chosen and taken from the chapter called *Felix Felicis* for its large number of proper nouns and neologisms. First, the analysis discovers the meaning of the original English word and its connotation, which is important in order to understand what was the intention of the author of the selected name and to find the appropriate equivalent of the word in the Slovak language. Second, it presents the process of translation into the Slovak language and explanations whether the particular equivalent of the word was found and used in the translation or the name was simply transferred for some reasons provided in the analysis. The original name and its translation are showed in bold and each pair is divided into paragraphs in order to arrange the analysis clearly. Oxford dictionaries were used for the translation and research of proper nouns. The results of the analysis are stated at the end and the most frequently used methods and processes of translation are expressed in percentages.

5.1 Bionymic Group

5.1.1 Anthroponyms

The following chapter studies the translation of proper nouns in the chapter *Felix Felicis* which is considered as a good source of proper nouns as well as newly coined words. The chapter Anthroponyms consists of names of persons including proper nouns of main characters and minor characters and their nicknames.

5.1.1.1 Names of persons

Harry Potter

Harry Potter

Harry Potter is the main protagonist of the series known for his courage, humbleness and leadership. The name *Harry Potter* was not chosen randomly. The name *Harry* has connection that goes deeply to the Middle English. At that time, the name was preferred mainly by British kings. (Pottermore, n.d.) Therefore, the name was chosen to indicate the leadership of the protagonist. However, the leadership can also be associated with the war, and the idea is supported by the fact that the name *Heri* in Old High German means army. (Pottermore, n.d.) In translating into the Slovak language, a process of transference was used. Even though there may exist some equivalents of the name *Harry* in the Slovak language, and also the last name *Potter* could be fully translated as *Hrnčiar*, which would be semantically correct, the name remains the same in the target language as a result of considering the environment of the series. The plot of the books takes place in the British surroundings, therefore, it was essential to keep the name the same as in the source language in order to remind the environment to the readers.

Hermione Grenger

Hermiona Grengerová

Hermione Grenger is one of the main characters of the series who excels in school for her wisdom. The proper noun was translated by naturalisation and transposition. The roots of the name *Hermione* go deep into the Greek mythology. At that time, Hermione was a child of King Menelaus of Sparta and Queen Helen of Troy (Pottermore, n.d.). However, reflecting to Jacob Shamsian (2018), the name *Hermione* was chosen by Rowling in order to point out the similarity with character's parents: "a pair of professional dentists who liked

to prove how clever they were." Nevertheless, the name itself does not exist in the Slovak calendar, therefore, the name of *Hermione* was transferred to the Slovak language in order to remind the readers that the story is set in Britain. Regarding that, the letter *-e* was naturalized and changed for *-a* to approach the Slovak audience. However, in the Slovak community, the last names of females are bound with suffix *-ová*. Therefore, transposition was used in translating the surname *Grenger* to the Slovak equivalent *Grengerová*.

Ronald Weasley

Ronald Weasley

Ronald is a typical English name which originally comes from Norway. In Old Norse, *Rögnvaldr* typically stands for a ruler's adviser, which is an appropriate choice of the name as Ron is Harry's best friend who stands by his side (Shamsian 2018). In addition, *Ronald* is also a very popular name in Slovakia, therefore, it was simply transferred into the Slovak language. On the other hand, the surname *Weasley* may indicate an animal *weasel*, which, however, may only refer to the fact that Rowling favours these animals as I do not assume that there would be any other connotation related to the character. The surname was also transferred and *Ronald* or shortened version *Ron Weasley* is used in the Slovak translation.

Lord Voldemort

Lord Voldemort

Lord Voldemort is the main antagonist of the series known for his cruelty and desire for power. Translation of the name *Lord Voldemort* was transferred into the Slovak language. His name is perfectly reflected from his character's features and behaviour. The name consists of two words, one of which is *lord* that express dominancy and can be translated as *pán*. The second one is *Voldemort* which is a compound of three French words *vol de mort*, meaning *flight of death*. In addition, *death* is commonly associated with a connotation *evil* which means *zlý*. Therefore, the possible translation of the name may be also *Pán Zla*.

You-know-who

Vy-viete-kto

In the translation of the name *You-know-who* which refers to the main antagonist *Lord Voldemort*, literal translation was used. Consequently, while using absolute equivalents in translation, it is necessary to consider its symmetrical aspect. If the English variation consists of three words, it is essential to use the same word structure in the target language. Therefore,

the English *You-know-who* is translated as *Vy-viete-kto*, not as *Viete-Kto*. However, in the situation of communication when a person is talking to a single person using the name *You-know-who*, the translation in this case would be *Ty-vieš-kto*. Nevertheless, the name consists of pronoun and according to Robert Van Valin (2001, 6) pronouns are considered to be a substitution of the noun, therefore the pronoun *you* may stand also for *ľudia*.

Draco Malfoy

Draco Malfoy

Draco Malfoy is a malicious boy, member of the Slytherin house, who is known along with his family for sympathizing with Lord Voldemort. The name *Draco* is connected with Latin in which *Draco* stands for a *snake* or *dragon*, which reflects his harsh behaviour. Furthermore, the surname *Malfoy* can consist of two French derivations, *Mal* and *Foi*. The term *Mal* is perceived as something *evil* or *bad* in French, while the term *Foi* usually means *belief*, therefore, the name itself represents the evil beliefs of the whole family related to Lord Voldemort. The name was, however, fully transferred as the Slovak readers can easily find evil connotation from the name itself.

