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u knjizi *Harry Potter and the Deathly Hallows* na B/H/S**

**Decision-making in translation of the fictional-culture specific terms in *Harry Potter and the
Deathly Hallows***

Mentor: prof. dr Amira Sadiković

Student: Stanislava Bosiljčić

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Abstract

Translation is inevitably connected to culture. When an author of a novel introduces many newly coined terms, the translators often must do the same. That is how they enrich the vocabulary of their own mother tongues. Joanne Kathleen Rowling introduced many fictional-culture specific terms in the *Harry Potter* series posing many challenges for translators. This paper analyzes how translators coped with those challenges and the solutions they offered for the fictional-culture specific terms introduced in the last *Harry Potter* novel, i.e. *Harry Potter and the Deathly Hallows*. The analyzed translations are into Serbian and Croatian done by Vesna and Draško Roganović and Dubravka Petrović respectively and the paper concludes that both translations are mostly adequate, with Serbian solutions being more adequate in certain cases and the Croatian in some other.

Key terms: translation, literature, children's literature, culture, source language, target language, source text (ST), target text (TT), Harry Potter, fictional terms, Serbian, Croatian, context, equivalent

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1. Introduction

Being able to read something in your own mother tongue that originated somewhere far away and still understand the environment in which the literary work was created is quite extraordinary. Moreover, people who make that happen are exceptional as well. Therefore, one must say translation is magic. At least this paper will try to prove so by connecting translation theory with the magical world of *Harry Potter*.

We must have heard about translation many times, must have needed one for this or that reason. Perhaps we have thought it was a challenging vocation, but we have certainly underestimated it often. Translation has changed through history always trying to overcome new challenges. Various scholars have dealt with notions of translation and offered theories and practical examples that might help translators encountering problems. Some ideas were considered revolutionary, others rather outrageous, but they have all contributed to the Translation Studies in one way or another. This paper will discuss some of the theories significant for its overall purpose.

Harry Potter series has been once-in-a-lifetime global accomplishment. As such, it was translated around the world and since it introduced a lot of new terms and phrases, describing the magical world of “The Boy Who Lived”, its impact on translation is a topic worthy of research. This paper will try to represent interesting solutions of translators who had to face different obstacles with the last *Harry Potter* novel by comparing and contrasting them in order to establish the strong and the weak points and establish various methods and techniques translators might use when translating fictional-culture specific terms. It will deal primarily with those terms Joanne Kathleen Rowling introduced in her novels and the solutions translators offered their readers. Comparing and contrasting different translations of the same work is important for future translators who gain knowledge on various techniques and procedures more experienced translators used and that knowledge is valuable for their future experiences. That is the main purpose of this paper.

Literature always teaches us something. Everything we read tends to have a didactic tone in it. The same is true about translation especially the translation of literary works. Different texts require different perspectives and approaches when it comes to translation. Translating literature is a challenge of its own. Translating literature for a specific audience is another challenge especially if the members of that audience tend to be children. Translating literature that introduces many

newly coined words and phrases is yet another challenge. All these challenges lie before a translator of a *Harry Potter* novel and this paper will try to establish the ways translators coped with those challenges.

2. Aim, Methodology and Structure

This paper will compare and contrast various examples from the last *Harry Potter* novel, i.e. *Harry Potter and the Deathly Hallows*. The purpose is to establish different methods and strategies translators used in order to transmit the meaning of fictional-culture specific terms introduced by Joanne Kathleen Rowling in her novels. Many of the terms were introduced in the previous novels and are repeated in this one, but many are mentioned for the first time in this novel.

Before analyzing the examples, some facts about the novel need to be stated just to offer a context to the analysis. Translation theory is important as well and this paper will offer several points that are relevant for the topic focusing mostly on the translation of cultural terms. Theories relevant for this paper shall be discussed. They will not be presented chronologically, but according to the topic that connects them, and they will not be discussed to the very last detail. Translators do not necessarily stick to one theory, but they rather combine them and scholars tend to reuse theories from history to introduce something new.

The theoretical part consists of the analysis of several books, more precisely chapters relevant for the topic. The practical part will offer definitions of the terms first by the Harry Potter Wiki, which is an online encyclopedia offering definitions, descriptions and explanations of magical terms from all of the *Harry Potter* novels and those related to them, and definitions from the Cambridge Dictionary Online and Merriam-Webster Dictionary Online. Željko Bujas's Croatian/English Dictionary and the Serbian Dictionary published by the Institute of Foreign Languages (Institut za strane jezike) as well as online dictionaries shall be consulted as well.

The practical part will consist of examples from the source language and the translations into Serbian and Croatian. The Serbian translation, *Hari Poter i Relikvije Smrti*, was done by Vesna and Draško Roganović for the Evro Giunti publishing house while the Croatian translation was offered by Dubravka Petrović for Algoritam. The source text example (ST) shall be listed first then the Serbian (TT1) and the Croatian (TT2). The analysis will include the definitions offered by the English dictionaries and the online encyclopedia mentioned above as well as the meanings in Serbian and Croatian using the dictionaries (also mentioned above). Only those examples showing great differences, different approaches, or rather great semantical value will be presented and analyzed. The purpose is not to state that one translation is better than the other, but rather to offer

various perspectives on translation of fictional-culture specific terms and present the challenges the translators had to overcome and the ways they did so.

3. Harry Potter: a word or two

The Harry Potter series consists of seven books written by Joanne Kathleen Rowling. The first one was published in 1997 and it immediately gained great popularity and success. It was followed not only by six sequels, but also by three companion books, a playscript and two screenplays. Eight *Harry Potter* movies also became popular around the world. *The Harry Potter* series was translated into 80 languages, among them are also Serbian, Croatian and Bosnian, and it sold over 500 million copies around the world becoming a global literary phenomenon (Wizardingworld).

The series starts with an eleven-year-old boy suddenly finding out he is a wizard who gets to go to Hogwarts School of Witchcraft and Wizardry. The novel was first dedicated to children, but it gained popularity among adults as well. However, as Harry grows older, his adventures become more serious and the battle between the good and the evil becomes somewhat darker and more important.

The last novel under the title *Harry Potter and the Deathly Hallows* follows Harry's last journey before finally facing Lord Voldemort in a battle of destiny. Instead of going to Hogwarts to complete his seventh and final year, Harry was left with a mission to destroy the remaining Horcruxes, objects containing parts of Voldemort's soul, and to put an end to his dark rule. The obstacles he and his friends face are numerous and the readers are no longer reading the entertaining fairytale, but a serious novel about the battle between the good and the evil, moral virtues and friendship. The novel, however, did not lose its magical charm, but it instead widened the wizarding world for all the readers who anxiously expected the ending of the saga. Terms introduced in these novels became a part of people's everyday vernacular. Those using the terms become recognized by the *Harry Potter* fans thus creating a special wizarding community around the world. *Harry Potter* is a global phenomenon, so are the fictional-culture specific terms introduced in it.

4. Translation: Studies and Theories

Translation is “a text written in a well-known language which refers to and represents a text in a language which is not as well-known” (Huetius in Lefevere, 2003, p. 1). Andre Lefevere in his work *Translation/History/Culture* (2003) used this definition to describe translation claiming it is one of the most productive ones because it states what translation is in a simple way, but it also raises many questions. One of the questions is, if translation functions as a text of its own in the receptor culture, can the readers trust their translators because the readers’ knowledge of the source text relies completely upon them? We have to bear in mind that the main purpose of translation is to reach those readers who are not familiar with the source language and therefore need translation in order to understand the text (Bellos, 2011). Gideon Toury in his work *Descriptive Translation Studies and Beyond* (1995) points out that translation “involves at least two languages and two cultural traditions, i.e. at least two sets of norms at each level” (p. 63). He is one of many scholars who link translation with culture, claiming it possesses cultural significance. He believes that:

Translation is basically designed to fulfill (what is assumed to be) the needs of the culture which would eventually host it. It does so by introducing into that culture a version of something which has already been in existence in another culture, making use of a different language, which – for one reason or another – is deemed worthy of introduction into it. The introduced entity itself, the way it is incorporated into the recipient culture, is never completely new, never alien to that culture on all possible accords. After all, much as translation entails the retention of aspects of the *source text* (emphasis in original), it also involves certain adjustments to the requirements of the *target system* (emphasis in original). At the same time, a translation is always something which hasn’t been there before (Toury, 1995, p. 173)

Translation studies includes much more than translating word for word. The concepts of “word-for-word”, or “sense-for-sense” translation, or notions such as literal translation and paraphrasing or even “free imitation” have always been important for Translation Studies with one being preferred over another in certain historical eras or geographical regions or even members of the society (Munday, 2016). But translation, above all, involves familiarizing yourself with the topics you are translating. As Andre Lefevere (2003) pointed out, it brings together a wide variety of

fields and “represents a rewriting of an original text” (p. xi). Rewritings can introduce new concepts (Lefevere, 2003) such as the fictional-culture specific terms J.K. Rowling introduced in the *Harry Potter* novels and the translators had to rewrite in their own languages. Translation is connected with other disciplines and that relationship is not fixed (Munday, 2016). Translators have to consult many different target language cultural materials and even though translation is intended to reproduce the source language text, the translator’s consultation of these materials both reduces and supplements it “even when source-language materials are consulted as well” (Venuti, 2004, p. 24). Translators are often forced to add something in order to clarify it or to reduce something so that the rest makes sense (D’Ablancourt in Venuti, 2004). Translators have to be willing to negotiate (an idea suggested by Umberto Eco that shall be discussed later).

Translators find matches for the units a work is made of hoping they will produce a new work that can serve as a substitute for the source. “For a repeated utterance in a different natural language to count as a translation of the source, it must give the same information and have the same force” (Bellos, 2011, p. 169). Translators choose their own ways to achieve this.

Translation scholars have introduced different approaches to the field over the years. Schleiermacher expressed the idea of moving “the reader toward the writer” (Schleiermacher in Munday, 2016, p.48), meaning giving the reader, through translation, the same experience that would e.g. a German reader have while reading a novel in German. Two things are important in this case. First is that a lot depends on the target language reader’s knowledge and understanding that probably differs from that of the translator. And the second, which is interesting for this research:

A special language of translation may be necessary, for example compensating in one place with an imaginative word where elsewhere the translator has to make do with a hackneyed expression that cannot convey the impression of the foreign (Munday, 2016, p. 48)

This is something that will be visible in the analysis of the seventh *Harry Potter* novel where the translators often used imaginative terms as well, but there were cases in which such solution was not possible. According to Schleiermacher “a genuine translator” is a person who brings closer together the author and the reader and who would like to bring “the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of his mother tongue” (Schleiermacher in Venuti, 2004, p. 114).

