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ZAVRŠNI MAGISTARSKI RAD

FAIRYTALES IN TRANSLATION: HARRY POTTER AND THE HALF-BLOOD PRINCE
(PREVOĐENJE BAJKI: HARRY POTTER I PRINC MIJEŠANE KRVI)

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Apstrakt

Glavni cilj ovog rada je da ispita na koji način je prevedeno djelo *Harry Potter i princ miješane krvi* autorice J.K. Rowling na B/H/S jezik, te da pokaže sličnosti i razlike između izvornog djela i prevoda. Prevođenje fantastike je izuzetno zahtjevan zadatak jer ovakva djela često sadrže mnoštvo izmišljenih izraza i imena. Stoga, zadatak prevodilaca nije samo da prevedu tekst riječ po riječ, već i da smisle nove izraze na njihovom maternjem jeziku koji će se podudarati sa i stvoriti isti efekat kao pojmovi u izvornom tekstu. Ovaj rad će prvo predstaviti nekolicinu tehnika prevođenja koje se najčešće koriste za prevod fantastike. Zatim, rad će se pretežno fokusirati na prevod elemenata izmišljene kulture koji ne postoje izvan čarobnjačkog svijeta koji je osmislila J.K. Rowling. Važno je istaknuti da je svrha ovog rada samo da istakne sličnosti i razlike između izvornog i prevedenog teksta, i u nekim slučajevima ponudi alternativne opcije. Ni u kojem slučaju ovaj rad ne kritizira prevod ili tehnike prevođenja koje je prevodilac koristio. Komparativna analiza je namijenjena samo da predstavi sve poteškoće sa kojima se previodioci suočavaju prilikom prevođenja fantastike i pri tome istakne činjenicu da je proces prevođenja naporan, ali dostižan zadatak.

Ključne riječi: fantastika, Harry Potter, tehnike prevođenja, strategije prevođenja

Abstract

The main aim of this paper is to examine the ways in which the original text of J.K. Rowling's *Harry Potter and the Half-Blood Prince* was translated to B/C/S language and to show the similarities and differences between the original work and its translation. Translating fantasy literature is a demanding task since these works tend to be filled with invented terms and names. The translators' job is not just to literally translate the text word-by-word, but also to invent new words in their native language that will match the terms in the original text and create the same or similar effect. This paper first introduces multiple translation techniques that are commonly used in the translation of fantasy literature. Then, it mostly focuses on the translation of elements of fictional culture that do not exist outside of Rowling's wizarding world. It is important to point out that the paper is meant only to show the differences and similarities between the original text and the translated version, and in some cases, offer alternatives. In no way is this paper meant to criticize the translated text or the strategies that the translator used. The comparative analysis is solely done to portray all the difficulties that translators come across when translating fantasy literature while pointing out that the translation process is a strenuous, but achievable task.

Keywords: fantasy literature, Harry Potter, translation techniques, translation strategies

Contents

1. Introduction

More than 20 years ago, J.K. Rowling got millions of children, teenagers, and even adults rabidly interested in reading about the adventures of a young wizard called Harry Potter. The book was translated into over 70 languages, including Ancient Greek. What is peculiar about J.K. Rowling's *Harry Potter* books is that she invented a number of clever words and phrases for the magical wizarding world she created. Moreover, some of these phrases have been popularized to the extent that they entered dictionaries. For example, the word "muggle" was added to the Oxford English Dictionary in 2003. (https://www.altalang.com/beyond-words/translating-harry-potter-challenges/ - 08/25/2020)

Since all *Harry Potter* books are originally written in English, the English speakers can fully enjoy the magical reading experience J.K. Rowling has prepared for them. But, when it comes to non-English readers, their reading experience is slightly altered. As they are enjoying the captivating story, little do they think of all the unique and imaginary terms they come across, who translated those terms, what strategies the translator used, or what is the original term in English.

It takes a large amount of skill and research to undertake the task of translating fantasy literature while retaining the author's original intent. Translators face distinct challenges, and in the case of the Harry Potter series, they must solve them in a way that they captivate a worldwide audience the same way J.K. Rowling did.

The aim of this final diploma paper is to show the main challenges of translating fantasy literature, especially when it comes to translating invented terms. The paper focuses on comparing *Harry Potter and the Half-Blood Prince* written in English to the B/C/S version for the sake of exploring the similarities and differences between the two texts. Proper names and elements of fictional culture including Hogwarts school subjects and exams, toponyms, magical locations, and spells are going to be examined in greater detail.

The goal of every translator is to create a work that is going to be equal to the original text as much as possible and to come up with translation equivalents that will have the same effect on the reader as does the original text. *Harry Potter i princ miješane krvi,* the B/C/S version of the book, faithfully tells the story of a young wizard named Harry Potter. The translator was able to skillfuly handle all the terms that are tricky to translate and create a narrative that B/C/S speakers can enjoy.

2. Introduction: Translating Fantasy Literature

Fantasy books allow the reader to enter the realm of the unknown, uncanny, and strange. Fantasy literature is mostly written for children and teenagers since the books are based on magic, wizards, dragons, alternate worlds, and strange creatures. However, this does not mean that adults cannot immerse themselves in these fantasy novels and enjoy them as much as young readers would.

What makes fantasy appealing to readers of all ages is that the works are full of surprising denotations. They are filled with stories about places no man had visited and cannot visit outside their mind, such as the Hogwarts Castle or Hogsmeade, two magical locations that all fans of *Harry Potter* books are familiar with. Even though readers cannot travel to these locations in reality, they have still seen them and can describe them the same way in different languages after reading one of the Harry Potter books. Thanks to the expertise of translators from all over the world, translated Harry Potter books still depict the stories, locations, and characters as faithfully as the original books do.

Fantasy novels also introduce us to creatures people had never met and probably will never see in real life, except for book illustrations and movies. With the help of fantasy literature, creatures such as house-elves, goblins, dragons, and hippogriffs become familiar to readers as if they truly existed and as if fully visible through imagination, but also graphic arts and movie adaptations.

Fantasy literature is an old genre that has a unique capacity to evolve with time and adapt itself to new literary and artistic concepts. Since it contains so many fictitious characters, creatures, events, and locations, the majority of these works are written as fiction. The most popular form of fantasy literature is the adventure series; the authors do not stop after writing one book only, but they make sure to provide several sequels as well.

Since all fantasy adventure series feature invented locations, names, creatures, and even languages, one question arises among the translators: "What is the right way to translate fantasy literature?"

In January 2007, after six volumes were published and the readers were waiting for the last volume of the literary *Harry Potter* series, *The Guardian* published an article by Daniel Hahn, a British writer and translator. A former chair of the Translators Association and the Society of Authors, as well as the national program director of the British Centre for Literary Translation, he currently serves on the board of trustees of the Society of Authors and several other organizations working

with literature, literacy and free expression. Hahn's article was titled "¿Hagrid, qué es el quidditch?" and the piece serves as a controversial critique on the translations of Harry Potter into different languages. Hahn is in favor of using local lingual elements and shifts in Harry Potter literary translations, and he provides several brilliant examples of how translators managed to handle translating tricky terms and names into their native language.