Horace Slughorn

Horace Slughorn

Professor Horace Slughorn is one of the crucial Hogwarts professors who is considered to be the last key to the destruction of Voldemort's cruel tyranny. The name *Horace* is originally based on the Latin word *Horatius* which, according to Pottermore (n.d.), is believed to have a meaning as '*timekeeper*'. In addition, the meaning is significant as the meaning reflects on the character who likes people, he admires and organizes parties with them. The first name could be naturalized and modulated as *Horácio* which is, however, not very usual among Slovaks. On the other hand, the surname *Slughorn* is related with the poems about the Battle of Hastings (Pottermore, n.d.) and has the connotation associated with a war. From the linguistics point of view, it can be considered as a bound of two words, *slug* and *horn*. *Slug* is a verb which can mean *uderit'* or *udierat'* in the Slovak language. However, when the word is connected and used with the noun *horn*, which means *roh*, the more appropriate translation of the word *slug* would be *trúbit'*. Therefore, the equivalent of the surname *Slughorn* might be *Trubiroh* and the full name translated as *Horácio Trubiroh*. However, its connotation with the war, or with the fight against Voldemort, might not be

clear to Slovak readers, therefore, the name of the professor was transferred as *Horace Slughorn* into the Slovak language.

Pomona Sprout

Pomona Sproutová

Professor Pomona Sprout teaches Herbology at Hogwarts and it is a subject related to botany. The professor's name was translated by transposition. Her name has, in fact, a hidden connotation with what she does throughout the series. *Pomona* is derived from the Latin word *pomum* which stands for fruit. However, there are no equivalents or derivations of the word Pomona in the Slovak language, therefore, the first name is essential to be simply transferred. As a matter of fact, her surname *Sprout* exists in English vocabulary and can be replaced with the Slovak equivalent *výhonok* or *klíček* which means a shoot of the plant. Therefore, the translation of the professor may be used as *Pomona Klíčková* with the addition of the Slovak suffix *-ová*. Even though the professor's surname can be quite easily translated, the name was transferred as a result of the fact that the equivalent *Klíčková* might evoke disrespect and mockery among the Slovak audience. Therefore, in order to retain the authority and respect of the professor, the surname was only naturalized with the common Slovak suffix *-ová*, *Pomona Sproutová*.

Cho Chang

Čcho Čchangová

Cho Chang is a member of the Ravenclaw house and one of the minor characters of the series. Both names, the first name and the surname, demonstrate Asian roots of the character. Therefore, transcription of the word was used as the translation process. However, the Slovak audience is not very familiar with the Asian names, therefore, it is essential to adapt the name to the Slovak language. As a result, adding a prefix *č-* in the first name and the surname is appropriate in order to simplify the pronunciation of the name to Slovak readers.

Auntie Muriel

Tetuška Muriel

Auntie Muriel is a great-great aunt of Ronald Weasley who has not very pleasant behaviour. *Auntie* is a diminutive of the noun *aunt* which means *teta* in Slovak. Diminutives in the Slovak language are also possible to create, therefore the literal

translation of *auntie* is Slovak equivalent *tetuška*. *Muriel* was transferred without any change.

5.1.2 Pseudoanthroponyms

This sub-group studies living objects which are perceived to be ghosts and persons living inside of portraits.

Fat Lady

Tlstá pani

Fat Lady is a guardian of the Gryffindor house living inside her portrait. The name is used to describe her appearance. The adjective *fat* has equivalent *tlstý* as well as the noun *lady* which stands for *dáma* or *pani*. Therefore, the proper noun of the Gryffindor's guardian is literary translated as *Tlstá pani*.

5.1.3 Zoonyms

Mrs Norris

Paní Norrisová

Mrs Norris is a cat of the Hogwarts' caretaker. The name of the cat is taken from the character Mrs Norris of the *Mansfield Park* by Jane Austen for their mutual behaviour. Both the cat and the character Mrs Norris are annoying and snitching. The abbreviation *Mrs* is literary translated to its equivalent *pani*, however, the surname *Norris* was translated using transposition by the suffix *-ová* attached at the end of the name.

5.2 Geonymic group

Geonymic group includes names of places as well as settled and uninhabited objects.

5.2.1 Toponyms

St. Mungo Hospital

Nemocnica svätého Munga

The name of the hospital is compounded by three words. Transposition and literal translation were used as translation processes. An abbreviation *St.* stands for *saint* which

can be replaced by its equivalent *svätý*. The noun *hospital* has an absolute equivalent *nemocnica*. However, the proper noun *Mungo* has zero equivalents and for that reason the noun was transferred.

5.3 Chrematonymic group

The chapter of chrematonymic group consists of names of objects which are formed as a result of human activity. The group includes names of social institutions and organisations as well as names of sports and their equipment.

Transfiguration

Premena

Transfiguration is Hogwarts school subject in which students are taught to transform an object into another particular thing. *Transfiguration* is a compound of the prefix *trans-* with a word *figuration*. The word *figuration* may be understood as *stvárnenie*. However, as Pottermore (n.d.) stated, *transfiguration* was also named as *metamorphosis* in J.K. Rowling's first notes and it means *premena* in Slovak. This idea, therefore, supports the translation *premena* of the word *transfiguration*, which was done using semantic translation.