Something similar to Schleiermacher's idea is suggested by Lawrence Venuti under the terms domestication and foreignization, i.e. making the text closer to the target language audience by minimizing the foreignness in translation or giving the target language reader reading the target text the same experience the source language reader has when reading the source text (Munday, 2016). According to Venuti (2004), translation is acceptable by readers if it reads fluently and makes the readers believe that "translation is not a translation, but the "original" (emphasis in original)" (p. 1). Venuti discusses the idea of Honig who states that when you are writing a novel, you are expressing yourself. But if you are translating a novel, you are taking something that belongs to someone else, interpreting it and representing it as your own to a certain extent (Honig in Venuti, 2004). However, it is an illusion that translators possess the same authorial liberty as the writers. Venuti sees translation as a process by which "a chain of signifiers" from a source language is replaced by a "chain of signifiers" in the target language through the translator's interpretation (p. 17).

Without translators, many literary works would be out of domain for readers around the world as well as many financial, technical, scientific, or commercial texts. But literary texts are specific because, even though translators are representing words of another person, they still get to participate in the creative process. Literary translators must possess vast knowledge of both source language and target language and what is even more important, they must love those languages in order to be successful (Landers, 2001).

Roman Jakobson offered a classification of translation that is simple, basic and valuable for many discussions. According to him, translation could be intralingual, interlingual and intersemiotic. The second type is the one significant for this paper because it involves translating from one language into another. In *On Linguistic Aspects of Translation*, Jakobson deals with problems of equivalence in meaning claiming "there is no full equivalence between two code-units" (Jakobson in Munday, 2016, p. 60). However, languages may differ on the way they convey meaning, but there is a rather similar way of experiencing the world among people according to Sapir-Whorf's hypothesis. Whether one agrees with this hypothesis or not, one thing has to be kept in mind: even when a word is absent from a language, it does not mean that there is no way to transfer the concept that word represents (Munday, 2016). Interlingual translation actually means "substituting

messages in one language not for separate code-units but for entire messages in some other language” (Jakobson in Munday, 2016, p. 61).

Umberto Eco, the author of *Mouse or Rat* and *Experiences in Translation*, had experience as a writer of novels, translator, lecturer and professor and his experience gave him enough material to write the above-mentioned collections of essays. He was also one of the scholars who believed that absolute synonymy does not exist, but he also believed that different sentences could express the same proposition in different languages. We have to take into account the literature, culture and nature of both languages involved in translation, and translate on that basis, not on the basis of a dictionary (Eco, 2008). Eco also believed in the similar notion Schleiermacher and Venuti, meaning, that the aim of a translation is to produce the same effect “aimed at by the original” (Eco, 2003, ch. 2). Translating does not only mean bringing the readers closer to the original culture and language, but also “enriching one’s own” (Humboldt in Eco, 2003, ch. 3).

Even though translators often encounter terms that seem untranslatable, human languages are highly flexible to form new meaning and that is what makes translation possible. “Using one word for another isn’t special: it’s what we do all the time. Translators just do it in two languages” (Bellos, 2011, p. 50). We can express everything in one language if it has already been expressed in another. We are talking about human languages, everything beyond the scope of human language lies behind the boundaries of translation as well. This is what Jerrold Katz called the “axiom of effability” and according to this axiom, everything is effable (Katz in Bellos, 2011, p. 83). Nevertheless, vocabulary can sometimes be an obstacle and it might take time to solve the issue. However, problems may also arise from cultural artifacts not found in the target culture and the greater the cultural distance is between the languages, the challenges translators have to face are bigger (Landers, 2001).

Nida is a scholar who moves away from the idea of a fixed word meaning toward the meaning a word acquires in different contexts. Meaning can be linguistic (the meaning between different linguistic structures), referential (the denotative or dictionary meaning), and emotive or connotative (the association the word produces). Nida states that four basic requirements of translation are: (1) making sense, (2) conveying the spirit and manner of the original, (3) having a natural and easy form of expression, (4) producing a similar response. Nida’s theory was important in introducing a “reader-based” orientation to translation theory (Nida in Munday, 2016. pp. 65-

69). “Translation is meaning” and “meaning is context” according to David Bellos (2011) as well and this is a thing to be kept in mind when translating (pp. 42-49).

Another important theory was the polysystem theory which described translated literature as a system functioning in the larger social, literary and historical terms of the target language culture. Up to that point, translation was considered a second-rate form (Munday, 2016).

Skopos theory is also an important theory that deals with the purpose of translation and was introduced by Hans J. Vermeer and Katharina Reiss. In *Towards a General Theory of Translation Action*, Vermeer and Reiss aim for a general translation theory for all texts. According to the skopos theory, there are five rules that can be briefly summarized in the following way: skopos determines the translation action which is an “offer of information” in a target culture and target language from the source culture and source language. Further on, the TT does not present an offer of information in a clearly reversible way and must be internally coherent, but also coherent with the source text. And what is important is that these rules must be followed hierarchically with the skopos rule being the predominant one. Bearing in mind that the same text can have different purposes, we can conclude therefore that the same text can have different translations (Munday, 2016).

Purpose (skopos) is important for the very translation of the text, but so is the translator’s view of the needs of the target text’s readers which influence the translator’s strategy (Munday, 2016). “Different types of texts need to be translated in different ways” (Lefevere, 2003, p.3) meaning that translators employ different strategies depending on the type of text they are dealing with. Translator’s decision-making is differently motivated in different problem areas (Toury, 1995). When dealing with fictional terms never encountered before such as the *Harry Potter* series, translators cannot be afraid of coining new terms because the writer herself did so. Furthermore, it is a method used even in the era of the Greek and Latin:

I decided to take speeches written in Greek by great orators and to translate them freely, and I obtained the following results: by giving a Latin form to the text I had read I could not only make use of the best expression in common usage with us, but I could also coin new expressions analogous to those used in Greek and they were no less well received by our people as long as they seemed appropriate. (Cicero in Lefevere, 2003, p. 4)

Cicero highly encourages the coining of new expressions: “if translators want to really translate items belonging to the original’s Universe of Discourse that do not exist in their own, they will have to coin new expressions” (Cicero in Lefevere, 2003, p. 46). Universe of Discourse is the set of concepts, ideologies, persons and objects belonging to a particular culture, according to Lefevere, (2003) and the Universe of Discourse of the *Harry Potter* novels is filled with new terms and phrases describing the magical world so we can only expect the same of their translations.

Hatim and Mason (2005) mention the so-called “communication explosion” which brought more creativity into the way people speak and write influencing translation as well (p. vii). Translators are mostly shaped by the culture they live in, but also by the culture of the language they translate from, therefore, they “function in a given way” (Lefevere, 2003, p. 14). They also decide “on the specific degree of equivalence they can realistically aim for in a specific text” (Bassnet & Lefevere, 1998). Translation did require equivalence on a word level once and translators did not need any special training to translate. However, equivalence no longer means matching one word from a source language with a word from a target language - it represents “a strategic choice made by translators” who can choose their own strategies in order to make the text work in the target language (Bassnet & Lefevere, 1998, p. 3). Translations confront the receiving culture with another and make readers think about the similarities and diversities among them (Lefevere, 2003). Therefore, translation is inevitably connected to culture. “The study of translation is the study of cultural interaction” as pointed out by Edwin Gentzler in the foreword to the *Constructing Cultures – Essays on Literary Translation* (p. ix). Encountering a text that includes a significant number of terms related to fictional-cultural specific terms, translators must find a way to translate those terms so that they keep at least part of their own nature “without producing translations that are so low on the entertainment factor that they appeal only to those who read for professional reasons” (Bassnet & Lefevere, 1998, p. 11)

Translations involve translators’ creativity and the way they read and interpret the text. There is no such thing as two identical translations. “Text is a verbalized expression of an author’s intention as understood by the translator as reader, who then recreates this whole for another readership in another culture” (Snell-Hornby in Baker, 2001, p. 217). That is why it is interesting to compare and contrast various translations into the same language (including sometimes different varieties of the same language) and draw conclusions on the techniques each translator used (Bassnet &

Lefevere, 1998). Therefore, translation is a subject of research of contrastive linguistics as well which tries to establish general and specific differences between languages (Munday, 2016). Comparing and contrasting two different translations is exactly the goal of this research.

There are between five thousand to seven thousand languages in the world (Bellos, 2011). Not all languages enjoy the same respect and position in the world, i.e. one can often hear the term “small languages” such as the languages of Bosnia and Herzegovina. Translators into “small languages” often see their task as defending or improving their tongue (Bellos, 2011, p.34). If a translator introduces new terms into e.g. novels that become quite read and popular such as the *Harry Potter* novels, then s/he indeed improved his/her language.

Generally speaking, translations cause changes in the target language even more so when the translation includes many coined terms. Translation also inevitably involves shifts from the source text, but that does not necessarily have to affect the success of translation (Toury, 1995). Much depends on the readers’ knowledge of the world. Different societies have different notions about the way things around us work (Baker, 2001). The bright side of translating fictional-culture specific terms such as the ones from *Harry Potter* is that the audience who read the novels for the first time in English did not know much about the world Rowling created so we cannot expect the audience who read the translated novels to know a lot either. However, the audience reading the English novels can more easily understand the way those terms linguistically work while the audience reading the translation has to rely on their translators’ ability to create a similar linguistic environment for them.

Translation establishes connections between the source text and the target text that do not cease to exist when the act of translation is over. The couple units, i.e. the translation pairs the translators used, tend to stay in the translators’ mind long after the translation process ended (Toury, 1996). The terms introduced by translators also tend to stay in the minds of their readers especially if those terms were introduced for the first time in the translations. That is certainly the case with the *Harry Potters* series.

But how do we know if the translation we are reading is acceptable? If you open Mona Baker’s *In Other Words*, right before the introduction you can read Peter Fawcett’s quote: “Translation quality assessment proceeds according to the lordly, but completely unexplained, whimsy of ‘It doesn’t sound right.’” (Fawcett in Baker, 2001, p. xii). It doesn’t sound right, it sounds off, it’s

hard to explain what's not working – rules for assessing translation seem nonexistent. It is important, though, to keep in mind that no translation is perfect and that every translation can be improved (Baker, 2001). Nevertheless, the relationship between the source language and the target language is important when assessing translation:

When we say that a translation is an acceptable one, what we name is an overall relationship between source and target that is neither identity, nor equivalence, nor analogy—just that complex thing called a good match. That's the truth about translation (Bellos, 2011, p. 170).