Hahn suggests that J.K. Rowling's series turns translators into writers because they have to adapt the series to their local language, and they also have to design local concepts so that the works would be understandable to the readers. The translators had to face the eternal problem – finding a balance between literal fidelity and the equivalence that makes for the fidelity of the reading experience. For example, when Uncle Vernon hums *Tiptoe Through the Tulips*, the translators had to decide whether they would let the uncle keep the Anglophone song and just translate the title. Spanish translators agreed that Harry's uncle would hum *De puntillas entre los tulipanes*, whereas the German translators thought that it is more suitable to find a local equivalent, and they decided Onkel Vernon will hum the German folk song *Bi-Ba-Butzemann*.

Spanish translators decided to leave most of the names and other invented words unchanged, and this is even pointed out in the title of Hahn's article "Hagrid, qué es el quidditch?" Even though this is one of the possible translation strategies, Hahn believes it is not precise enough since it does not create the same effect as the original does. When the name Quirrell is used in Spanish, it does not sound as stammery and nervous as it does in English. And, the word "Hufflepuff" does not sound as ineffectual and huggable to Spanish readers as it does to the English ones.

On the other hand, Hahn praises Brazilian translator Lia Wyler who decided to maintain the original spirit of the book and, therefore, had to make many names sound more Portuguese and coin about 400 words on her own.

> Harry plays quadribol, and when he isn't at Hogwarts is in the world of trouxas (Muggles) with his trouxa cousin Duda. Minerva McGonagall keeps her name, but in keeping with Brazilian school habits is addressed familiarly by the pupils as Profa Minerva. The sorting hat spares Harry from "Sonserina", assigning him to "Grifinória" instead. (Though is translating the English Platform Nine and Three Quarters to the Portuguese for Platform Nine and a Half perhaps just a bit wilful?)

As could be noticed in these examples, the *Harry Potter* series poses a challenge to the translators. Translating certain items, such as "the sorting hat," might be straightforward. But, what is a translator supposed to do with words such as "golden snitch," "Sickles and Knuts," or even "Floo Powder?" Also, the translator has to deal with many rhymes, prophecies, wordplay, and spells.

This final diploma paper aims to analyze and compare *Harry Potter and the Half-Blood Prince* written in English with the B/C/S version of the book and discuss the similarities and differences between the two texts. The first step in this process will be focusing on different translation strategies that are commonly used in the translation of fantasy literature. Then, text analysis will be carried out, and certain terms that are usually challenging will be compared with their respective translation equivalents. Also, the paper is going to examine whether the translators managed to transfer the original terms and feelings that J.K. Rowling created in her work.

By no means does this paper aim to criticize the B/C/S translation of the book or the strategies that the translator used. The comparative analysis is solely done to portray all the difficulties that translators come across when translating fantasy literature while pointing out that the translation process is a strenuous but achievable task.

There are numerous translation practices and translation norms, and each one may lead to inaccuracies or distinctions between the original and its translated equivalent. Moving forward, the most common translation techniques used in the translation of fantasy literature will be discussed before the comparative analysis of the original *Harry Potter and the Half-Blood Prince* and its B/C/S equivalent is presented.

Before proceeding to the following chapter and examining different translation strategies, it is essential to point the editions of the novels that the final diploma paper deals with. *Harry Potter and the Half-Blood Prince* was written by J.K. Rowling. The first American edition is published by Arthur A. Levine Books, an imprint of Scholastic Inc., in 2005. The book was translated into B/C/S by Dubravka Petrović and published by Algoritam Zagreb in 2005. In addition, *Gramatika bosanskog jezika* (Jahić, Halilović, & Palić, 2000), *Praktična hrvatska gramatika* (Raguž, 1997), and *Gramatika srpskog jezika* (Klajn, 2005) are used for reference.

3. Fantasy Literature: Different Translation Approaches

According to one definition, translation can be defined as transforming a text "originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message and the formal features and functional roles of the original (…)." (Bell, 1991 cited by Mäkinen, 2010)

In addition, translation can also be understood as an act of rereading and rewriting an original text, as "filling up the gaps between languages" (Newmark, 1991), as comparing cultures (Nord, 1997), or even as "bridge-building across the space between source and target" (Bassnett, 2002). As can be seen from these numerous definitions, specifying what translation is precisely is not a straightforward process.

There is a scholarly approach called "translation studies," and it has taken up a difficult task of trying to develop a translation theory or theories defining and explaining the practices of translation. However, there is still no universally accepted theoretical framework of translation, and producing a general theory on translation that would be applicable on any and all instances of translation is somewhat impossible.

3.1 Equivalence

One of the greatest issues in translation and translation theory as well, is the concept of equivalence. Traditionally, equivalence is defined as 'sameness' existing between the source text and the translated target text. According to Mäkinen (2010), Robinson (1991) points out that the majority of western translation studies have regarded equivalence as the main aim of translation in general. (Mäkinen, 2010)

When translating fantasy literature and other forms of literature as well, the translators need to decide whether they are going to seek formal equivalents or functional equivalents. Choosing formal equivalents means focusing on the semantic sense of the text and applying word-for-word translation. Functional equivalents, on the other hand, aim to maintain the message of the source text, but a free translation is produced or meaning-for-meaning translation.

However, as cited by Mäkinen (2010), Newmark (1981) claims the following in his book:

> There is wide but not universal agreement that the main aim of the translator is to

produce as nearly as possible the same effect on his readers as was produced on the readers of the original (see Rieu, 1953). The principle is variously referred to as the principle of similar or equivalent response or effect, or of functional or dynamic (Nida) equivalence. It bypasses and supersedes the nineteenth-century controversy about whether a translation should incline towards the source or the target language, and the consequent faithful versus beautiful, literal versus free, form versus content disputes.

3.2 Foreignization and Domestication

Another angle from which translation can be examined is by taking 'foreignization' and 'domestication' into consideration. Besides deciding whether they should choose formal or functional equivalents, translators also have to determine whether the translated text should be oriented towards the target language, norms, and culture or should it retain significant features of the source language and culture. What is troublesome here is that by choosing to keep elements from the source language and culture, there is a possibility of non-comprehension or, even worse, of the rejection of the text.

When translators choose to adopt a domesticating method, then they have to assimilate the text to the values of the target culture, both linguistically and culturally (Mäkinen, 2010). This type of translation is also called "invisible translation," since the peculiarities of the source text language and culture are replaced with attributes familiar to the target reader.

On the other hand, if the translator chooses foreignization, the result will be a "visible translation," which introduces a foreign identity by closely adhering to the source text. Foreignization works by having the translators keep some features of the original, taking the reader to the foreign text, as opposed to bringing the text to the reader, which is the case with domestication (Mäkinen, 2010). However, the approach to this strategy varies from a translator to translator because they can choose just to keep strange names and cultural references as in the original, keeping the foreignization to the minimum, or they can follow the source text language and idioms slavishly.

When it comes to children's literature or fantasy literature, the tendencies vary from one country to another. As was exemplified in Hahn's article, some countries (e.g., Spain) retain many features of the original, whereas others tend to domesticate the text as much as possible.