Herbology

Herbológia

Herbology is one of the main subjects in Hogwarts which deals with plants and gives students biology lessons. The root of the name *herbology* is derived from the noun *herb* which means *bylina*. However, it is also compounded with a suffix *-logy* which is mainly used to name sciences as well as school subjects. Therefore, the word *bylinárstvo* could be used as a translation of the word *herbology*. However, *bylinárstvo* is not commonly used in the Slovak language, especially when it is used as a name of the subject. Consequently, the naturalisation to *herbológia* was chosen to be more appropriate translation of the word.

Quidditch

Metlobal

Quidditch is a favourite sport in Harry Potter series in which players fly on broomsticks. Due to non-existing equivalents in Slovak, the noun was translated

semantically. The translation can be derived from the fact that the sport is played on *broomstick* which has its absolute equivalent *metla*. The significant part of the play is a ball as the play consists of scoring a goal by throwing the ball through hoops, therefore, the translation is a compound *Metlobal*.

Slug Club

Slugyho klub

Slug Club is a term used to name the most favourite students of professor Slughorn. The name consists of two names. *Slug* is an abbreviation of the professor's name, which can be translated to adjective *Slugyho*. The noun *club* was naturalised for the Slovak equivalent *klub*. As a result, transposition and naturalisation was used as a process of translation.

Flesh-eating Trees of the World

Mäsožravé rastliny sveta

There was used literal translation and modulation. It is quite obvious and easy to understand the meaning of the *Flesh-eating Trees of the World*. The name *flash-eating trees* is compounded by three words grouped with a preposition *of*, an article *the* and a noun *world*, which each of them has its own and clear meaning. *Flesh* is bounded by a word *eating* which can be literally translated as *mäsožravý*. In contrary, the noun *trees*, presented in a plural form, stands for *stromy*, however, the more appropriate equivalent in Slovak may be found *rastliny*, in plural as well, due to its commonly usage in association with the adjective *mäsožravý*. Whereas, the noun *world* has its absolute equivalent in Slovak and that is considered to be *svet*. However, Slovak language does not require any article before the noun, and for that reason the preposition *of* and the article *the* can be omitted. Therefore, the translation of the *Flesh-eating Trees of the World* is *Mäsožravé rastliny sveta*.

6 NEOLOGISMS

Translation of neologisms is considered to be very difficult. It is not easy to find a connotation as well as appropriate equivalents of the word, as the words are for the most part devised. Rowling created number of neologisms in all Harry Potter books which were created as a result of her lush imagination. In addition, neologisms in Harry Potter series typically include names of spells and magical objects.

Butterbeer

Maslové pivo

Butterbeer is a delicious drink popular among young wizards. *Butterbeer* is a compound of the words *butter* and *beer*. A noun *butter* can be translated as *maslo*, which is an absolute equivalent of the noun. In addition, *beer* has also its equivalent in Slovak language and can be replaced by the noun *pivo*, favourite alcoholic drink made from the hop. It is also important to derive the noun *maslo* to adjective with suffix *-vé* which forms the adjective *maslové*. However, according to Pottermore (n.d.), the Butterbeer is conceived to be sweet tasty sauce as a butterscotch which is more or less a caramel sauce due to its ingredients and process of making. Consequently, the noun *butter* can be semantically translated as *karamel*. Nevertheless, in the books is Butterbeer described as yellowish creamy liquid with foamy texture which supports the idea to translate it rather as *Maslové pivo*. Consequently, the noun was literary translated.

Chaser

Stíhač

Chaser is a post in Quidditch. The word *chaser* is derived from the verb *chase*, which can be understood as *stíhať*, *naháňať*. Therefore, it is essential to consider that the translation of the word *chaser* has to represent the function which the player has. As a result, the word was semantically translated as *stíhač* which is appropriate equivalent of the word.

Beater

Odrážač

The role of the Quidditch's Beater is to bounce the ball. modulation was used as a process of translation. The noun *beater* has roots in the verb *beat* which can be perceived

as *bit'* or *udierat'*. However, even though the word has possible equivalents, the function of the player is essential to consider. Therefore, *odrážač* refers to its function and shows that the player needs to bounce the ball which is heading towards his or her teammate.

Keeper**Brankár**

The role of the Keeper is the same as, for example, in football. The main function of the Keeper is to prevent the ball from hitting the goal. The noun was semantically translated. The noun *keeper* can be translated as *strážca*, however, this translation may not be semantically correct if the relation with the role of the player is considered. As a result, the more appropriate equivalent is chosen to be *brankár* with the association of the goal.

Reparo**Reparo**

It is a spell used for repairing some broken items. Transference was used as a process of translation in order to maintain the attractiveness of the word. *Reparo* is a neologism derived from English verb *repair*, which perfectly describes its function. In addition, there is also a possibility to translate it as *opraviť*, however, it would not be enough attractive for Slovak readers.

Episkey**Episkey**

Another name for spell which is used for healing not very serious injuries such as broken noses, toes or split lips. The neologism was also transferred into Slovak. *Episkey* is derived from Greek verb *episkeui* which stands for *opraviť*. Therefore, the word could be translated by the Slovak equivalent, however it would collide with the spell *Reparo*, because both spells mean the same.