4.1. Children's literature and beyond

Translating literature for children poses a challenge of its own. Translators, in this case, have to keep in mind not only all those rules, procedures and techniques that accompany every translation, but also the fact that children are delicate audience requiring different perspectives. We all remember our favorite childhood characters and stories. Literature we were exposed to as children tends to shape our literary preferences in the future. Writers of children's literature, therefore, have a rather demanding task, but so do translators. Their challenge could be somewhat more demanding because they are required to familiarize children with a culture that is often unknown. The translators try their best to make children fall in love with the characters, events and even linguistic terms of cultures sometimes radically different from their own (Sadiković & Đuliman, 2017). This is the case with the *Harry Potter* novels filled with fictional-cultural specific terms created by the writer herself in order to shape the world she designed. When dealing with literary works, one cannot always assume who the readers of the work might be even though the writers often do have a target audience in mind because the work itself might be read by other members of the society as well. However, writers and translators should keep certain notions in mind as pointed out by Mona Baker:

Even when addressing members of their own linguistic community, writers will word their messages differently depending on the nature of the audience they have in mind, whether it consists of adults or children, specialists or non-specialists, and so on. Like any writer, a translator has to take account of the range of knowledge available to his/her target readers and of the expectations they are likely to have about such things as the organization of the

world, the organization of language in general, the organization and conventions of particular text types, the structure of social relations, and the appropriateness or inappropriateness of certain kinds of linguistic and non-linguistic behaviour, among other things. (Baker, 2001, p. 222)

Translation poses challenges of accuracy, register, fluency, style, flexibility, transparency, and so on. These challenges are also present in the literature for children, but so are many others. Age-level must be taken into consideration: one must take a different approach when translating literature for children under seven and for children under ten and for teenagers as well. Illustrations also must be appropriate. Death and illness are also to be dealt with extreme caution, so are family matters or divorces. And when it comes to magic, “one must come to terms” (Landers, 2001, p. 112). *Harry Potter* was heavily criticized by Christian fundamentalists and one must be ready for challenges of this kind as well. In order to make literature from different cultures appealing to children, translators are allowed greater liberty. If there is great distance between the cultures of the source and the target language, then the translation will have to be more magical in order to succeed. *Harry Potter* series is, according to Clifford E. Landers (2001), “once-in-a-generation occurrence” (pp. 112-114) and has influenced the field of translation only to the extent of stimulating translation from English into other languages. Nevertheless, the impact the series has created on those languages is worthy of research.

This is one thing readers as well as translators should keep in mind. Another thing that mostly translators should be aware of is that they start as readers and they are as ignorant as readers (Baker, 2001) so they have to conduct a thorough research if they want to understand the text themselves and make it understandable to others. In addition, literature for children usually has a didactic purpose as well, teaching children about good and evil, darkness and light, moral values, and so on (Cvijetić. 2005).

4.2. Translating *Harry Potter*

Several things have to be kept in mind when translating the *Harry Potter* series. As we have already pointed out, we are dealing with literature that is quite read by children and teenagers. Furthermore, the novels can be described as fantasy novels where the translators have to employ all their creative senses to represent the magical world created by the writer. And finally, above facing all the

challenges a translation of a literary work might pose, the translators of these novels have to be very inventive when translating the culture-specific terms introduced in the novel.

This paper deals primarily with lexes because they are the main indicators of the target language's style. According to Toury (1995), it is precisely in the lexicon that "the distinctiveness of a language variety used for translation purposes is most conspicuous" (p. 216). He goes on to claim that new combinations of already existing lexemes tend to be used, but newly coined ones are used as well. Lexical meaning of a word is related to the specific value that the word has in the linguistic system. Most languages have equivalents for more general words and for those that have some relevance in a particular environment (Baker, 2001). This is not the case with the *Harry Potter* series. From proper names, magical subjects and objects, games and activities, Rowling has created an entirely new lexicon using the word-formation potential that the English language has. In this case then, we are dealing with words that mostly do not have equivalents in Bosnian, Croatian, and Serbian language, or to be more concrete, with culture-specific terms. We are also dealing with translation of words, which are semantically complex in the source language and are therefore more difficult to translate (Baker, 2001).

The rules for word-formation are not the same in all languages so translating such specific terms requires special attention of translators. If elements of meaning are represented by one word in a certain language, it does not mean they are represented with only one word in another language. "This suggests that there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages" (Baker, 2001, p.11). The potential of English language to form new words by borrowing terms from different languages and cultures or by changing the parts of speech often leading to very peculiar solutions is rather great and the potential of B/C/S cannot always match it (Sadiković & Đuliman, 2017). Affixes are very often used in English to coin new expression for various reasons (Baker, 2001). In the *Harry Potter* novels, they are very often added for the purpose of humor or symbolism. This paper will also try to establish whether the translators of the last novel have managed to do the same.

Translating terms that refer to something abstract or imaginary is a demanding task and it is often quite hard to make words mean what you want them to mean. If one cannot achieve that, then s/he might try to settle for a term that has a slightly different meaning or association (Baker, 2001) as long as it works within a given context.

Several aspects pose particular challenges for translators when dealing with literature for children. First would be the cultural peculiarities (that we have already discussed). Then there is the issue of proper names, style, the rhythm of the language, vernacular language, and the word play among others (Rieken-Gerwing in Cvijetić, 2005). These are some of the aspects that will be discussed through the examples from the last *Harry Potter* novel.

5. Harry Potter: Fictional-culture specific terms in translation

Before a more detailed analysis, it should be pointed out that the translators very often translated terms using the same analogy creating equal translations in both Serbian and Croatian. **The Burrow** was translated as **Jazbina**, **Polyjuice Potion** as **Višesokovni napitak**, **dragon-fire** as **zmajska vatra**, **Disarm** as **Razoružati**, **Secret Keeper** as **Čuvar tajne**, **house-elf** as **kućni vilenjak**, **Hog's Head** as **Veprova glava**, and so on. Even though we speak of different languages, the overlapping between them is inevitable just as people living in these territories are linked traditionally and culturally. But for the general purpose of this paper, only examples containing more significant differences shall be analyzed more precisely.

5.1. Proper names

There are various examples of names which were simply transcribed by Serbian translators while they remained in their source form in the Croatian translation with the transcription in the appendix - Vernon and Dudley Dursley, Dedalus Diggle, Grawp, for example, stay in the same form in the Croatian translation, while the Serbian translators used Vernon i Dadli Darsli, Dedalus Digl and Grop. These names do not possess any symbolism in English (except maybe for Dedalus who evokes the name of the ancient Greek creator of wings Daedalus, but that analogy is visible even when one sees the English name because it is very similar to the version used in B/C/S, i.e. Dedal). We cannot simply state here that one option is more suitable than the other, both versions have their advantages and disadvantages. One might find it odd to see an English name transcribed and therefore find it more suitable simply to look at the transcribed name in the appendix if needed. On the other hand, there are those who do not prefer flipping through the book to see how something should be pronounced because it interrupts their reading flow so they would find the Serbian solution more suitable.

J.K. Rowling quite often gave symbolical names to her personae that match either their physical appearance or their character. When analyzing the translations of those names, we can see almost a pattern emerging - the Serbian translators tried to translate as many names as possible (even though a different analogy was used sometimes) and if they were not able to translate the name, they would use the name from the source language in the Serbian transcription. On the other hand, Croatian translations of names were rarer - the more usual method was to use the names from

English without transcription within the text. There was, however, an appendix where all of the foreign terms and names were transcribed. The following examples show these notions:

ST: Kingsley Shacklebolt (p. 37)

TT1: Kingsli Okovgrom (p.35)

TT2: Kingsley Shacklebolt (p. 33)

This is one of many examples where the Croatian translator used the name in its original form, while the Serbian opted for a translation of the last name, while they transcribed the first name. Serbian translators saw that the last name was formed of two nouns: **shackle** which is a “pair of metal rings connected by a chain and connected to a person’s wrists or the bottoms of the legs to prevent the person from escaping” and the noun **bolt** which is “a flash of lightning that looks like a white line against the sky” (Cambridge Dictionary Online). They translated those nouns respectively as **okovi** and **grom** (although a **bolt** would more precisely be **munja**), but for the purpose of this translation, one does not necessarily always need to be precise to the last detail because the point is to use an equally creative word as the one used in the source language. By combining the translations of these two words, the translator obtained the name **Okovgrom** which depicts the same notion as **Shacklebolt** because Kingsley is indeed a fierce Auror capable of defeating the toughest enemies, the one deemed worthy enough to guard the Prime Minister of the United Kingdom during the period of Lord Voldemort’s dark rule. Serbian translators probably kept in mind the fact that the most probable readers of their novels would be children who might not know English and would therefore miss this symbolism so they opted for a translation, while the Croatian translator probably wanted to remain closer to the source language. Furthermore, this example of the Serbian translation shows us that literal translation does not always have to possess negative connotations and can work quite well because it brings you a close lexical translation. One should be careful, though, of extreme literal translation that disrupts the naturalness of the target language (Munday, 2016).

The following examples also show how the Serbian translators opted for translation of last names while the Croatian translators kept the source language terms:

ST: Fenrir Greyback (p.125)

TT1: Fenrir Suri (p. 129)

TT2: Fenrir Greyback (p. 121)

Greyback is the last name of a notorious werewolf prone to attacking children. His last name derives from words **grey** and **back**. The Croatian translator once again used the name in its source form with the transcription in the appendix, while the Serbian translators used **Suri** which is a synonym for **grey** and therefore managed to express the quality of **Greyback's** grey hair.

ST: Elphias Doge (p. 25)

TT1: Elfijas Dužd (p. 21)

TT2: Elphias Doge (p. 21)

Doge was a government official in an Italian city-state (Cambridge Dictionary Online). Such officials were called **dužd** in both Serbian and Croatian, however the Croatian translator did not translate the term while the Serbian translators did. **Elphias Doge** “was a British pure-blood wizard, a Ministry of Magic jurist, a member of the Order of the Phoenix in both the First and Second Wizarding War, and also a close friend of Albus Dumbledore” (Harry Potter Wiki). All these titles give him the sense of authority expressed in his last name so translating it seems a good option because we can know just by reading the last name that we are dealing with a highly respectable person.