Deciding which strategy is better is very difficult. Keeping foreign aspects can highlight and question some traditions, values, and conventions that exist in the target cultures. In other words, the reader can become more aware of the features of his own culture by reading about "the foreign" and comparing the two. The lack of the foreignizing strategy is that it requires more effort from the readers, and they may find it challenging to understand the new and strange aspects of the text. This strategy turns the reader into an active participant, making him responsible for understanding "the Other," i.e., all that is foreign, different, or unfamiliar in the text. Even though this is not bad, since it can encourage the reader to think in new ways, the foreignness might be overwhelming and surpass the reader's understanding, making the text confusing and incomprehensible. This is especially the case if the target readership is mostly children and young people. For that reason, many translators decided to domesticate children's and fantasy literature.

However, domesticating the source text to the extent that "the Other" is entirely eliminated takes away the possibility for the reader to decide how to react to the foreignness. Doing this will make the reading experience more passive, and the readers only get to accept what is told to them about the foreign culture. Perhaps, the wisest approach would be finding a middle ground and steering clear of strictly adhering to one strategy or the other.

Of course, there are many other translation strategies, and listing all of them is not the topic this paper is meant to explore. But, for the sake of understanding the importance and difficulty of translation, some common strategies will be explained further in the text.

3.3 Naturalization and Borrowing

One effective means of naturalization[1] of culture-specific units is by using analogue translation, that is, substituting a word from the source text with a functional analogue. However, if the translator cannot find a proper equivalent or analogue in the target language, they can choose the descriptive translation method which can function well on its own or combined with other translation strategies.

Translating imaginary proper names and neologisms in fantasy literature often leads to using a translation technique called borrowing that involves using the same word or expression in the

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[1] a method of translating target cultural concepts embedded in the source text by encoding them in their original target language forms

original text in the target text. This strategy brings the word from the source text into the target text without any alterations in spelling. However, if the source and target languages use different alphabets (e.g., Latin and Cyrillic), translators have to render the unit using the transliteration or transcription techniques, whereby the letters or phonetic image of the source unit are converted into the spelling of the target language.

A layman might say that translation means merely changing words from one language into another. But, every translator knows how difficult this task can be and what kinds of challenges might appear. Also, translators are aware of the fact that focusing on finding or creating sameness is not quite possible, and anyone who tries to adopt such an approach overlooks other important characteristics of translating. The translation is not only a simple one-to-one exchange between words of two languages; rather, it is "a communicative process which takes place within a social context." (Hatim and Mason, 1990 cited by Mäkinen, 2010)

This chapter examined the most common translation strategies used for the translation of fantastic literature. The following sections will delve into the translation equivalents of terms that commonly present a lexical challenge for translators. The categories that will be examined are proper names, Hogwarts school subjects and exams, toponyms and magical locations, and spells.

4. Corpus Analysis

4.1 Proper Names

In fantasy literature, proper names have many functions. A name serves to identify characters, but also to describe their personality traits, evoke emotions, or add humor to the story. From a translator's perspective, proper names can be divided into two categories. The first category contains names that lack a semantic meaning and, therefore, do not need to be adapted to the target language. Preserving these names in their original form will not cause any loss of meaning. The second category contains 'loaded names'; names with a double meaning, which range "from suggestive to overtly expressive" (Mäkinen, 2010). These names can be fictional or non-fictional, and they may carry cultural or historical references.

The main argument for the translation of proper names is that the author had some specific intentions when they were writing the book. (Brønsted & Dollerup, 2004) Not translating the name would cause the loss of meaning, and translators who do this are more loyal to the author, not to the reader and his experience. (Aguilera, 2008) By changing the name and making it match the culture of the target language, the translator can make sure the name has the same function and the same effect as the name in the original text.

Despite this argument, some translators choose to keep the original names because they believe that will make the readers respect foreign cultures more and learn more about cultures that are not their own. After all, if the story is exciting enough, readers will not be put off by the foreign names. And, sometimes, translating proper names can weaken the effect that the foreign setting was supposed to have. For example, all characters in *Harry Potter* go to a wizarding school, which also happens to be a boarding school. If the proper names are translated (especially the names of the four houses which will be discussed later on), the reader has much less the sense of being at a British boarding school.

Proper names in all *Harry Potter* books play a significant role. Garcés (2003) observed that names do not just carry a descriptive function; they also have 'a magical truth-telling quality' and depict the personality of the character. Sometimes, the meaning of a character's name can be understood right away, and, other times, additional background information is required.

The names that J.K. Rowling carefully picked in her novels have many hidden meanings as well as playful references to history, legends, and literature. One frequently asked question to Rowling is the one about where all her names come from, and she answered it as it follows:

> I've always 'collected' – that's to say remembered – unusual names and finally found a use for them! […] War memorials, telephone directories, shop fronts, saints, villains, baby-naming books – you name it, I've got names from it! I also make up names, the most popular one being 'quidditch,' of course. (Lin, 2013)

As the title of the chapter suggests, in this section of the paper, the focus is on analyzing the proper names of the characters mentioned in *Harry Potter and the Half-Blood Prince*, as well as examining how the names have been translated into B/C/S. The names of the characters that have appeared with high frequency in the book will be listed in *Table 1* in the Appendix section with corresponding B/C/S translation. The names of the major characters will be examined in greater detail.

4.1.1 Harry Potter

Almost every character's name in the *Harry Potter* series has a meaning. This section explains the names of a few major characters, as well as their translation.

"Harry" is a Middle English version of the name "Henry," according to *Pottermore*, the digital publishing, e-commerce, entertainment, and news company from J. K. Rowling. The name Henry was prevalent and common among the kings of England, so the name is a nod at Harry's role as a leader in the wizarding community. It is possible to find a B/C/S equivalent, but in that case, changing the name of the main character entirely for the sake of making it more appropriate for the target text culture would disrupt the entire book series, and even the title of the book would need to be changed. Therefore, Harry Potter keeps his original name in the B/C/S version of the book. However, this did not prevent Lithuanian translators from changing Harry's original name into Haris Poteris and from changing the name of the book into *Haris Poteris ir Netikras Princas* (2005).

4.1.2 Ronald Weasley

Ronald Weasley's name is an anglicized version of the Old Norse name "Rögnvaldr," which refers to a ruler's adviser. That is exactly the role Ron plays in the series; he is Harry's most loyal sidekick.

Ron's last name sounds like "weasel," an animal that is not so popular or liked. J.K. Rowling explained in a now-deleted post her choice for Ron's last name. Rowling said that "since childhood, I have had a great fondness for the family Mustelidae; not so much malignant as maligned, in my opinion." (Fenske, 2008) This quote explains Ron's situation perfectly. His family is not malignant, but many speak of them in a spitefully critical manner. The translator decided not to translate his name to B/C/S, which is appropriate since he is one of the main characters. However, this is not the case in all languages. For example, in Dutch, Ron Weasley is called Ron Wemel (which is the Dutch word for Weasley) (2005).

As can be seen from these examples, the meaning behind the characters' names is not always obvious, but it is necessary to be familiar with background information. That is probably one of the reasons why the translator decided to leave the majority of the names the same as the original when she was translating *Harry Potter and the Half-Blood Prince* into B/C/S. It is unlikely that even English readers could guess the meanings of the names on their own, so not much is lost in the B/C/S translation. In addition, leaving the names in their original form teaches the reader more about British culture and tradition, and does not replace the characters' British background with a new one.

4.1.3   Other Translated Proper Names

Almost all proper names (including the names of the Hogwarts houses) were kept the same way, except for the names of the following characters.