7 SUMMARY OF ANALYSIS

7.1 Translation methods and processes used in translation into Slovak

1. Transference

The most frequently used process of translation was used transference along with literal translation. From total number of 25 analysed lexical units the transference was used in 7 units which presents 28 %. Process of transference was applied mainly in translation of spells or main characters such as *Harry Potter* and *Ronald Weasley*.

2. Literal translation

Literal translation was also the most frequently used method of translation. The method represents 28 % from the total number of analysed words. Literal translation was for the most part used in translation in which absolute equivalents occurred in Slovak language, e.g. *Tlstá pani*, *Maslové pivo* or *Vy-viete-kto*.

3. Transposition

Transposition was the second most commonly used process of translation. It represents 5 translated lexical units which is 20 %. The names translated by the process of transposition were mainly female characters such as *Hermiona Grengerová* or professor *Pomona Sproutová*.

4. Semantic translation

The third most commonly used method was semantic translation by which were translated 4 words. Semantic translation represents 16 % of total number. Examples of this method can be *Stíhač*, *Metlobal* or *Premena*.

5. Modulation

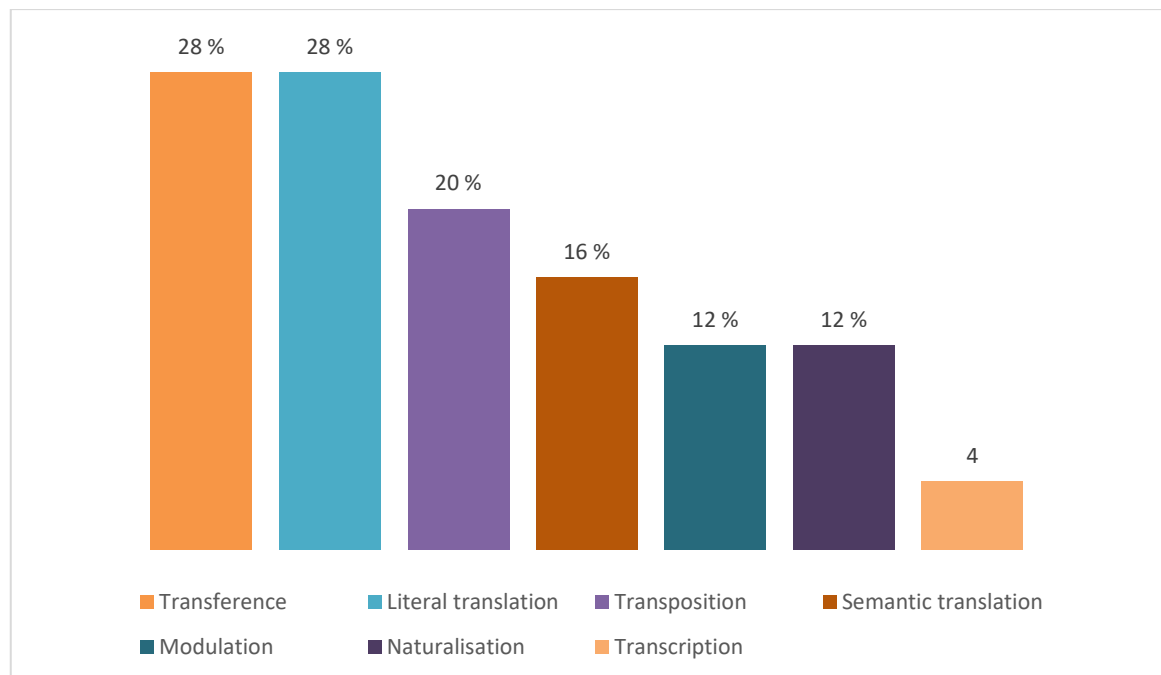
By process of modulation were translated 3 words which represents 12 %. The translation process was used mainly on neologisms including nouns *Chytač* and *Odrážač*.

6. Naturalisation

Naturalisation represents the same percentage of the translated words by this process as modulation. Naturalisation may be seen on example *Herbológia*.

7. Transcription

Transcription was the least frequently used process of translation. It was used on translating only unit which is 4 %. Transcription was used in order to change and simplify pronunciation of the word *Čcho Čhangová*.



Graf 1 Frequency of translation methods and processes

CONCLUSION

Translation of a foreign text is not an easy task to do. One would think that translation is only a replacement of a proper equivalent of the target language, however, the task goes far deeper. It is necessary for the translator to search the right meaning of the original word and intention of the author in order to choose the most appropriate equivalent in the target language. An environment from which the text comes and the audience which the text was written for is essential to consider especially in the translation of proper nouns. *Harry Potter* series are very rich in proper nouns and neologisms which require deep research of the origin words.

The aim of my bachelor's thesis was to analyze the origin of chosen proper nouns and neologisms in the selected sketch of *Harry Potter and the Half-Blood Prince* given by the author as well as to analyze the translation methods and processes which I used in translation. Another significant aim of the thesis was to find the most frequently used translation process or method in translation of selected proper nouns and neologisms.