Rita Skeeter creates a nickname in order to mock Elphias Doge:

ST: Dodgy (p. 31)

TT1: Dužddevnjak (p. 28)

TT2: Dodgy (p. 27)

Dodgy means dishonest, likely to fail or cause problems (Cambridge Dictionary Online). Rita Skeeter uses this nickname to question the credibility of Dodge's words about Albus Dumbledore. Serbian translators played with the translation of the last name creating **Dužddevnjak** which resembles the word **dažddevnjak** (newt in English). Although this nickname does not imply the same as **Dodgy**, it is a quite playful solution suitable especially for children. Furthermore,

daždvenjak i.e. newt, looks like a lizard, but it is in fact an amphibian so it seems to be something that it is not, a quality expressed by the noun **Dodgy** from the source language. Croatian translator used **Dodgy** adding a footnote with an explanation of the word game Rowling used.

ST: Slughorn (p. 93)

TT1: Pužorog (p. 94)

TT2: Slughorn (p. 88)

Horace Slughorn was the Master of Potions at Hogwarts. His last name consists of two nouns: **slug**, a small brown creature like a snail, but without the shell, and **horn**, a hard pointed part that grows from the top of the head of some animals. These terms can be translated as **puž** (more precisely **puž golać**) and as **rog**, which is exactly what the Serbian translators did creating the last name **Pužorog**. The Croatian translator left the term in its source form once again.

ST: Stanley Shunpike (p. 59)

TT1: Stenli Stranputica (p. 57)

TT2: Stanley Shunpike (p. 53)

Stanley Shunpike was the conductor of the Knight Bus. His last name has an idiomatic meaning used to describe a side road often used to avoid the toll roads (Merriam-Webster Online). The Serbian translators made an excellent choice by opting for **Stranputica** because it is not only a side road, but also a road leading to destruction which excellently depicts the case of Stanley who falsely claimed to have some information on the Death Eaters only to be sent to Azkaban and later fight with the very Death Eaters under the Imperius Curse (Harry Potter Wiki). The Croatian translator once more did not translate the source language term and therefore did not transmit all the symbolic meanings the last name contains.

There are also cases where the translators decide to move away from the source language in order to create an interesting solution by playing with words. The following example show how the Serbian translators did that:

ST: Pius Thicknesse (p. 16)

TT1: Pije Glupsije (p. 12)

TT2: Pius Thicknesse (p. 12)

This is an excellent example of translators' playing with words and creating colorful language that is bound to be stuck in one's head. **Thick** is a slang meaning for someone who is not so bright, and the translators decided to play with this word and create **Glupsije** (thick would be **glup**) rhyming it with the name **Pije**. It is a very creative solution especially for children. However, we do not know much about Pius Thicknesse and his personality since he was under the Imperius Curse as well so we cannot judge his character only by the actions he took while being the Imperiused Minister for Magic. The translators probably decided to use a derogatory term to mock everything considering the period of Voldemort's dark rule. Nevertheless, it is an interesting solution showing how creative a language can be. On the other hand, the Croatian solution was once again the keeping of the source language form.

There are also examples of names or nicknames successfully translated in both Serbian and Croatian:

ST: Mad-Eye (p.41)

TT1: Ludooki (p. 39)

TT2: Divljooki (p. 37)

According to the Cambridge Dictionary Online, "mad" can mean mentally ill, which therefore is correctly translated as "lud" in Serbian, but it can also mean very angry or annoyed which might sometimes coincide with "divlji" (we might utter a sentence such as "Podivljao je." to express that someone is very angry, i.e. mad). Alastor Moody has a literal "mad-eye", an eye that sees even concealed objects and moves in all directions and, in that sense, we can use both "lud" and "divlji" to express that notion. So we can conclude that both Ludooki and Divljooki work within the given context.

Even though the Croatian translator decided to translate the nickname Mad-Eye, she did not do so for his last name. **Moody** (p. 48) was left in its source form in the Croatian translation (p. 43) while Serbian translators opted for **Ćudljivko** (p. 47). Due to his constant battles with the Death Eaters,

Moody became extremely cautious and even paranoid (Harry Potter Wiki) so his last name is probably chosen to express this notion. When someone is moody, s/he changes the mood suddenly and becomes angry or unhappy easily (Cambridge Dictionary Online). When someone is **ćudljiv/a**, s/he also tends to be unpredictable, capricious, or impulsive which is quite similar to **Moody**. We can conclude that this represents an excellent solution especially if we keep in mind that the audience consists of children among other who might find this last name quite witty and easy to remember.

So far, we have mostly seen examples of Serbian translations, while the Croatian translator used the source language term. However, there are also cases where the Serbian translators failed to offer a creative solution as the one offered by Rowling:

ST: Crookshanks (p. 85)

TT1: Krukšenks (p. 86)

TT2: Krivonja (p. 80)

Crookshanks was a cat that belonged to Hermione. The name derives from **crook** which can be used to describe a dishonest person, but also a long stick with a curved end or a bent part of something and, **shank** which in ball games means to hit the ball in an unusual way so that it goes in a direction different than the one intended (Cambridge Dictionary Online). Both of the words are used to describe something that is not of a regular shape, i.e. **krivo** in both Serbian and Croatian, but only the Croatian translator decided to use this notion in her translation and create the noun **Krivonja** which is analogous to the source language term. Furthermore, Crookshanks was a cat that managed to recognize when someone was unworthy, i.e. to sense when something was wrong and **biti u krivu** in Croatian means not being right about something, which furthermore justifies the choice of **Krivonja** as a solution in this case. The Serbian translators failed to see the potential of transmitting the same message, so they opted for transcription, i.e. **Krukšenks**.

There are many examples of two solutions fitting equally well within the context:

ST: Egbert the Egregious (p. 338)

TT1: Egbert Ozloglašeni (p. 349)

TT2: Egbert Nečuveni (p. 334)

Egregious means very bad in a way that is quite noticeable which can be interpreted as **Ozloglašeni**, meaning having a bad reputation, not being seen in public as a man of honor, but it can also be interpreted as **Nečuveni**, which is something outrageous. The only thing that might seem a bit off is that **nečuveno** is usually used for some deeds and actions, not that much for people, but we are in the sphere of the imaginary so it can function properly here as well.

Rowling has not only included names of Anglo-Saxon origin. Here magical world also involves people from all around the world, and therefore names of different origins, even Slavic ones such as:

ST: Dragomir Gorgovitch (p.100)

TT1: Dragomir Đorgović (p. 102)

TT2: Dragomir Gorgovič (p. 96)

Last names ending in “č” are not quite often in the territory of former Yugoslavia. They are more typical for eastern Slavic languages. It is not clear from the source language novel where exactly does Gorgovitch come from, but we do know the name is of Slavic origin. By transcribing the last name as “Gorgovič” the Croatian translator preserved its Slavic origin, but she also led us to believe it comes from Slavic countries other than the ones her readers live in. On the other hand, “Đorgović” is a last name that can be found among Serbs (Imenjak) so when we read the Serbian translation, we might conclude that Dragomir Gorgovitch comes from Serbia or this region and this is not necessarily the case. This name is mentioned by Ron while Harry was trying to remember who Gregorovitch was. Ron thought that maybe Harry had mistaken him for Gorgovitch, a famous Quidditch player, because the two names are somewhat similar. The similarity should be preserved in the translations as well and the Croatian translator managed to achieve this, while the Serbian translators failed to do so. It is interesting that, even though the exact nationality of Gregorovitch is excluded from the books, according to the Harry Potter Wiki, many believed he came from the territory of Bosnia, Serbia or Croatia (perhaps due to the fact that Rade Šerbedžija portrayed the character of Gregorovitch in the movie). Gregorovitch, however, is transcribed as Gregorovič in both translations leading us to believe once again that the name is of Slavic origin, but not necessarily from these territories. The question is why did the Serbian translators decide to translate Gorgovitch as Đorgović, domesticating the name, but Gregorovitch

as Gregorovič, leaving that foreign tone in the translation and losing the similarity between the names? We cannot answer this for sure, but perhaps they had doubts about Gregorovitch's origin because the books and the translations came before the movie so that connection to Rade Šerbedžija was not established and Gregorovitch is a much more significant character than Gorgovitch so the translators felt free to domesticate this name because it did not influence the overall translation. Nevertheless, we might conclude that the Croatian translation of Gorgovitch is more functional.

ST: The Holyhead Harpies (p. 102)

TT1: Svetoglavске harpije (p.105)

TT2: Harpije iz Holyheada (p. 98)

The Holyhead Harpies are a Quidditch team. **Holy** is something religious while **head** is a part of a body. These two words can be translated as **sveto** and **glava**, i.e. **Svetoglavski** in Serbian. The Serbian translators once again opted for a literal translation to express the word play from the source language, while the Croatian translators used the original version. They did see that Holyhead is actually a place and by using the preposition **iz** (meaning "from" in English) they expressed the quality of location. Harpies remain the same because the word derives from the Greek mythology and is used in more or less the same form in all of the languages above.

ST: Death Eaters (p. 49)

TT1: Smrtožderi (p. 47)

TT2: smrtonoše (p. 44)

The **Death Eaters** were the most ardent followers of Lord Voldemort. They spread terror and disobeyed the law, murdered the innocent and rightfully deserved their nickname because they really did feed off death. That notion was expressed in the Serbian translation because **Smrtožderi** literally means those who eat or feed off death. However, the Croatian translator saw the **Death Eaters** as those who bring death wherever they go so she chose **smrtonoše**, meaning those who carry death. This is also true within the given context, so it is a suitable solution; however, the literal choice of the Serbian translators perfectly fits as an equivalent of the source term.

5.2.Places

Rowling used many creative ways to form new terms not only when it came to names, but also to places which can be seen in the following examples:

ST: Weasleys' Wizard Wheezes (p. 102)

TT1: Vizlijevske čarobnjačke ludorije (p. 104)

TT2: Weasleyevi čarorezi (p. 98)

This is the name of Fred and George's shop which sounds very melodic due to alliteration of "w". This melody, the sonority of the source language expression, was not expressed in the translations. Serbian translators use the exact amount of words, while the Croatian uses two words. **Wheezes** probably posed a bit of a challenge for the translators because it represents "a clever and often unusual idea or plan, especially one that is intended to achieve a profit or some other advantage" (Cambridge Dictionary Online). It is not exactly **ludorije** as it was translated in Serbian, but we do know that Fred and George were prone to mischief so "ludorije" does suit the name of their shop even though that notion of wisdom might seem absent from "ludorije". On the other hand, **čarorezi** seems to include the first part of the word "čarobnjak" (i.e. wizard in English) and "rez" which can be found in nouns such as "perorez" to form a kind of tool or object (perorez is a sort of a pocket-knife) – **čarorez** therefore means some kind of an object or a magical tool and functions to a certain extent within the given context because magical objects are indeed sold in this shop, although the tone that expresses the twins' wit and mischievous nature is not obtained by this solution. The last name **Weasley** remains the same in the Croatian translation with the suffix to express the possessive while it is transcribed in the Serbian version also with the suffix to express the possessive.