English	B/C/S
Draco Malfoy	Dračo Malfoy
Buckbeak	Kljunoslav
Fang	Očnjak
Hedwig	Hedviga
Moaning Myrtle	Plačljiva Myrtla
Nearly Headless Nick	Skoro Bezglavi Nick
Hermione Granger	Hermiona Granger

The only difference between Draco Malfoy's name in English and B/C/S is that the translator added the voiceless affricate "č." Perhaps the reason why she did this was to ease the pronunciation. In

general, the rule in B/C/S is to "Write as you speak and read as it is written," - Vuk Stefanović Karadžić. Therefore, leaving the original spelling might have caused difficulties for the readers when pronouncing the name.

Similar can be said for the adaptation of Hermione's name. Hermione's name was taken from William Shakespeare's "A Winter's Tale," but she does not have much in common with Shakespeare's character. "Hermione" is also the daughter of Helen of Troy and King Menelaus in Greek mythology. The majority of female names in B/C/S end in *-a*. Leaving the name in the original form would not only make the pronunciation more challenging but also declension (changing the word through the seven cases in B/C/S). It is interesting to note that, in some countries, Hermione's name was changed. For example, in the Netherlands, she is called Hermelien Griffel (2005).

When it comes to the remaining names – Buckbeak, Fang, Hedwig, Moaning Myrtle, and Nearly Headless Nick – the translator decided to translate and adapt the names to the target culture, since it was possible to find proper equivalents.

Buckbeak is the name of a hippogriff, a creature that has the head of a bird and the body of a horse. His name consists out of two words; "buck" and "beak." The word "buck" in English means to unseat someone, which highlights something that hippogriffs do very often – buck their riders. The word beak refers to the fact a hippogriff has a beak of a bird. The translator managed to find a proper equivalent and called the creature "Kljunoslav." Even though the name does not include the equivalent of "buck," it still is a great choice since coining a name with the B/C/S equivalent of "buck" would not sound as well as "Kljunoslav" does.

Fang, the name of Hagrid's dog, is the name of a large sharp tooth (especially a canine tooth) in English. The translator decided to literally translate the name into "Očnjak," which is undoubtedly a good choice and has a similar effect on B/C/S readers, as does the name Fang on English readers. However, not all translators decided to use the same strategy. For example, German translators decided to keep the name "Fang," (2005), whereas Italian translators used the name "Thor" (2005) instead, to make the dog sound more intimidating.

Hedwig's name, on the other hand, was translated into the B/C/S equivalent of the name - "Hedviga." This name is quite common in Croatia. Similarly to other female names on the Balkans, it ends in -*a* for easier pronunciation and declension.

Both Moaning Myrtle and Nearly Headless Nick feature non-finite constructions in premodification, which function as adjectives in their names in English. However, in the B/C/S translation, only adjectives are used. So, in B/C/S, Moaning Myrtle is called Plačljiva Myrtla (letter "a" was added at the end of the name, just like with "Hermiona") and Nearly Headless Nick is called Skoro Bezglavi Nick.

It is interesting to notice that the translator did not apply this translation strategy to a few other names. For example, Sirius Black has an adjective in his last name. But, the translator decided not to change the last name, which is not incorrect, but it does remove the intended effect of Sirius' name. Besides the apparent daunting effect the word "black" is supposed to have, "Sirius" is homophonous with the word "serious." So, the name was supposed to give us an (intentionally misleading) hint about Sirius' character. By keeping the original name, these effects are removed.

The same goes for Neville Longbottom and Stan Shunpike. Neville's last name immediately makes his character seem silly and clumsy, and it truly reflects what Neville is like. Even though there was an opportunity to come up with an equally funny last name (e.g., Dugohlačić or even Smotanković), the translator decided to leave the original.

Stan Shunpike a minor character, but still, his name gives away his character and actions. Stan is a relatively common English name, whereas Shunpike refers to a side road taken instead of a turnpike or expressway to avoid tolls. As Amira Sadiković and Selma Đuliman explained in their paper (2017), Stan's last name could have been translated into "Obilaznić," or "Izbjegić." By deciding to use the original names of some characters in the B/C/S translation, the reader's experience and understanding of the characters were slightly impoverished.

However, keeping the original names is not a wrong or incorrect strategy. In some cases, it is even desirable. Remus Lupin was named after one of the twin brothers who was abandoned at birth, raised by a she-wolf, and founded Rome. "Lupin" is derived from the Latin "lupinus," which means "of a wolf." Those who are familiar with these terms were immediately able to guess that Lupin

has to do something with wolves (he is a werewolf). J.K. Rowling intentionally used Latin words, and changing these into their B/C/S equivalent would also change the intended effect of the name.

Last but not least, the name Tom Marvolo Riddle should be mentioned. As already pointed out in the paper, this name is an anagram of "I am Lord Voldemort." Unlike the French translators who changed the name into Tom Elvis Jedusor to get the anagram of "Je suis Voldemort," (2005), the name Tom Marvolo Riddle remains the same in the B/C/S translation of *Harry Potter and the Half-Blood Prince.* Even though this is an acceptable strategy, it does not faithfully imitate a significant anagram from the book.

4.2 Hogwarts School Subjects and Exams

Hogwarts School of Witchcraft and Wizardry is a special boarding school for young wizards. All freshmen must attend seven core subjects: Transfiguration, Charms, Potions, History of Magic, Defense Against the Dark Arts, Astronomy, and Herbology. Flying classes are mandatory as well. At the end of their second year, students are required to take two additional subjects from the following list: Arithmancy, Muggle Studies, Divination, Study of Ancient Runes, and Care of Magical Creatures. All students have to take and pass special exams (O.W.Ls & N.E.W.T.s) in order to finish their education. Students in the sixth year may also elect to take part in Apparition lessons.

As can be noticed in the previous paragraphs, all subjects are imaginary, but their names are made up of quite common words, which should not present too much trouble for translators. But, sometimes, the terms which seem very easy to translate at first glance turn out to be quite challenging.

The list of school subjects, exams, and other related terms and their translation equivalents is available in the Appendix section.

4.2.1   Subjects

Many subjects at Hogwarts are translated directly into their B/C/S equivalents, which is indeed an appropriate translation strategy for some, but not all subjects. *Charms* is translated into *Čarolije*, *Care of Magical Creatures* into *Skrb za magična stvorenja*, *History of Magic* into *Povijest magije*, *Transfiguration* into *Preobrazba*, and so on.

There are three slightly problematic translations - *Defense Against the Dark Arts (DADA)*, *Divination*, and *Herbology.* Translating *DADA* into *Odbrana od mračnih sila* can be considered inadequate. As Đuliman and Sadiković point out, the term "dark arts" includes spells, skills, and all tools used for the sake of doing something terrible and evil. The translation equivalent, "mračne sile," has a broader meaning, and it could also refer to mythical creatures, not only spells and magic. (Đuliman & Sadiković, 2017)

The meaning of the word "divination" is "the ability to say what will happen in the future, or the act of doing this" (Longman Dictionary of Contemporary English 6th Edition, 2014), usually by supernatural means. The translation equivalent of the subject *Divination* is *Proricanje sudbine*.