In the theoretical part of the thesis is presented the explanation of the translation itself as well as the main features of the translation. The theoretical part deals with translation methods and processes which are necessary to know as they are used in practical. The matter of equivalence is discussed in another part of the theory due to its significant approach in translation. The last part of the theoretical part focuses on the definition of the term proper noun and neologism and introduces onomastics which is a linguistics discipline that deals with proper nouns.

First part of the practical part is divided into an onomastic plan including division of proper nouns into specific onomastic groups. The onomastic plan was taken from the book *Úvod do obecné onomastiky* (1999) written by R. Šrámek. The analysis studies eighteen proper nouns and discovers their origin which is a significant feature of the appropriate translation. The analysis shows that the most frequently used translation method was literal translation which occurred in six proper nouns. The second most frequently used process in the analysis was transference as well as transposition. These two translation processes were used in five proper nouns. Transference was used mainly in the translation of male characters while transposition was chosen primarily in the translation of female characters.

Second part of the analysis studies the translation of neologisms as well as their origin and processes and methods used in translation. The total number of analysed neologisms is

seven. The most frequently used processes and methods were semantic translation, modulation and transference which each of them were used in two neologisms.

As the summary of the analysis proves (see Ch. 7) the most frequently used process of my translation of all chosen lexical units was transference and literal translation. Each of the processes were used to translate 7 words which represents 20 % of the total number. Transposition was another most commonly used translation process by which were translated five lexical units. The process which was used at least was transcription which deals with pronunciation.

According to results of the analysis, it can be said that the translation of proper nouns of the selected sketch of *Harry Potter* were done properly. The chosen equivalents of the translation were used appropriately in order to satisfy the Slovak readers. Therefore, in my point of view the translation was accurate and proper.

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APPENDIX: THE TRANSLATION

Harry mal nasledujúce ráno herbológiu ako prvú. Nemohol Ronovi a Hermione pri raňajkách povedať o hodine s Dumbledorom, pretože sa bál, že by ich niekto mohol počuť, ale informoval ich, keď prechádzali cez zeleninové záhony smerom ku skleníkom. Surový víkendový vietor konečne pominul, podivná hmla sa však vrátila a preto im nájdenie toho správneho skleníka trvalo trochu dlhšie ako zvyčajne.

„Páni, desivá predstava, ten chalan Vy-Viete-Kto,“ zašuškal Ron ako sa rozostavali okolo jedného hrboľatého pahýľa Snargaluffa, z ktorého sa skladal ich polročný projekt, a začali si naťahovať ochranné rukavice. „Ale stále nechápem, prečo ti to Dumbledore všetko ukazuje. Je to vážne zaujímavé, ale aký to má zmysel?“

„Neviem,“ povedal Harry, vkladajúc si do úst gumený chránič na zuby. „Ale hovorí, že všetko je to dôležité a pomôže mi to prežiť.“

„Podľa mňa je to fascinujúce,“ úprimne prehlásila Hermione. „Dáva to absolútny zmysel vedieť o Voldemortovi čo najviac. Ako inak by si odhalil jeho slabosti?“

„Tak aký bol posledný Slughornov večierok?“ spýtal sa Harry nezreteľne cez gumový chránič.

„Och, bol celkom zábavný. Vážne,“ povedala Hermione, ktorá si teraz nasadzovala ochranné okuliare. „Stále mumle o svojich slávnych bývalých žiakov a podlieza McLaggenovi kvôli jeho stykom, ale podáva dobré jedlo a predstavil nás Gwenog Jonesovej.“

„Gwenog Jonesovej?“ Ron pod okuliarmi vyvalil oči. „Tej Gwenog Jonesovej? Kapitánke Holyheadských harpyí?“

„Presne tak,“ prikývla Hermione. „Ja osobne si myslím, že je priveľmi zameraná na seba, ale...“

„Vy tam, koniec debaty!“ energicky ich napomenula profesorka Sproutová, prirútila sa k nim vyzerajúc príсно. „Zaostávajú. Všetci ostatní už začali a Neville má už dokonca prvý plod!“

Rozhliadli sa a naozaj tam sedel Neville, síce s krvavou perou a niekoľkými škaredo vyzeraúcimi škrabancami na tvári, ale zovierajúc nepríjemne pulzujúci zelený predmet vo veľkosti grapefruitu.

„Dobre, pani profesorka, už začíname!“ zvolal Ron, no len čo sa otočila, potichu dodal: „Mali sme použiť muffliato, Harry.“

„Nie, nemali!“ bezprostredne reagovala Hermiona, vyzerajúc, tak ako vždy, veľmi namrzena pri pomyslení na Polovičného Princa a jeho čary. „No poďme... Mali by sme radšej začať...“

Úzkostlivo pozrela na Rona a Harryho, všetci sa zhlboka nadýchli a spustili sa do hrboľatého pahýľa.

Zrazu sa prebudil k životu, dlhé, pichľavé, ostružinu pripomínajúce úpony vyleteli do vzduchu a šľahali všade naokolo. Jeden sa zamotal Hermione do vlasov, no Ron ho odrazil záhradnými nožnicami. Harrymu sa podarilo chytiť pár úponov a zauzliť ich dokopy. Uprostred chápadlových ramien sa otvorila diera. Hermiona do nej odvážne strčila ruku, no tá sa uzavrela a uväznila jej lakť ako pasca. Harry a Ron ťahali a krútili úpony aby sa diera znova otvorila. Keď sa Hermione nakoniec podarilo ruku vytrhnúť zvierala rovnaký plod ako Neville. Pichľavé úpony sa okamžite stiahli a hrboľatý pahýľ tam nevinne ležal ako mŕtvy kus dreva.