ST: Leaky Cauldron (p. 140)

TT1: Probušeni kotao (p. 146)

TT2: Šuplji kotlić (p. 135)

Leaky Cauldron is a popular wizarding pub. The translators opted for similar solutions. When something is leaky, then it has a hole or a crack so the liquid or gas gets through it (Cambridge

Dictionary Online), which can be translated as both **Probušeni** and **Šuplji**. Cauldron is **kotao**, as it was translated by the Serbian translators, however, the Croatian translator used **kotlić**, which is a diminutive form of the noun **kotao**. The diminutive quality was not expressed in the source language, but the translator probably kept in mind that the potential readers were children so she opted for a solution that might be more interesting to them. In any case, we can conclude that both translations fit into the context.

ST: The Shrieking Shack (p. 255)

TT1: Vrišteća koliba (p. 261)

TT2: Vrištava daščara (p. 247)

Shriek is a short, loud, high cry often used to express a sudden and powerful emotion (Cambridge Dictionary Online). Both translators saw it as a synonym for **scream**, although a more precise term for a **shriek** would perhaps be “krik”, but the solutions the translators chose are suitable as well because it is not required to be precise to the last detail as long as you represent the same image. **The Shrieking Shack** is an abandoned house in Hogsmeade where Remus Lupin would go when transformed into a werewolf, and due to his screams and shrieks inside, people thought it was haunted (Harry Potter Wiki). **Vrištava** and **Vrišteća** depict that notion as well. Rowling probably opted for **shrieking** to create alliteration once again. **Shack** is a small building usually made from wood, metal or other materials (Cambridge Dictionary Online). It could be translated as both **koliba** and **daščara**, but one needs to be careful because “daska”, from which **daščara** derives, is something like a wooden bar and a **shack** does not necessarily have to be wooden. Instances of the exact description of the shack being made of wood cannot really be found in the book. But in the movies and several photographs on the Harry Potter Wiki, it is usually depicted as made of wood (bear in mind that J.K. Rowling participated in the making of the movies as well). That is probably why the Croatian translator used the term **daščara** and found it suitable in this case. This is an example of how translators often have to conduct researches outside of the outskirts of the novels they translate in order to be accurate and precise.

ST: Flourish and Blotts (p. 132)

TT1: Kitnjavko i Mrljavko (p. 137)

TT2: Krasopis i bugačica (p. 128)

Flourish and Blotts is a bookstore where most Hogwarts students purchase their schoolbooks. Among other meanings, **flourish** is also an ornamental stroke in writing or printing (Merriam Webster Online) and **Blotts** probably derives from **blot** which is “a small area of ink made by mistake” (Cambridge Dictionary Online). The translators in both versions successfully played with the meaning of these words and created suitable solutions. Serbian translators played with words “kititi” which means to ornament and created **Kitnjavko**, and **mrlja**, which is a **blot**, and created **Mrljavko**. By using these terms, they even achieved rhyme making this expression even more appealing, melodic and suitable for children. The Croatian translator used **krasopis**, something like decorative writing, and **bugačica**, a type of paper used for absorbing ink. The translators moved a bit away from the literal meaning of the expression in English, but stayed within the semantic field and therefore made a wise choice.

ST: Privet Drive (p. 23)

TT1: Šimširova ulica (p. 19)

TT2: Kalinin prilaz (p. 19)

Privet Drive is the name of the street in London where Harry’s aunt and uncle lived. **Privet** is a type of an evergreen bush often grown as a hedge around the gardens (Cambridge Dictionary Online) which the Croatian translator adequately translated as Kalinin (possessive form of kalina) while the Serbian translators used **Šimširova** (possessive form of šimšir) which is not the same as **privet**. Šimšir is a box in English, i.e. a small type of an evergreen tree with shiny leaves (Cambridge Dictionary Online). The Serbian translators perhaps sought a more interesting solution bearing in mind that the audience mostly consists of children (Vesna and Draško Roganović translated all of the novels from the series introducing many of the terms, such as **Privet Drive**, i.e. **Šimširova ulica**, in the first novel). However, the Croatian translator was semantically more accurate. **Drive** is often used in names of roads containing houses, which could then be seen as a synonym of street and is therefore correctly translated as **ulica** in Serbian, but it can also be an

abbreviated form of **driveway** which is a short private road that leads from a public road to a house and in that case it was also correctly interpreted as **prilaz** by the Croatian translator.

5.3. Magical beings and creatures

J.K. Rowling created many new magical beings and creatures, but also used some from folk stories and legends around the world. Some of them are the following:

ST: Veela (p. 103)

TT1: vila (p. 105)

TT2: Veela (p. 99)

Veela are semi-human magical beings portrayed as young and beautiful women with golden hair and bright skin native to Bulgaria (Harry Potter Wiki). The term remains the same in the Croatian translation. But the Serbian translators saw the similarity between these magical beings and **vile**, magical beings quite often mentioned in these areas also to express women of incredible beauty. **Veela** and vila not only have a resemblance in meaning, but they are also pronounced the same so they seem like a perfect match. **Veela**, however, do possess the seductive side of their personality that mesmerizes men, while the **vila** from the Slavic mythology are not necessarily portrayed in the same way (although the distinction between a good and an evil **vila** can often be found). Nevertheless, we might say that the Serbian translation achieved an effect very similar to the one created in English both in sonority as in meaning.

Dragons are magical beings often mentioned and described in fantasy novels. Rowling created several breeds of dragons such as:

ST: Norweigan Ridgeback (p. 105)

TT1: norveški šiljkoleđi (p. 109)

TT2: norveški kukudrilo (p. 102)

Back is a part of the body which was correctly interpreted by Serbian translators as **leda**. **Ridge** is “a long, narrow raised part of a surface, especially a high edge along a mountain” (Cambridge Dictionary Online). A literal translation of **ridge** (e.g. greben) might sound off in this context so

the translators opted for **šiljak**, keeping in mind the appearance of this fierce dragon whose back is somewhat spiky. By combining **šiljak** and **leđa**, they obtained **šiljkoleđi** which is quite analogous to the combination of **ridge** and **back** that led to **Ridgeback**. In the Croatian version, **kukudrilo** is used instead. It is hard to find any reference of **kukudrilo** outside of the *Harry Potter* world so it is probable that the translator invented a word of her own just as J. K. Rowling did in many instances of the novel, although not in this particular one. It probably reminded the translator of a crocodile having the vertebrae on their back, so she played with that notion and offered **kukudrilo** to her readers.

The following example shows that the Croatian translator was more inventive, while the Serbian translators decided to keep the term from the source language:

ST: Grim (p. 123)

TT1: Grim (p. 128)

TT2: groza (p. 119)

Cambridge Dictionary Online offers several meanings of **grim** such as worrying, serious or sad, not good, with no chance of a good result, and so on. In the *Harry Potter* world **Grim** is an omen of death with the shape of a large, black dog. The Serbian translators kept the word **Grim** that does not have the same reference in Serbian as it does in English. The first thing that might come to the minds of Serbian readers are the brothers Grimm, not an omen of a bad destiny or something that has no bright future. Therefore, the Serbian translation loses that descriptive quality of the English term. The Croatian translator opted for **groza** (deriving probably from “grozno” which means something horrible) and therefore left the Croatian readers with an image of something horrifying which was the intention of the writer herself. Therefore, the Croatian translator was more successful in this case.

ST: Plimpy (p. 330)

TT1: plimpiji (p. 340)

TT2: oblice (p. 326)

Plimpies are small magical fish. It is an English word for “being plump” (Harry Potter Wiki). Plump is an adjective describing someone that has a pleasantly soft and rounded body or shape

(Cambridge Dictionary Online). The Croatian translators kept that feature in mind and translated the term as **oblisce**, which is correct because **oblo** means something is rounded. The Serbian translators adapted the term from the source language creating **plimpiji** which is not an inadequate solution, but the Croatian one would be more suitable for children who would be able to picture these beings as rounded in their head just as they were described in English. What is also interesting to point out here is that most magical beings are followed by a footnote in Serbian describing the being thoroughly. The footnote is usually an excerpt from the *Fantastic Beast and Where to Find Them*, and it represents either the translators' or the editors' choice because no footnotes are present in the source language. Footnotes are useful in many cases when one is dealing with a term that needs to be described to the readers and since the Serbian translators simply adapted the source language term, then the footnote is useful for a better description. On the other hand, we are dealing with magical beings that are not that relevant for the overall plot and perhaps a detailed explanation is not necessary. The readers simply need to be aware of the fact that s/he is dealing with a magical being so that s/he understands the context.

ST: Bowtruckle (p. 456)

TT1: drvobrižnik (p. 469)

TT2: prutak (p. 452)

Bowtruckles are magical beings living among trees, usually peaceful, but might get violent if they or their trees are attacked. When it comes to the etymology of their name, according to the Harry Potter Wiki, the word **bow** means dwelling in the old Scottish dialect while **truckle** means a limb of a tree in the old English dialect, which means to take a subordinate position. Taking all of these things into consideration, we can conclude that the Serbian translation fits more adequately because **drvobrižnik** means someone or something that takes care of trees (deriving from **drvo**, i.e. a tree, and **briga**, i.e. care). The Croatian solution derives from **prut** which would be a rod in English so **prutak** does not express the fact that **Bowtruckles** also defend their trees when necessary, only that they live among them. The Serbian translation is once more followed by a footnote from the *Fantastic Beasts and Where to Find them*, explaining in more detail what a **bowtruckle** is. Once again, the source language did not contain a footnote and it was not necessary because the English readers did not have access to further explanations and descriptions so the

translators created a different effect on their readers. But this solution does not damage the overall translation.