Even though the translation does reflect the meaning of the word "divination," making it an appropriate choice, it does not reflect the point of the subject entirely. Divination is a branch of magic that involves attempting to foresee the future or gathering insights into past, present, and future events. For this reason, "proricanje sudbine" is an adequate, but not entirely appropriate translation. The translator should have used the same strategy as she used for the subjects *Apparition* and *Arithmancy*, which will be discussed moving forward.

When it comes to *Herbology*, the term "herb," which is contained in the name of the subject, refers to a variety of plants used for different purposes. Herbology is the study of magical and mundane plants and fungi, and it teaches Hogwarts students about the magical properties of various plants as well as how to care for and utilize them. The translation equivalent *Travarstvo* contains the word "trava" (grass) in its name. The translation might slightly confuse the reader and lead them into thinking that the subject deals only with different types of grasses, without including other plants and fungi.

The translation equivalents for *Apparition* and *Arithmancy* were created by using a calque, a neologism in the target language created by adopting the structure of the source language. So, the translator came up with the words *Aparacija* and *Aritmancija.* This strategy is acceptable, and it results in proper translation equivalents since both subjects were invented by the author. The translator did a similar thing, and by translating the school subjects literally, she created names that sound very unusual but can easily be traced to the original version. A similar strategy could have been used with *Divination*; the same effect would have been achieved, and the translation equivalent (*Proricanje sudbine*) would not only refer to the future.

4.2.2 Exams and Grades

The translation equivalents of exams, however, are slightly less satisfactory than the translation of school subjects since they do not have the same connotations as the words in the source text do.

O.W.L. (Ordinary Wizarding Level) and N.E.W.T. (Nastily Exhausting Wizarding Test) are evocative acronyms for standardized tests for wizards. The translator keeps the implied meanings, and O.W.L. becomes ČAS (čarobnjački stupnjevi), which is an excellent translation equivalent. However, the connection to the owl, the bird of wisdom, is not maintained.

More problematic is the translation of N.E.W.T. The acronym in English reflects that passing these exams is extremely difficult and that it requires much work and effort. O.Č.I. (opasni čarobnjački ispiti) does not express this notion at all. Translated back to English, the word "opasni" means dangerous, so the reader might think that these exams could result in some harm or injury. Even though the term does reflect the idea that the exams are difficult to pass, it does not have the same connotation as "nastily exhausting." Replacing the word "opasni" with "zločesto zamarajući" (Đuliman & Sadiković, 2017) would result in a more literal but also more appropriate translation equivalent.

When it comes to grades, the translator opts for the literal translation strategy, which is perfectly suitable for these terms, including the translation of the grade *Troll (T)*. In the Harry Potter universe, trolls are magical creatures of prodigious strength and immense stupidity. Evidently, these creatures are synonymous with stupidity to the extent that a wizarding exam failing grade was named after them. The word "trol" in B/C/S has the same meaning, making it a proper choice.

4.2.3   Honorifics and Titles

Honorifics and titles the students are awarded should be examined. A prefect is a title that genuinely does exist in British schools. It refers to older students who have special duties, and they help control younger students (Longman Dictionary of Contemporary English 6th Edition, 2014). The B/C/S translation of this word is "prefekt." However, the "Head Boy/Head Girl" was translated into "Glavni prefekt/Glavna prefektica." When translated back into English, the B/C/S version results in "Head Prefect." Even though the translator did not use the literal translation strategy, the translation equivalent is a great solution that has the same (or at least very similar) connotations as the original.

4.3 Toponyms and Other Magical Locations

Translating toponyms and locations is similar to and as challenging as translating proper names since they may contain many implied meaning as well. The author created names that refer to non-existent locations and places that could only be mapped in the magical world of wizards. The importance of the location names in Harry Potter, as well as the translation of such names, is well summarized by Jentsch (2002), as cited by Lin (2013) in her paper:

> This juxtaposition of magical and muggle worlds is integral to the original text and must be a serious consideration to its translators. The translator thus has to decide not only how to translate, but when to translate and when to leave words in the original. After all, English names for people and places can help create the sense of place, integral to a novel whose setting is in large part a boarding school in Britain.

Since the majority of personal names were kept in their original form, one would expect that toponyms would be translated similarly. However, the translator decided that it would not be a wise strategy, and she adapted and translated most of the toponyms into B/C/S. The only two toponyms that were not translated are *Gringotts* and *Hogsmeade*.

The list of toponyms and other magical locations and their translation equivalents is available in the Appendix section.

4.3.1   Gringotts

Gringotts Wizarding Bank is the only bank that exists in the wizarding world. The bank was named after Gringott, a goblin who created it in 1474. Not translating the word "Gringotts" was appropriate, and perhaps the only, translation strategy since the bank name is derived from a personal name. Coming up with a B/C/S equivalent would be very difficult but also unnecessary since, after all, the book is taking place in England, and leaving the word "Gringotts" in its original form reminds us of that.

4.3.2   Hogsmeade

Hogsmeade Village, or just Hogsmeade, is a picturesque village filled with cottages, shops, and enchanted candles that hang from the trees during the holidays. It is also the only all-wizarding village in Britain. The village is near the train station used by the Hogwarts Express, and all

Hogwarts students (third years and above) are permitted weekend trips into the village. The translator decided not to come up with a B/C/S equivalent for the village.

The name "Hogsmeade" is made from two words – hog and mead. "Hog" refers to a domesticated pig, and the B/C/S equivalent for this word is "svinja." However, the term "Hog" is mentioned in another location - the Hog's Head. In this case, the translator decided to use the word "vepar" (boar) instead of "svinja" (hog, pig). The word "mead" has two meanings; it can refer to an alcoholic drink made from fermented honey and water, or it can refer to a meadow.

Possible translations of Hogsmeade could be "Veprova Livada" or "Veprova Poljana," and in these translations, only the latter meaning of the word "mead" was used. Using the term "medovina," which is the B/C/S equivalent for the alcoholic drink, would make little to no sense in this particular location name.

Even though it was possible to come up with a translation equivalent for Hogsmeade, it was more appropriate to keep the original name since, once again, it is a made-up location in Britain, and not translating the toponym maintains the feeling of "otherness" for the B/C/S readers.

4.3.3   Alleys, Home Names, and Street Names

Throughout the book, several significant toponyms that stand for alleys, homes, and street names were mentioned. Translating some of these terms could be done by applying a literal translation strategy, whereas others required much more creativity.

When it comes to the alleys, only two were mentioned in the book – *Diagon Alley* and *Knockturn Alley.*

4.3.3.1 Diagon Alley

Diagon Alley is a shopping area located in London, right behind the pub named Leaky Cauldron. Inside the alley, wizards can enjoy visiting restaurants, shops, and other sights. In addition, all items that Hogwarts students need can be bought at Diagon Alley. What is interesting about the name "Diagon Alley" is that it is a wordplay on "diagonally," perhaps because this alley accessible to wizards only runs diagonally to Muggle life in London.

Diagon Alley was translated as *Zakutna ulica*. The term "zakutna" is derived from the word "zakutak," which means "a peaceful place." (http://hrvatski.enacademic.com/73006/zakutak -

07/01/2020) The term "zakutna" can be translated back into English as "nook" which means a "small quiet place (sheltered by a rock, a big tree, etc.)" (Longman Dictionary of Contemporary English 6th Edition, 2014).