„Viete, nemyslím si, že budem v záhrade pestovať čosi takéto, keď budem mať vlastný dom,“ vyhlásil Ron, posunul si okuliare na čelo a utrel si z tváre pot.

„Podaj mi miskú,“ požiadala Hermiona, držiac pulzujúci plod od seba. Harry jej jednu podal a ona plod do nej so znechutením pustila.

„Nebudte fajnovky, vytlačte ho, kým je čerstvý, také sú najlepšie!“ zvolala profesorka Sproutová.

„Mimochodom,“ pokračovala Hermiona v prerušenom rozhovore, ako keby na nich kus dreva vôbec nezaútočil, „Slughorn bude mať vianočný večierok, Harry, a nie je vôbec možné, že by si sa z toho vyvliekol, keďže ma poveril zistiť, kedy máš voľno, aby ho mohol usporiadať v ten večer, keď budeš môcť prísť.“

Harry si povzdychol. Ron, ktorý sa medzitým pokúšal obomi rukami prasknúť plod v miske, vzpierajúc sa nohami a snažiac sa ho stlačiť tak silno, ako len dokázal, nahnevane vyhlásil: „To bude asi ďalšia párty pre Slughornových favoritov, však?“

„Áno, len pre Slugyho klub,“ prikývla Hermiona.

Plod vyletel Ronovi spomedzi prstov, narazil do skla skleníka, odrazil sa rovno do hlavy profesorky Sproutovej a zrazil jej starý zaplátaný klobúk na zem. Harry ho šiel podať a keď sa vrátil, Hermiona hovorila: „Pozri, ja som si to meno nevymyslela.“

„Slugyho klub,“ zopakoval Ron s výsmechom hodným Malfoya. „Úbohé. No dúfam, že si večierok užijete. Skús sa zamilovať do McLaggena, Hermiona, potom vás Slughorn vymenuje za kráľa a kráľovnú...“

„Smieme si priviesť hostí,“ prerušila ho Hermiona, ktorá z nejakého dôvodu očervenela ako rak. „A ja som pôvodne chcela pozvať teba, ale keď si myslíš, že je to hlúposť, nebudem sa obťažovať!“

Harry si zrazu prial, kiežby plod zaletel ďalej, aby tu nemusel sedieť s tými dvomi. Nepovšimnuto uchoпил misku s plodom a pokúšal sa ho otvoriť čo najhlučnejšie a najenergickejšie, ako sa len dalo. Nanešťastie stále počul ich každé jedno slovo.

„Ty si ma chcela pozvať?“ spýtal sa Ron úplne odlišným hlasom.

„Áno,“ nahnevane odpovedala Hermiona. „Ale ty zjavne asi chceš aby som šla radšej s McLaggenom...“

Zostalo ticho, Harry pokračoval v rozdrvení toho odolného plodu lopatkou.

„Nie, nechcem,“ potichu sa ozval Ron.

Harry namiesto plodu trafil misku, ktorá sa rozbila.

„Reparo!“ náhle prútikom postrčil črepiny a miska bola opäť celá.

Treskot zrejme prebudil Rona a Hermionu, ktorí si uvedomili, že je tam aj Harry.

Hermiona vyzerala nervózne a hneď sa začala motať okolo výtlaku Mäsožravé rastliny sveta, kde sa snažila nájsť, ako správne vytlačiť šťavu z plodov Snargaluffa. Ron na druhú stranu vyzeral zarazený ale tiež celkom spokojný sám so sebou.

„Podaj mi to, Harry,“ urýchlene požiadala Hermiona. „Píše sa tu, že by sme ho mali prepichnúť niečím ostrým...“

Harry jej podal misku s plodom, potom si s Ronom nasadili ochranné okuliare a ešte raz sa vrhli na pahýľ.

Ani ma to neprekvapuje, pomyslel si Harry ako zápasil s trnitým úponom, ktorý sa ho snažil uskrtiť. Tušil, že niečo takéto sa skôr či neskôr môže stať. Nebol si istý, čo si o tom má myslieť... On a Čcho sa teraz cítili príliš trápne na to, aby sa na seba pozreli, a nie to ešte rozprávali. Čo ak by Ron a Hermiona začali spolu chodiť a potom sa rozišli? Prežilo by to ich priateľstvo? A čo ak by sa nerozišli? Čo ak budú ako Bill s Fleur, u ktorých je neznesiteľne trápne byť v ich prítomnosti, takže by bol úplne odrezaný?

„Mám ťa!“ zakričal Ron ťahajúc druhý plod z pahýľa práve vtedy, keď sa Hermione podarilo prasknúť ten prvý, ktorý zaplnil misku hľúzou krútiacou sa ako bledozelené červíky.

Zbytok hodiny prebehol bez ďalšej zmienky Slughornového večierku.

Napriek tomu, že ďalších pár dní Harry sledoval tých dvoch oveľa dôkladnejšie, nezdalo sa mu, žeby sa Ron s Hermionou správali inak, len boli k sebe viac zdvorilý ako zvyčajne. Harry predpokladal, že bude musieť počkať na to, kým ich ovplyvní maslového pivo v matne osvetlenej miestnosti v deň konania Sughorového večierka. Medzitým mal však Harry naliehavejšie obavy.