5.4. Magical objects

We shall start the analysis of the translation of magical objects by discussing the very term used for the title of the last *Harry Potter* novel, i.e. **the Deathly Hallows**. What these objects actually represent is a matter of obscurity almost throughout the entire novel and their real origin and purpose is revealed in Chapter 21. This is how the translators chose their equivalents:

ST: The Deathly Hallows (p. 333)

TT1: Relikvije smrti (p. 343)

TT2: Darovi smrti (p. 329)

Deathly was quite straightforward to the translators and they all opted for **smrti** (although **deathly** is an adjective modifying the noun in the noun phrase and **smrti** would be a noun in the genitive case serving as a postmodifier of the NP), but semantically the translations are appropriate. **Hallows** was, however, translated differently. To **hallow** something means to give it great importance often because it is very old, or it could mean to make something holy (Cambridge Dictionary Online). In that case, **relikvije** seems an excellent choice because **relikvije** is usually used for both objects that have religious value and for objects that are quite old. On the other hand, **dar** (singular for **darovi**) would represent a gift and semantically the Croatian translator moved from the meaning of the source language term. However, we cannot state that the overall phrase is odd or inappropriate if we consider the context. **The Deathly Hallows** are objects created by Death and given to the Peverell brothers as a sort of gift so in that case **darovi** is also acceptable although **relikvije** is much closer to the original and it fits into the context as well.

Let us now analyze some of the **Deathly Hallows**:

ST: The Elder Wand (p. 336)

TT1: Starozovni štapić (p. 346)

TT2: Bazgov štapić (p. 332)

Wand is translated in both cases as **štapić**, which is a quite usual and appropriate translation. Now **Elder** is a bit problematic in this case because it has a multi-layered significance and symbolism. **Elder** is first of all an older person, or an official of a religious group, but it can also be a small tree or bush where elderflowers and elderberries are grown (Cambridge Dictionary Online). When it comes to this wand, the eldest of the Peverell brothers asked Death to obtain him the most powerful wand and Death made one out of an elder tree growing nearby. So these layers of meaning would be first of all, that the oldest brother asked for it so that sense of age superiority is expressed. Then the meaning of the importance is added because this wand is the most powerful wand, one that can beat and rule over other, one that many people through magical history fought for just as people fight to obtain any sort of political or religious power. And finally, it was literally made of elder. Now it is hard to express all of these layers so the Croatian translator decided simply to express the last layer, i.e. that the wand was made of elder and she translated the term as **bazgov**. The solution of the Serbian translators might sound odd at first, maybe not so natural or even long when compared to the source language term, but the Serbian translators actually managed to transfer all of the layers of meaning. They combined the adjective **staro** (which means something is old, but the comparative form of this adjective, i.e. **stariji** means older or elder). Furthermore, **starješina** or **starešina** is often used for the officials of monasteries and this noun has the adjective **star** in it which was taken for the word formation of **starozovni**. The translators then used **zova** which is one of the possibilities to translate **elder** (another would be **bazga**), and by using it they expressed the third layer of meaning as well. In the end, they added the suffix –ni to make the word an adjective that described the actual **wand**. Semantically the Serbian translation managed to obtain it all, while the Croatian failed to do so. But either way, we are dealing with an example of negotiation because the Croatian translator probably opted for a quick, short and melodic solution that does fit in one of the contexts.

The Elder Wand was known by various names throughout the magical history. One of the names was:

ST: The Deathstick (p. 341)

TT1: Smrtoštap (p. 351)

TT2: Žezlo smrti (p. 336)

This is the example that shows us how the Serbian translators opted for the same word-making principle as Rowling in order to present the same image. i.e. they merged two nouns into one – **Deathstick** was formed of nouns **death** and **stick**, and the Serbian translators literally translated these nouns as **smrt** and **štap** and made the noun **Smrtoštap**. On the other hand, the Croatian translator translated **death** as **smrt**, but the stick was perceived as **žezlo** which is a stick usually made of expensive wood, gold or silver, and richly decorated, often used as a symbol of a monarch's rule. By using **žezlo**, instead of **štap** which would be a more literal choice, the translator probably wanted to add a dose of supremacy that this wand possessed and in way she compensated for the loss of symbolism when translating the term **the Elder Wand**.

ST: Snitch (p. 105)

TT1: skrivalica (p. 108)

TT2: zvrčka (p. 101)

The Golden Snitch or the **Snitch** is the smallest ball used in Quidditch, worth one hundred and fifty points, which ends the game. **Snitch**, according to the Cambridge Dictionary Online, is a person who secretly informs the government about someone else's suspicious actions, often to cause trouble. It could be literally translated perhaps as **cinkaroš**, but luckily the translators did not opt for literal translation. Serbian translators did use this notion of secrecy expressed in the original meaning of **snitch** by calling the ball **skrivalica** (**skrivati se** means to hide) and the **Snitch** is indeed a ball that tries to hide and is spotted with great struggle by Seekers. On the other hand, the Croatian translator used **zvrčka** probably due to the sound it makes which the translator saw as **zvrčanje**. The fact that this ball is hiding is, to a certain extent, more important than the noises it makes so the Serbian translation would perhaps be more adequate, but the Croatian translation is not leading us down a wrong path either. The important thing to note here is that the translators saw the literal translation as inadequate and decided to avoid it.

Snitches have **flesh memories** (p. 112), meaning they remember the first person who touched them. This was translated by the Serbian translators as **dodirno pamćenje** (p. 115). According to the Cambridge Dictionary online, **flesh** “is the soft part of the body of a person or animal covering the bones and organs”, and Rowling probably used this noun because that is the part of your body that actually experiences the touch. The Serbian translators used **dodir** (which would be “touch”

in English) and **dodirno pamćenje** self-explains what a Snitch can do. The Croatian version is **zvrčke pamte dodir** (p. 108) which is actually a form of explicitation (Vinay & Darbelnet in Munday, 2016), meaning the translator explained what the Snitch does (“Snitches remember the touch” is more or less what the Croatian translation says). It is not wrong because it does represent an accurate description, but explicitation should not be used if not necessary and from the Serbian translation, we can see that other options were possible.

ST: Deluminator (p. 110)

TT1: Ugasivač (p. 113)

TT2: deluminator (p. 106)

Deluminator is a device created by Albus Dumbledore that can absorb lights around you and release them as well. Its name was invented by J.K. Rowling and it remains in the same form in the Croatian translation. Serbian version is **Ugasivač** which describes what the device does (“ugasiti” means to turn something off). **Ugasivač**, however, does not depict the fact that the Deluminator can also turn the lights on. On the other hand, according to the Harry Potter Wiki, the Deluminator is also called the Put-Outer and in that case **Ugasivač** fits almost perfectly.

ST: The Sorting Hat (p. 113)

TT1: Razvrstavajući šešir (p. 116)

TT2: Razredni klobuk (p. 109)

Serbian translators once again translated the term literally and made it work. **Razvrstavati** means to sort, and **šešir** is a hat so **Razvrstavajući šešir** creates the same effect on the readers who read the Serbian translation as does **the Sorting Hat** on the readers of the English version. **Klobuk** is a Croatian term for a hat so it works, but **Sorting** was translated as **Razredni** (**razred** would mean a class in English). The Sorting Hat is a magical object that determines which of the four Hogwarts houses will a new student belong to, it does not have much to do with a class per se so in this case the Serbian translation was closer to the original.

ST: Sneakoscope (p. 24)

TT1: šunjoskop (p. 20)

TT2: cinkoskop (p. 20)

Sneakoscope is an object that detects a wrongdoing by lightning, spinning or whistling (Harry Potter Wiki). It was adequately transmitted into both Serbian and Croatian even though the solutions seem rather different. **Sneak** as a verb means to move somewhere secretly which is **šunjati se** in Serbian. The Serbian translators took the root of the verb **šunj** and added **skop**, often added to determine that something is an object (**skop** functions just as **scope** as in **mikroskop**, i.e. microscope). But, even though the Serbian solution is adequate, the Croatian is perhaps semantically closer to the original. A **Sneakoscope** gives you a sign when someone is doing something wrong – in that sense, **sneak** also means to secretly tell members of authority that someone is doing something wrong and it can also be used for a person who tells people in authority that someone is doing something bad (Cambridge Dictionary Online). In that sense, the Croatian translator used **cinkoskop**, derived from **cinkaroš**, which is exactly the person described in the definition above, and **skop**. Both solutions work in the given context, but the Croatian solution is perhaps semantically closer to the source language.

ST: Dungbomb (p. 32)

TT1: balegobomba (p. 30)

TT2: smrdobombica (p. 28)

Dungbomb is a magical stink bomb that leaves people's hands dirty. **Dung** is solid waste from animals (Cambridge Dictionary Online), which is literally translated as **balega** in Serbian. The Serbian translators added **bomba** to **balega** and created **balegobomba** which perfectly depicts the same notion as **dungbomb**. The Croatian translator opted for **smrdobombica** which is a small bomb that stinks. By using this solution, they did not express the fact that this bomb leaves one's hands dirty as well, they just depicted the quality of an unpleasant smell. They also used the diminutive form of **bomb**, something that was not expressed in the source language, but is suitable for children.

ST: Portkey (p. 50)

TT1: teleportacioni ključ (p. 48)

TT2: putoključ (p. 44)

This is another example of two adequate solutions. **Portkey** is a magical object that takes those who touch it into a specific location (Harry Potter Wiki). It is quite straightforward from the Serbian equivalent that **teleportacioni ključ** does the same, although the Serbian translators chose a noun phrase with an adjective **teleportacioni** to describe what the key does, i.e. it teleports. **Putoključ** merges two nouns, just as **Portkey** does, only the source term uses **port** as some kind of an opening that leads to other places, while the Croatian uses **put** (road in English) which also leads to other places. Semantically, both options were adequate, but morphologically, the Croatian was closer to the original.

ST: Knight Bus (p. 67)

TT1: Noćni viteški autobus (p. 66)

TT2: Moćni autobus (p. 61)

The Knight Bus is a triple-decker providing public transportation to witches and wizards (Harry Potter Wiki). It is named after various night bus services of Great Britain and the word **knight**, a man given a rank by the British royal, which is also a homophone of night. The bus comes to rescue those in need, so it possesses “a virtue of a knight”. The Serbian translators saw the meanings of both **night** and **knight** and translated the term as **noćni viteški autobus**, amplifying the source language term morphologically speaking. Perhaps **noćni** could have been avoided because this bus does not necessarily work only the night shifts. Nevertheless, the translators managed to transfer all layers of meaning. On the other hand, the Croatian translator opted for **moćni** which means powerful and even though this bus is very fast and the obstacles jump out of its way practically (Harry Potter Wiki), it is not quite an adequate solution because it does not depict the same image as the source language term.