The B/C/S translation is appropriate since it successfully portrays the idea that this particular alley is located in the center of London, yet it is still hidden from Muggles. However, it does not achieve the wordplay effect that "Diagon Alley" does. One possible translation alternative could be "Ulica Dijago Nala," but it would not portray this sense of seclusion as well as "Zakutna ulica" does, making "Zakutna ulica" a more appropriate choice.

4.3.3.2 Knockturn Alley

Knockturn Alley is a shopping area off Diagon Alley, filled with stores devoted to the Dark Arts, such as Borgin and Burkes. Unusual, sinister, and sometimes even dangerous individuals walk around and shop in the area.

Similarly to the previous alley, the name of this one also includes a play on words. However, *Knockturn Alley* is not supposed to stand for "knockturnally." It is a well-known rule in English orthography that the letter "k" usually is silent when it precedes the letter "n" at the beginning of the word, as in "knee." So, Knockturn Alley is a pun on "nocturnally."

Knockturn Alley was translated into B/C/S as *Ulica Nokturno*. "Knockturn" is a word made up by J.K. Rowling, and it suggests the action of being knocked and turned, possibly to imply how chancy it is to spend time in the alley. The word "nokturno," on the other hand, is not made up. It is derived from the Latin word "nocturnus" (of the night) and is frequently used to evoke the atmosphere of the night.

Even though the B/C/S translation is not a pun or play on words, it evokes similar associations as does "Knockturn Alley," making it an appropriate choice.

4.3.3.3 Home Names

Several home names are mentioned in *Harry Potter and the Half-Blood Prince*, and translating them was relatively easy because the literal translation strategy could be used. The names of the homes are – *Hagrid's Hut, Number 12 Grimmauld Place,* and *The Burrow*.

Hagrid's Hut is a small wooden cabin and the home of Rubeus Hagrid during his years as a gamekeeper and teacher at Hogwarts. Translating this toponym was not challenging, and its B/C/S equivalent is *Hagridova koliba.*

Number 12 Grimmauld Place was translated as *Grimauldov trg broj dvanaest*, and the translation might mislead B/C/S readers slightly. The first association for the word "trg" is "square." Therefore, the readers may assume that Number 12 Grimmauld Place is a square, not the ancestral home of Black family.

Last but not least, The Burrow was translated as "Jazbina." Using literal translation for this toponym was appropriate since these words have the same connotations both in English and B/C/S.

4.3.3.4 Street Names

Only two street names are mentioned in *Harry Potter and the Half-Blood Prince – Number 4 Privet Drive* and *Spinner's End*.

Privet Drive is a suburban street in Little Whinging, county of Surrey, near London. The neighborhood consists of a number of monotonous houses, and perhaps that is the reason why J.K. Rowling decided to name the street after a plain shrub. Number 4 Privet Drive is the name of the street on which the Dursleys (Harry's closest relatives) live.

The B/C/S equivalent that the translator opted for is *Kalinin prilaz broj četiri*. "Kalina" is the B/C/S translation for the abovementioned plant. The word drive can be translated as "prilaz," which is also commonly used in the names of B/C/S streets (e.g., Nikolićev prilaz).

Spinner's End is a street on which the childhood home of Severus Snape is located. The word "spinner" in the street name may refer to the involvement of the local inhabitants in textile production, such as cotton or wool spinning. However, it could also hint to the spider-like facets of Severus Snape's character.

The street name was translated as *Prelčev kraj*, and the word "prelac" stands for a moth called "oak pine processionary" or "oak spinner" in English. The word "end" was literally translated as "kraj," which is an appropriate choice.

4.3.4 Other Magical Locations

When it comes to other magical locations mentioned in *Harry Potter and the Half-Blood Prince,* names of magical shops and stores are worth examining. The wizarding world features plenty of shops where wizards and witches can buy interesting magical items such as *Borgin and Burkes*, *Flourish and Blotts*, and *Weasleys' Wizard Wheezes*.

4.3.4.1 Borgin and Burkes

Borgin and Burkes is an antique shop located in Knocturn Alley. It was named after its owners, Mr. Borgin and Mr. Burke. Therefore, translating this store name was not challenging, and the translator decided to leave it in its original form and only translate the conjunction "and." The end result is "Borgin i Burkes."

4.3.4.2 Flourish and Blotts

Flourish and Blotts, on the other hand, could have posed a challenge to the translator. Even though this bookstore may seem as if it was named after certain Mr. Floursih and Mr. Blotts (as in the previous example), the owner remains unidentified throughout the Harry Potter novels.

The word "flourish" can be defined as a " curved line that you use to decorate writing." It is derived from the verb "flourish," which means to wave something in your hand in order to make people notice it, which is then related to the expression "with a flourish," meaning "to do in a showy way." "Blot," on the other hand, is a "mark or dirty spot on something, especially made by ink. (Longman Dictionary of Contemporary English 6th Edition, 2014)

Literally translating the store name would result in an awkward B/C/S equivalent, so the translator decided to come up with a creative alternative - "Krasopis i bugačica." The word "krasopis" means "beautiful and ornated handwriting" (i.e., calligraphy), and the word "bugačica" means "blotted paper," absorbent paper that is used for soaking up excess ink when writing.

Even though the translator used B/C/S words that have a much different meaning from the English words, she still managed to come up with an equivalent that has the same effect on B/C/S readers as "Flourish and Blotts" has on English readers.

4.3.4.3 Weasleys' Wizard Wheezes

Weasleys' Wizard Wheezes is a joke shop in Diagon Alley, founded by Fred and George Weasley. The Weasley twins are known for their pranks, so their shop sold mostly practical joke objects, as well as some other magical items such as love potions and pimple vanishers.

Weasleys' Wizards Wheezes is a beautiful example of alliteration. Even though the name might seem very simple to understand at first glance, it actually has a double meaning.

In (slightly archaic) British English, the word "wheeze" means "a clever idea, joke, or trick." However, more interesting is the use of the word "wizard." At first, the readers might think that it refers to a person who has magical powers. However, in (archaic) British English, this word can be used as an adjective that means "superb, outstanding." (Collins Online Dictionary, 2020)

Therefore, "Wizard Wheezes" means a great practical joke rather than some magic object used by wizards. Interestingly enough, the double meaning of the shop name is that Weasley's are not only selling "great practical jokes"; they are actually selling "practical jokes for wizards."

Coming up with a B/C/S equivalent certainly was a difficult task, but the translator managed to come up with a creative solution and translate the shop name as *Weaslyjevi čarozezi*. The word "čarozezi" is made up of two words – "čarobni" (magical) and "zezati" (to prank, to joke). By combining these two words together, the translator did manage to come up with a unique name that has the same connotations as the English name. However, the translated shop name does not imitate alliteration or the wordplay of the original. This is acceptable since imitating alliteration while coining a new word and shop name is incredibly difficult to achieve.

4.4 Spells

In addition to Rowling's imaginative use of language to craft proper names, subjects and exams, and magical locations, she also coined a vast number of spells and potions for her readers. Most of the spells are inspired by or rooted in Latin.