Katie Bellová bola stále v nemocnici svätého Munga, čo znamenalo, že sľubný chrabromilský tím, ktorý Harry od septembra tak pozorne trénoval, bol bez jednej stíhačky. Stále odkladal nahradenie Katie dúfajúc, že sa vráti, avšak ich zahajovací zápas proti Slizolinu sa blížil, preto nakoniec musel akceptovať to, že Katie sa dovedy nevráti. Harry si nemyslel, že by zvládol ďalší celofakultný konkurz. So sklesnutou náladou, ktorá nemala nič spoločné s metlobalom, raz po premene oslovil Deana Thomasa. Väčšina triedy už odišla, aj keď pár štebotajúcich žltých vtáčikov stále poletovali po miestnosti – všetko Hermionine výtvary. Nikomu inému sa nepodarilo vyčarovať ani len pierko.

„Máš stále záujem o pozíciu Stíhača?“

„Áno, jasné!“ natešeno zvolal Dean. Ponad Deanovo plece Harry videl, ako Seamus Finnigan hodil knihy do tašky tváriac sa mrzuto. Jeden z dôvodov, prečo by Harry radšej Deana nepozýval hrať, bolo to, že by sa to Seamusovi nepáčilo. Na druhú stranu musel urobiť to, čo bolo najlepšie pre tím, a Dean na konkurze Seamusa prekonal.

„Dobre teda, si v hre,“ povedal Harry. „Dnes o siedmej je tréning.“

„Dobre,“ prikývol Dean. „Vďaka, Harry! Nemôžem sa dočkať, kedy to oznámim Ginny!“

Vybehol z miestnosti, nechajúc Harryho a Seamusa samých. Situáciu neľahčil ani nepríjemný moment, keď vtačí trus pristál Seamusovi na hlave, počas toho ako nad nimi jeden z Hermioniných kanárikov zahvízdal.

Seamus nebol jediný nespokojný z voľby Katinho zástupcu. V spoločenskej miestnosti sa vo veľkom šuškalo o tom, že Harry vybral do tímu až dvoch svojich spolužiakov. Keďže Harry už vydržal ďaleko horšie ohováranie v jeho školskej kariére než bolo toto, obzvlášť ho to netrápilo, ale aj tak sa zvyšovalo napätie a očakávanie, že v nadchádzajúcom zápase proti Slizolinu zvíťazia. Pokiaľ by Chrabromil zvíťazil, Harry vedel, že by celá fakulta zabudla na to, že ho kritizovali a prisahali by, že vždy vedeli, že je to skvelý tím. Ak by prehrali...No, zamyslel sa Harry, už vydržal aj horšie...

Keď v ten večer videl Harry Deana lietať, nemal už žiaden dôvod ľutovať svoju voľbu. Išlo mu to dobre s Ginny a Demelzou, Peakes Coote sa stále zlepšovali. Jediný problém bol Ron. Harry vždy vedel, že Ron je nevyrovnaný hráč, ktorého oslabuje nervozita a nedostatok sebadôvery a nanešťastie, perspektíva blížiaceho sa zápasu vyzerala, akoby vyplavila všetky

jeho staré nedostatky. Po pustení asi desiatich gólov, väčšinou trafené Ginny, jeho technika sa stávala čoraz divokejšia až napokon udrel blížiacu sa Demelzu Robinsovú do úst.

„To bola nehoda, prepáč, Demelza, vážne prepáč!“ kričal za ňou Ron ako cikcakovito padala k zemi a všade kvapkala krv. „Ja som len...“

„spanikáril,“ nahnevane dokončila Ginny, pristála vedľa Demelzy a prezerala jej opuchnutú peru. „Si hlupák, Ron, pozri sa ako vyzerá!“

„Môžem to napraviť,“ zvolal Harry, pristávajúc vedľa nich a namieril prútik na Demelzine ústa a zvolal: „Episkey.“ „A nenadávaj Ronovi, Ginny, nie si kapitánka tímu.“

„Ty si vyzeral príliš zaneprázdnený aby si ho nazval hlupákom a myslela som si, že niekto by mal...“

Harry sa musel premáhať, aby sa nerozosmial. „Všetci do vzduchu! Pokračujeme...“ Bol to jeden z najhorších tréningov za celý polrok, ale Harry si pomyslel, že teraz pred zápasom by nebolo veľmi vhodné nazvať ich výkony pravým menom.

„Dobrá práca, všetci, myslím, že Slizolin porazíme,“ povzbudzoval ich a stíhači a odrážači opustili šatňu celkom spokojní.

„Hral som ako vrece dračieho hnoja,“ skonštatoval Ron dutým hlasom, len čo sa zavreli dvere za Ginny.

„To nie je pravda,“ energicky vyhlásil Harry. „Si najlepší brankár zo všetkých, čo som vyskúšal, Ron. Tvojím problémom sú nervy.“

Celou cestou do hradu ho vytrvalo povzbudzoval, takže na druhom poschodí už Ron vyzeral trochu veselšie. Harry odhrnul gobelín, aby sa mohli vybrať ku Chrabromilskej veži zvyčajnou skratkou, no za ním našli objímajúcich sa Deana a Ginny, ktorý sa tak vášnivo bozkávali, ako keby boli prilepený k sebe.