ST: Spellotape (p. 211)

TT1: činotejp (p. 217)

TT2: Spelotejp (p. 205)

Spellotape is an adhesive tape used to fix objects that cannot be fixed by spells or when magic is not appropriate to use. Its name derives from the words **spell** and **tape** which the Serbian translators translated adequately as **čin** and **tejp** (selotejp in B/C/S is used for duct tape). The Croatian translator this time did not simply leave the term in its source form, but used transcription instead to point to the very selotejp and lead the readers to believe they are dealing with some kind of a duct tape. The Serbian translation is still more successful given the context.

5.5.Spells

Incantations used to produce spells usually have Latin origin (Wizarding World – the etymology of Harry Potter spells). Nowadays Latin is used by doctors around the world and it is a universal language in that sense. It is probably why Latin was also used in the wizarding world – it becomes obvious wherever you are what spell you are using when pronouncing the incantation in Latin. Incantations for spells such as **Expulso**, **Petrificus Totalus**, **Diffindo**, **Obliviate**, **Homenum Revelio**, **Obscuro**, **Engorgio**, **Reducio**, **Wingardium Leviosa**, **Confringo**, **Protego** are preserved in the same way in the Croatian translation and they are transcribed in the Serbian one. The spells are also in italic in the Croatian translation probably to express the foreign origin of the words. By keeping the words in their source form, the translators created the same effect on the readers reading their translations as did Rowling on the readers reading the novel in the source language. They also preserved the sense of universality that Rowling probably intended for the spells by using Latin. However, certain incantations, such as the following, were translated:

ST: Muffliato (p. 115)

TT1: Mufliato (p. 119)

TT2: Bešumato (p. 111)

According to the Harry Potter Wiki, “The Muffliato Charm (Muffliato) is a charm used to fill the ears of any person in the vicinity of the caster with an unidentifiable buzzing sound so as to allow

for conversation without being overheard". The spell was simply transcribed in the Serbian version, while the Croatian translators used **Bešumato** which does not quite correctly depict what the spell does. **Bešumato** is formed of a prefix "bez" (meaning without) and a noun "šum" (a noise), so **Bešumato** would mean that the spell somehow eliminates noises. However, we can see from the explanation above that it does not eliminate noises, but it creates buzzing sounds in the ears of people around the person who cast the spell so the Croatian translator might mislead the audience with this option.

Examples of translated incantations are rarer. As it was already pointed out, most spells have Latin origin and they should be pronounced the same wherever you come from in order for them to work. On the other hand, the very names of spells are more often translated as we can see in the following examples:

ST: The Bedazzling Hex (p. 337)

TT1: Obnevideći urok (p. 347)

TT2: urok zbunjivanja (p. 333)

The Bedazzling Hex is a hex used to disguise things making them invisible although its effect wears off after a certain amount of time (Harry Potter Wiki). **Hex** was translated in both versions as **urok**, which is suitable, but **bedazzling** is interpreted rather differently. According to the Cambridge Dictionary Online, **bedazzle** means to impress someone or to make someone slightly confused or not able to think clearly. In that case, **zbunjivanje** fits because it means to confuse someone. However, it might lead the reader towards a wrong path in assuming that the spell literally confuses someone when the main purpose of the spell is to conceal an object and therefore make someone believe that the object is not present. You do confuse someone, just not in the usual way. On the other hand, the Serbian translators used **obnevideći** which means not being able to see, which is more precise than **zbunjivanje** because this hex prevents you from seeing things although **obnevidjeti** might lead one to believe that it means not to be able to see at all, but this term fits better when put into context.

The names of the spells, unlike their incantations, tend to be self-explanatory. The following example shows us this quality:

ST: (full) Body-Bind Curse (p. 120)

TT1: Svezujuća kletva (p. 124)

TT2: baciti *Petrificus totalus* (emphasis in original) (p. 115)

Full **Body-Bind Curse** is a curse that completely paralyses someone's body except for the eyes that can move nevertheless (Harry Potter Wiki). The name of the curse points us to the very meaning of the spell. Serbian translators opted for a description that is quite accurate (**svezati** has **bind** as one of its potential meanings) because back translation of the Serbian phrase would be something like "a curse that completely binds something or someone". The term **body** is absent from the Serbian translation so we do not know immediately what the curse actually binds, but it becomes clear from the context. On the other hand, the Croatian translators moved away from the literal translation relying perhaps on explicitation, maybe even generalization, (Munday, 2016) by using the expression **baciti Petrificus totalus. Petrificus totalus** is the incantation for the full Body-Bind Curse so the translator simply said "toss Petrificus totalus" abandoning completely the descriptive part of the spell's name. By reading this translation, we cannot know what the spell does without the context so in that sense the Serbian translators were more successful. However, the Croatian translator probably kept in mind that this is the seventh and the last *Harry Potter* novel and the readers are probably quite familiar with this curse so by know they know what it does and therefore there is no need for further explanation. We cannot, therefore, say that the Croatian translator went too far, but the Serbian translators were more accurate in this case.

Context more than often points translation into different directions:

ST: Severing Charm (p. 287)

TT1: Sekuća čin (p. 294)

TT2: čarolija odvajanja (p. 280)

The Severing Charm is a charm used to cut something precisely (Harry Potter Wiki). It is therefore accurately translated as **Sekuća čin** by the Serbian translators because **sekuća** comes from the verb "seći" which means "to cut". Cambridge Dictionary Online explains **sever** as breaking or separating something especially by cutting or ending a connection with something and in that sense the Croatian solution would seem adequate. However, context determines the real

meaning of words and therefore the Serbian translators were closer to the source language expression and its purpose. The Croatian translator did not move far away from the source language meaning, but a more precise solution was possible as we can see with the Serbian translation.

ST: The Blasting Curse (p. 289)

TT1: Razarajuća kletva (p. 296)

TT2: kletva za eksploziju (p. 282)

This curse causes the target to explode. In that sense, perhaps the Croatian solution might be semantically closer to the original because **eksplozija** is an explosion. **Razarati** means to destroy, it does not necessarily involve an explosion. On the level of morpho-syntax, the Serbian solution was closer to the source language term because **blasting** was translated as a premodifier of the NP, while the Croatian translator used it as a postmodifier. Overall, both solutions work within the given context. The same can be seen in the following example:

ST: Caterwauling Charm (p. 454)

TT1: Ječeca čin (p. 467)

TT2: čarolija dernjave (p. 450)

We can see once more that the premodifier of the source language NP was translated as a premodifier in the Serbian translation and as a postmodifier in the Croatian so in terms of morpho-syntax, the Serbian solution is closer to the original. Semantically speaking, both solutions seem adequate because the meaning of **caterwauling** is a high and unpleasant noise made by a person or an animal (Cambridge Dictionary Online) and the effect of this charm is to set off a high-pitched shriek if an authorized person enters certain places (Harry Potter Wiki), so in that sense both **Ječeca čin** and **čarolija dernjave** are adequate.

5.6. Other

This section offers the analysis of various terms that could not be classified as proper names or beings, objects and spells, but are nevertheless part of the magical world of *Harry Potter* and represent interesting examples for analysis:

ST: Quidditch (p.100)

TT1: kvidič (p. 102)

TT2: metloboj (p. 96)

The term Quidditch does not represent an example of a word play or a combination of words already existing in English - it is a completely new term introduced by the writer herself. That is probably why the Serbian translators used the same word – they saw the originality of the name and decided to keep it in the target language. They did not use a capital letter because the names of sports in Serbian language are not in capital letters, so they probably followed that analogy. The Croatian translator, on the other hand, described the sport itself: **Quidditch** is a sport played on brooms (broom is **metla** in Croatian) and there are two teams fighting a battle (battle could be translated as **boj** in Croatian) so the translator created a self-describing term, i.e. **metloboj**. She did not create the same effect among the readers of the translation as Rowling did on the readers of the source language novel though. The audience reading the novel in English did not know what Quidditch was when they first encountered the term, they had to wait for an explanation. On the other hand, the Croatian audience can already guess what the sport is about when they encounter **metloboj** for the first time. The Serbian audience had the same experience as the audience reading the novel in English. However, the Croatian translator found a creative way to transmit the message from the source language - she domesticized the term to make the audience more familiar bearing in mind that the potential audience are children and she did not make any radical changes in the overall translation. Since the author coins many new terms, it is justifiable for translators to do so as well because they are operating in the area of inventive language.

ST: Butterbeer (p. 126)

TT1: krem-pivo (p. 131)

TT2: sok od bundeve (p. 122)

Butterbeer is a famous wizarding beverage that tastes a bit like butterscotch (a popular British confectionery). The word consists of **butter** and **beer** and the Serbian translators transmitted a very similar message by using **krem-pivo**. Although **krem** is not actually **butter** (that would be “puter” in Serbian, **krem** would be “cream”), **krem** is acceptable since the beverage does resemble

butterscotch by its taste and butterscotch has cream as one of its ingredients. Furthermore, if you watch the movies where the characters quite often order this drink, then you might see that its texture is quite creamy as well. **Beer** is in Serbian **pivo** and we can conclude that the Serbian solution was acceptable in this case. The Croatian translator perhaps thought that translating **beer** would not be suitable for children and teenagers under 18 so she translated **beer** as **sok** which is actually “juice” and **bundeva** is “pumpkin” so the back translation of the Croatian term would be “pumpkin juice” which is not the same as **Butterbeer**. **Butterbeer** contains alcohol in a very small amount and there are even versions of non-alcoholic Butterbeer. Furthermore, it is often drunk by Harry, Ron and Hermione causing them no harm (although it does make house-elves slightly drunk according to Harry Potter Wiki). The same notion should be expressed in the translations which the Serbian translators successfully did, while the Croatian translator might confuse her readers because **sok od bundeve** does not imply alcohol as one of its ingredients and therefore the readers might get confused. Why the Croatian translator chose this solution we cannot know for sure, but when it comes to translations, quite often translators have to abide by the rules of editors or the publishing houses as well and perhaps this was such case. Either way, the Serbian translators were closer to the source meaning while the Croatian moved completely away from it.