For example, "lumos" provides light, "confundo" confuses a person, "crucio" tortures, and "expelliarmus" causes an opponent's wand to fly out of their hand. In some cases, Rowling applied Latinate treatments to English words. For example, the spell "Riddikulus" plays on the word "ridiculous," and it is used to make a frightening boggart transform into something humorous. As Sylvia Pamboukian points out, using Latin for spells and potions adds a sense of mysticism to the books "by drawing upon Latin's cultural authority as a learned language and upon its association with alchemy and magic." (Illiano, 2019)

The use of Latin for spells and potions helps advance the narrative because the association between the name of the spell or potion and the result/effect is evident. In addition, this strategy has contributed to the popularity of the series among older readers, who are more likely to recognize the connections than their younger counterparts.

Rowling chose Latin words strategically because she was aware this would resonate with an English-speaking audience. Naturally, not all English-speaking children know Latin. However, it is very likely they have been exposed to it in some way since English words are often derived from Latinate languages, and technical and scientific names borrow much from Latin. That is the reason why even the younger English readers are able to make these connections, along with the speakers of other languages related to Latin, such as French, Italian, and Spanish.

However, these extensive references to Latin might not have the same effect on the non-English-speaking readers who are encountering the novels in translation. For example, the translator of the Hindi version of the *Harry Potter* series decided to re-work the spells into Sanskrit, a dead language that could imbue the spells with a similarly ancient magical quality for the target audience. (Illiano, 2019)

When it comes to the B/C/S version of *Harry Potter and the Half-Blood Prince*, the translator decided to leave most of the spells in their original form. Similarly to proper names and toponyms, the translator may have done this to retain the sense of "Englishness," and they remind the readers

of the fact that the students are attending a boarding school in England. In addition, it is important to point out that many readers outside of the English-speaking world (including the Balkans and Bosnia and Herzegovina in particular) start learning English from a very young age. Even though they may not know any Latin (since it is usually taught in high schools), their knowledge of English gives them an ability to relate to the Harry Potter series in a similar way that native English speakers do. However, some spells were translated.

The list of spells and their translation equivalents is available in the Appendix section.

4.4.1　Translation of Spells into B/C/S

After closely examining *Table 4*, one can notice that the majority of spells are kept in their original form, which is an adequate choice.

The following sections will examine the spells that were translated.

4.4.1.1 Episkey and Incarcerous

It is interesting to point out the subtle difference between the spelling of the *Episkey* and *Incarcerous* spells in English and B/C/S.

English	B/C/S
Episkey	Episkeu
Incarcerous	Incarcerus

Episkey is the incantation of a healing charm that could treat minor injuries such as broken noses, toes, and slit lips. The word comes from the Greek "episkevi" ("επισκευή"), which means "repair." J.K. Rowling used the base of the Greek word and she made it sound "more English." Perhaps the translator tried to achieve a similar effect in B/C/S, so they translated the incantation as "Episkeu." It is interesting to note that all the spells are rooted in Latin, except for two – Anapeo and Episkey. Both of the spells have medical uses, and, in the ancient world, Greek used to be the language of physicians.

The Incarcerous Spell is used to conjure thick ropes or thin cords that would bind whatever the caster was pointing their wand at. According to Harry Potter Wiki, the incantation "incarcerous" most likely derives from the Latin word "incarcerus," meaning "to jail" or "to imprison." Rowling

used the Latin word as an inspiration for her spell. However, the translator decided to use the original Latin word instead, not the author's slightly-adapted and anglicized version.

4.4.1.2 Translated Spells

Out of all the spells that were used in *Harry Potter and the Half-Blood Prince*, only five were translated. Or, to be more precise, four spells and one vow.

English	B/C/S
Confundus Charm	Čarolija zbunjivanja
Disillusionment Charm	Čarolija razbijanja iluzije
Intruder Charm	Čarolija za uljeze
Muffliato	Bešumato
Stupefy	Omami
Unbreakable Vow	Neprekršiva zakletva

Translating these spells was possible either because they are in English or because their purpose is obvious despite their Latin roots.

When it comes to "Disillusionment Charm," "Intruder Charm," and "Unbreakable Vow," translating them was not challenging and the translator used the literal translation strategy, which was the only possible strategy in this case.

Confundus Charm is derived from the Latin verb cōnfundere (cōnfundō - cōnfundere - cōnfūdī - cōnfūsum), meaning "to confuse, to perplex," making the B/C/S translation "Čarolija zbunjivanja" a proper choice.

Muffliato is a charm used to fill the ears of any person in the vicinity of the caster with an unidentifiable buzzing sound to allow for conversation without being overheard. The charm is derived from the English word "muffle," which means "to make a sound less loud and clear, especially by covering something." (Longman Dictionary of Contemporary English 6th Edition, 2014)

The literal translation of the word "muffle" into B/C/S is "prigušiti." However, instead of using this word, the translator used "bešumno" or "noiseless." Even though she did not use the exact word as J.K. Rowling did, the end-result "bešumato" is an excellent solution. If she used the word

"muffle" or "prigušiti," the end result could be a term such as "Priguši" (imperative form of the verb muffle) or "Prigušivato," an alternative that does not sound as innovative and catchy as "bešumato."

Stupefy or Stunning Charm is a spell that stuns the target and renders them unconscious. "Stupefy" comes from the Latin word "stupere," meaning "to be stunned." Stupefy is also an English word, which means "to stun" or "to amaze." The B/C/S translation "Omami" is an adequate choice and a literal translation of the word "stupefy" or "stun." Other possible options that could have been used are "Ošamuti" or even "Onesvijesti."

5. Conclusion

Many people underestimate the difficulty of being a translator. They do not understand that the job of a translator requires them to be "simultaneously present and absent; altogether sympathetically embedded in the work and yet totally invisible." (https://www.theguardian.com/books/2007/jan/27/featuresreviews.guardianreview17 - 08/29/2020)

In general, the invisibility is well maintained. Very few readers think of the translators and the difficulties they have to deal with. However, this "invisible" profession puts all translators in a peculiar position since the work they do will affect hundreds or even thousands of people. Whatever people say, being a translator is not just another ordinary job.

The main aim of this final diploma paper was to present all the difficulties translators have to face when translating fantasy literature and children's literature. The paper compared *Harry Potter and the Half-Blood Prince* written in English to the B/C/S translation of the book to point all the differences and similarities between the two texts. The paper focused on elements of fictional culture, through the thorough analysis of proper names, Hogwarts school subjects and exams, toponyms and magical locations, and spells. The examples that were used in this paper exemplified all the different strategies and techniques translators tend to use as well as the challenges they face during the translation process. The analysis was done by a simple method of the comparison of the two texts – the original text and the B/C/S translation.

After the analysis, it can be concluded that one universal translation does not exist. Every translator will have their own ideas and contributions. In addition, every word can be translated in multiple ways. It is up to the translator to choose the strategy that seems the most appropriate; a strategy that will allow the reader to fully understand the task and a strategy that will allow the translated text to have the same effect on the reader as the original.

Translation is never an easy task despite the translator's experience. It takes a lot of effort and research to be able to translate one piece of literature, especially if the author has created a new world with dozens of imaginary terms. *Harry Potter i princ miješane krvi* was translated skillfully, and it allows the B/C/S readers to fully immerse in the wizarding world and enjoy the story the same way English readers do.