Akoby Harrymu ožilo v žalúdku niečo veľké a šupinaté a zadrapilo sa mu do vnútorností, horúca krv mu zaplavila mozog, pohltila všetky myšlienky a namiesto nich pocítil divú túžbu premeniť Deana na želatínu. Ako zápasil s týmto náhlym šialenstvom, počul Ronov hlas akoby z veľkej diaľky.

„Hej!“ Dean a Ginny sa od seba odtrhli a obzerali sa.

„Čo?“ spýtala sa Ginny.

„Neželám si, aby sa moja sestra na verejnosti s niekým bozkávala!“

„Táto chodba bola opustená, kým ste sem nevtrhli vy!“ ohradila sa Ginny.

Dean sa tváril rozpačito. Vyhýbavo sa na Harryho usmial, no Harry jeho úsmev neopätoval, lebo práve zrodená beštia v ňom revala, aby Deana okamžite vyhodil z tímu.

„Eh... poďme, Ginny,“ navrhol Dean, „vráťme sa do spoločenskej miestnosti...“

„Ty chod!“ povedala Ginny. „Ja si chcem teraz pohovoriť s drahým bratom.“ Dean odišiel a zrejme neľutoval, že odchádza zo scény.

„Tak!“ Ginny si odhrnula dlhé červené vlasy z tváre a mračila sa na Rona. „Jednu vec si raz a navždy vyjasnime. Teba do toho nie je vôbec nič, s kým ja chodím alebo čo s ním robím, Ron...“

„Ale je!“ rovnako nahnevane sa ohradil Ron. „Myslíš si, že chcem, aby ľudia hovorili, že moja sestra je...“

„Je čo?“ skríkla Ginny a vytiahla prútik. „Čo presne?“
„On tým nič nemyslel, Ginny...“ automaticky zasiahol Harry, aj keď beštia v ňom revala na súhlas s Ronom.

„Ale áno!“ Ginny sa rozkríkla na Harryho. „Len zato, že on sa nikdy s nikým nebozkával, len preto, že najkrajší bozk, aký v živote dostal, bol od tetušky Muriel...“

„Sklapni!“ zreval Ron, jeho tvár sa zmenila na červenú farbu a rovno zhnedla.
„Nie, nesklapnem!“ kričala Ginny celá bez seba. „Videla som, ako vždy dúfaš, že ťa Flirta pobožká na líce. Je to úbohé! Keby si s niekým chodil a bozkával sa už s niekým, neprekážalo by ti tak, že to robia ostatní!“

Aj Ron vytiahol prútik. Harry sa rýchlo postavil medzi nich.
„Nevieš, o čom hovoríš!“ reval Ron a snažil sa namieriť prútik poza Harryho, ktorý teraz stál pred ňou s natiahnutými rukami, priamo na Ginny. „Len preto, že to nerobím na verejnosti...!“

Ginny vyprskla pohrdavým smiechom a pokúšala sa Harryho odstrániť.
„Bozkával si sa s Pigwidgeonom, že? Alebo máš pod vankúšom fotku tetušky Muriel?“

„Ty...“
Popod Harryho ľavú ruku preletelo oranžové svetlo a iba o centimetre minulo Ginny. Harry pritisol Rona k stene. „Neblázni...“

„Harry sa bozkával s Čcho Čchang!“ kričala Ginny a zdalo sa, že sa čoskoro rozplače.
„A Hermiona sa bozkávala s Viktorom Krumom. To iba ty sa správaš, akoby to bolo niečo nechutné, Ron, a to preto, že máš toľko skúseností ako dvanásťročné decko!“

A hneď letela preč. Harry Rona rýchlo pustil, lebo výraz na jeho tvári bol vražedný. Obaja tam stáli a sťažka dýchali, až kým sa za rohom nezjavila Filchova mačka pani Norrisová a nenarušila to napätie.

„Poďme,“ povedal Harry, keď začuli šuchtavé Filchove kroky.
Ponáhľali sa hore schodmi a cez chodbu na siedmom poschodí. „Hej, uhni!“ vyštekol Ron na malé dievča, ktoré vystrašene poskočilo a pustilo fľašu so žabími ikrami.

Harry si ani nevšimol zvuk rozbíjajúceho sa skla, bol dezorientovaný, mal závrate, ako keby ho zasiahol blesk. To len preto, že je to Ronova sestra, hovoril si. Nepáčilo sa ti, že sa bozkávala s Deanom iba preto, že je to Ronova sestra...

Lenže spontánne sa mu v mysli vynorila predstava tej istej opustenej chodby ako sa on sám bozkáva Ginny... beštia v jeho hrudi priadla... Ale potom videl Rona ako prudko odhrnuje gobelín, vytáhuje naňho prútky a kričí niečo ako: Zradil si moju dôveru!... mal si byť môj priateľ!...

„Myslíš, že sa Hermiona bozkávala s Krumom?“ náhle sa spýtal Ron pri Tlstej panej. Harry sa prevínilo šklbol a vytrhol sa z predstavy o chodbe, kde nebolo nijakého Rona, ale len Ginny a on, sami dvaja.

„Čo?“ zmätene sa spýtal. „Och... no...“