Appendix

Table 1

List of the names of the characters in alphabetical order

English	B/C/S
Alastor Moody	Alastor Moody
Albus Dumbledore	Albus Dumbledore
Amelia Bones	Amelia Bones
Argus Filch	Argus Filch
Armando Dippet	Armando Dippet
Arthur Weasely	Arthur Weasely
Barnabas Cuffe	Barnabas Cuffe
Bartemius Crouch	Bartemius Crouch
Bellatrix Lestrange	Bellatrix Lestrange
Bertram Aubrey	Bertram Aubrey
Bill Weasley	Bill Weasley
Blaise Zabini	Blaise Zabini
Buckbeak	Kljunoslav
Cedric Diggory	Cedric Diggory
Cho Chang	Cho Chang
Colin Creevey	Colin Creevey
Cormac McLaggen	Cormac McLaggen
Cornelius Fudge	Cornelius Fudge
Dean Thomas	Dean Thomas
Dolores Umbridge	Dolores Umbridge
Draco Malfoy	Dračo Malfoy
Dudley Dursley	Dudley Dursley
Eileen Prince	Eileen Prince
Fang	Očnjak
Fenrir Greyback	Fenrir Greyback

Fred Weasley	Fred Weasley
Fleur Delacour	Fleur Delacour
George Weasley	George Weasley
Ginny Weasley	Ginny Weasley
Gregory Goyle	Gregory Goyle
Gryffindor	Gryffindor
Harry Potter	Harry Potter
Hedwig	Hedviga
Hermione Granger	Hermiona Granger
Hufflepuff	Hufflepuff
Katie Bell	Katie Bell
Kingsley Shacklebolt	Kingsley Shacklebolt
Kreacher	Kreacher
Lavender	Lavender
Brown	Brown
Lee Jordan	Lee Jordan
Lord Voldemort	Lord Voldemort
Lucius Malfoy	Lucius Malfoy
Luna Lovegood	Luna Lovegood
Madame Hooch	Madame Hooch
Madame Pince	Madame Pince
Madame Pomfrey	Madame Pomfrey
Madame Puddifoot	Madame Puddifoot
Michael Corner	Michael Corner
Moaning Myrtle	Plačljiva Myrtla
Molly Weasley	Molly Weasley
Mundungus Fletcher	Mundungus Fletcher
Narcissa Malfoy	Narcissa Malfoy
Nearly Headless Nick	Skoro Bezglavi Nick
Neville Longbottom	Neville Longbottom
Nymphadora Tonks	Nymphadora Tonks

Oliver Wood	Oliver Wood
Pansy Parkinson	Pansy Parkinson
Parvati Patil	Parvati Patil
Peeves	Peeves
Percy Weasley	Percy Weasley
Peter Pettigrew	Peter Pettigrew
Phineas Nigellus	Phineas Nigellus
Prof. Filius Flitwick	Prof. Filius Flitwick
Prof. Horace Slughorn	Prof. Horace Slughorn
Prof. Minerva McGonagall	Prof. Minerva McGonagall
Prof. Pomona Sprout	Prof. Pomona Sprout
Prof. Severus Snape	Prof. Severus Snape
Prof. Sybill Trelawney	Prof. Sybill Trelawney
Ravenclaw	Ravenclaw
Remus Lupin	Remus Lupin
Rita Skeeter	Rita Skeeter
Ritchie Coote	Ritchie Coote
Romilda Vane	Romilda Vane
Ron Weasley	Ron Weasley
Rubeus Hagrid	Rubeus Hagrid
Rufus Scrimgeour	Rufus Scrimgeour
Seamus Finnigan	Seamus Finnigan
Sirius Black	Sirius Black
Slytherin	Slytherin
Stan Shunpike	Stan Shunpike
Tom Marvolo Riddle	Tom Marvolo Riddle
Vernon Dursley	Vernon Dursley
Vincent Crabbe	Vincent Crabbe

Table 2

List of the Hogwarts subjects, exams, and related terms

English	B/C/S
School Subjects	
Apparition	Aparacija
Arithmancy	Aritmancija
Astronomy	Astronomija
Care of Magical Creatures	Skrb za magična stvorenja
Charms	Čarolije
Defense Against the Dark Arts	Odbrana od mračnih sila
Divination	Proricanje sudbine
Herbology	Travarstvo
History of Magic	Povijest magije
Potions	Čarobni napici
Study of Ancient Runes	Stare rune
Transfiguration	Preobrazba
Exams	
N.E.W.T.s (Nastily Exhausting Wizarding Test)	O.Č.I. (opasni čarobnjački ispiti)
O.W.L. (Ordinary Wizarding Level)	ČAS (čarobnjački stupnjevi)
Grades	
Outstanding (O)	Odlično (O)
Exceeds Expectations (E)	Iznad očekivanja (I)
Acceptable (A)	Prihvatljivo (P)
Poor (P)	Loše (L)
Dreadful (D)	Grozno (G)
Troll (T)	Trol (T)
Honorifics & Titles	

| Head Boy/Head Girl | Glavni prefekt/Glavna prefektica |
| Prefect | Prefekt |

Table 3

List of toponyms and other magical locations

English	B/C/S
Borgin and Burkes	Borgin i Burkes
Chamber of Secrets	Odaja tajni
Diagon Alley	Zakutna ulica
Flourish and Blotts	Krasopis i bugačica
Godric's Hollow	Godricov dol
Gringotts	Gringotts
Hagrid's Hut	Hagridova koliba
Hogsmeade	Hogsmeade
Hogwarts School of Witchcraft and Wizardry	Škola za vještičarenje i čarobnjaštvo Hogwarts
Knockturn Alley	Ulica Nokturno
Ministry of Magic	Ministarstvo Magije
Number 12 Grimmauld Place	Grimauldov trg broj dvanaest
Number 4 Privet Drive	Kalinin prilaz broj četiri
Room of Requirement	Soba potrebe
Spinner's End	Prelčev kraj
St. Mungo's Hospital for Magical Maladies and Injuries	Bolnica sv. Munga za magične bolesti i ozljede
The Burrow	Jazbina
The Forbidden Forest	Zabranjena šuma
The Hog's Head	Veprova glava
The Leaky Cauldron	Šuplji kotlić
The Three Broomsticks	Tri metle
Weasleys' Wizard Wheezes	Weaslyjevi čarozezi
Zonko's Joke Shop	Zonkov dućan psina

Table 4

List of most commonly used spells

English	B/C/S
Accio	Accio
Aguamenti	Aguamenti
Alohomora	Alohomora
Avada Kedavra	Avada kedavra
Confundus Charm	Čarolija zbunjivanja
Crucio (Cruciatus Curse)	Crucio (kletva Cruciatus)
Disillusionment Charm	Čarolija razbijanja iluzije
Episkey	Episkeu
Expecto Patronum	Expecto Patronum
Expelliarmus	Expelliarmus
Impedimenta	Impedimenta
Imperio (Imperius Curse)	Imperio (kletva Imperius)
Incarcerous	Incarcerus
Incendio	Incendio
Intruder Charm	Čarolija za uljeze
Lumos	Lumos
Muffliato	Bešumato
Petrificus Totalus	Petrificus totalus
Protego	Protego
Reducto	Reducto
Reparo	Reparo
Sectumsempra	Sectumsempra
Specialis Revelio	Specialis revelio
Stupefy	Omami
Tergeo	Tergeo
Unbreakable Vow	Neprekršiva zakletva

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