There are various examples of phrases translated differently into Serbian and Croatian (some of them were already analyzed) which proves that there is no such thing as two identical translations and that several solutions can all be acceptable in the given context:

ST: Everlasting Ink (p. 276)

TT1: neizbrisivo mastilo (p. 283)

TT2: vječna tinta (p. 269)

The Croatian translator translated **Everlasting** literally as **vječna** which is quite accurate because when something is everlasting, it is lasting forever (Cambridge Dictionary Online). **Ink** is also accurately presented as **tinta**. The Serbian translators did not choose literal translation, instead they used **neizbrisivo** for **Everlasting**. **Neizbrisivo** means that something cannot be erased which represents a correct interpretation of **Everlasting** in this case because when something is written in the **Everlasting Ink**, then it will not fade (Harry Potter Wiki). **Ink** was translated as **mastilo** which is also an accurate interpretation. We cannot know for sure why translators chose the

solutions they chose, perhaps it is a matter of style. Nevertheless, the successfully transmitted the message from the source language.

ST: The Fountain of Fair Fortune (p. 118)

TT1: Vrelo velike sreće (p. 121)

TT2: Fontana famozne Fortune (p. 114)

This is one of the tales of Beedle the Bard, quite familiar to Ron who grew up in a family of wizards, but completely unknown to Hermione and Harry who grew up among Muggles. It is also another example of alliteration, this time of the sound F, which contributed to the sonority of the expression. The sonority was transmitted in the Croatian translation, while the Serbian translators failed to express this quality. **Fortune** (or **Fortuna** which would be the nominative case of the noun used in the Croatian version) is a noun deriving from Latin and is familiar in that form even in these areas although its literal meaning could be **sreća**, i.e. the noun used by the Serbian translators. Fountain was translated as **fontana** in the Croatian version which is the original meaning of this noun, but it was interpreted as **vrelo** in the Serbian version which could be translated into English as spring. Perhaps the Serbian translators opted for **vrelo**, even though the literal translation would have been more accurate, to obtain at least a part of the sonority expressed in the source language, although through a different sound (in the Serbian version **vrelo velike** has the repeated V sound which is the voiced pair of F). **Fair** is something quite large (Cambridge Dictionary Online) and was translated literally by the Serbian translators (**velika**), however, the Croatian translator used **famozna** which means “famous” probably to obtain alliteration. This expression is an example of negotiation translators must have with themselves and with the text. In this case, the translators had to decide whether to lose a part of the meaning in order to obtain the sonority, or vice versa. Negotiations such as this one are an everyday challenge for translators who sometimes might lose some quality of the translation, but may also have a chance to compensate for the loss in some other parts of the translation. The concept of negotiation is widely discussed by Eco:

Between the purely theoretical argument that, since languages are differently structured, translation is impossible, and the commonsensical acknowledgement that people, in this world, after all, do translate and understand each other, it seems to me that the idea of

translation as a process of negotiation (between author and text, between author and readers, as well as between the structure of two languages and the encyclopaedias of two cultures) is the only one that matches our experience (Eco, 2003, ch.2)

In *Mouse or Rat*, Eco stated that in order to make the “deep story” of a novel “detectable”, translators sometimes have the right to change certain things about the “surface” stories, something we have seen in the previous example by the Croatian translator. Another thing we have seen in the example above is that every interpretation focuses on the interpreted point of view from a different perspective (Serbian translation on the meaning, Croatian on the sonority of the expression).

In chapter 21, Ron mentions various proverbs quite common among the wizarding community, quite unusual for Muggles. We shall not discuss the proverbs in detail, but what is important here is to mention is that proverbs are not to be translated literally. Proverbs often rhyme so if you want to achieve the same effect, literal translation will not get you far. Similar content can be expressed in different ways and the following examples prove so:

ST: May-born witches will marry Muggles;

Jinx by twilight undone by midnight;

Wand of elder never prosper; (p. 340)

TT1: Veštice rođene u maju za Normalce se udaju;

U suton bačene čini nestaće na mesečini;

Štapić od zove neuspeh prizove (pp. 350, 351)

TT2: Svibanjske vještice, bezjačke nevjestice;

Tko u suton čara, u ponoć se vara;

Štapić od bazge za zlosretne mazge (str. 335, 336)

The translators opted for different solutions that fit quite well in the context. They managed to achieve rhyme, express the same notion and transmit the same message without literal translation. The examples of translations above also show us various points about the vocabulary diversity between Serbian and Croatian. **Maj** and **svibanj** are both terms for the month of May, the pronoun

tko, which might mean “who” or “those” in this case, is a typical sign of the Croatian variety, the Bosnian and Serbian one are usually **ko**, and so on. The proverbs sound different in the three given languages, but they are nevertheless successful.

However, there were also cases where rhyme and the melodic quality were not achieved:

ST: Wit beyond measure is man’s greatest treasure (p. 331)

TT1: Od mudrosti bez premca većeg blaga nema (p. 341)

TT2: Od mudrosti sreće nema veće (p. 327)

The Croatian translator managed to accomplish rhyme and express the melodic quality while the Serbian translators decided that the semantic value is more important than rhyme. The Croatian translation does not express the notion of “the wit being without measure” so in that sense they lost some of the semantic value of the proverb. This is another example of negotiation or bargaining where translators have to decide what they gain and what they lose with their solutions.

ST: Owl Order business (p. 418)

TT1: biznis putem Sovine pošte (p. 431)

TT2: bave se kataloškom prodajom, šalju sove (p. 414)

Owl Order Business or **Service** is used by various businesses in order to deliver their products to buyers (Harry Potter Wiki). The Weasley twins used it during Lord Voldemort’s rule. This expression represents a challenge for the translators who avoided literal translation probably thinking it would sound odd. The translators in both cases opted for amplification or we can even say explicitation in order to explain the term and make it understandable to the readers of the translations. The Serbian translators did not vastly amplify the phrase, they managed to concisely describe what the phrase is about, i.e. back translation would be “business through the Owl Post”. It should be clear to the readers that the business is operated by post and, since the Weasley brothers own a shop, then it is easy to conclude that they were probably selling their products using the Owl Post. On the other hand, the Croatian translators went too far in explaining. Back translation of the Croatian version would be something like “they deal with catalogue sales, they send owls”. First, the phrase in English does not imply necessarily that there were catalogues involved so that part of the phrase seems redundant. Second, the solution is quite long; it is no

longer a noun phrase, but rather two simple clauses that are used as a paraphrase of what was said in English. Therefore, in this case, we can conclude that the Serbian translation was more suitable, although the Croatian translator avoided literal translation that would probably cause misunderstandings.

ST: Parseltongue (p. 288)

TT1: nemušti jezik (p. 295)

TT2: parselski jezik (p. 281)

Parseltongue is a language of serpents and of those able to communicate with them (Harry Potter Wiki). It was adapted into Croatian by forming two nouns – **parselski** which would be an adjective describing **jezik**, which is a correct translation of **tongue**. By adapting the word into Croatian, the translator created the same effect on her readers as Rowling did on hers because neither knew what it really meant when they encountered the term for the first time. On the other hand, Serbian translators used **nemušti** for **parcel**. **Nemušti jezik** is a language that originates in the Slavic mythology, mentioned even by Vuk Stefanović Karadžić, reformer of the Serbian language, in one of his stories. It is a language people use to speak to animals and plants. Therefore, it is not the same as **Parseltongue** because **Parseltongue** is used only to speak to serpents, not all animals. Serbian translators used a more general term for the source language term. Those familiar with a term **nemušti jezik** might think that the characters from *Harry Potter* have the ability to talk to all animals so in this case the translators might mislead the readers. Generalization is a translation technique that is quite justifiable in many cases, but the overall context has to be kept in mind before using it.

ST: Dirigible Plums (p. 327)

TT1: dirizabl-šljive (p. 336)

TT2: leteće šljive (p. 323)

Dirigible is a large plane without wings “consisting of a large bag filled with gas that is lighter than air and driven by engines” (Cambridge Dictionary Online). In the wizarding world, **Dirigible Plums** are magical fruit growing upside-down on small bushes. The etymology of the dirigible is explained in the following way on the Harry Potter Wiki:

"Dirigible" means "able to be guided"; it is most commonly used in conjunction with airships, which have large motors to push them in the desired direction, instead of drifting before the wind as an unpowered balloon must. The word "dirigible" in the name of these plums could refer to their being shaped like airships, or to their guiding the thoughts of the wearer.

After reading this description, we have to conclude that the Croatian translation might be misleading because **leteća šljiva** could be back translated as a flying plum, which is not the case. These plums resemble a dirigible by its shape and by the symbolism of being guided and in the Croatian translation we cannot conclude that. Serbian translators used **dirizabl** for **dirigible** which is a literal translation leaving the readers to conclude why they plums are called that way. Perhaps the Croatian translator thought that **dirizabl** might be an unknown term for children and teenagers and opted for **leteća** that gives the plums some magical quality. Furthermore, **Dirigible Plums** are not highly significant for the overall plot so the translator did not cause much damage. The Serbian translators remained closer to the original creating a decent solution.

ST: Challenges in Charming (p. 26)

TT1: Čini i činjenice (p. 22)

TT2: Izazovi čaranja (p. 22)

Challenges in Charming is the name of a periodical that covers the latest news about Charms (Harry Potter Wiki). The Serbian translators decided not to translate literally, but to find a solution that will transmit the alliteration of the sound tʃ so they opted for **Čini i činjenice** which could be back translated as “Charms and Facts” or perhaps “Facts about Charms”. This solution works if we keep in mind the topic of the periodical. The Croatian translators used literal translation losing the alliteration – **Izazovi čaranja**. **Challenges** are indeed **izazovi** and therefore this solution works even better than the Serbian one, although the Serbian solution does not move away that much from the source meaning.

ST: The Monster Book of Monsters (p. 87)

TT1: Monstruožna knjiga o monstrumima (p. 88)

TT2: Čudovišnja knjiga o čudovištima (p. 82)

We are once again dealing with two semantically equally correct interpretations of the source language term. **Čudovište** is a synonym for **monstrum** which are both correct translations of **monster**. We can assume that the main reason why the Serbian translators opted for **monstrum** and **monstruožna** is perhaps to retain the same alliteration, i.e. the alliteration of the sound **m**. The Croatian translator also obtained alliteration, but only of the sound **č (tʃ)**. Perhaps the latter would be more interesting for children, but nevertheless both solutions are adequate with the Serbian solution being morphologically closer to the original.

There are many more examples in the last *Harry Potter* novel of about 600 pages, but the scope of this paper allows only some to be analyzed. Nevertheless, the analysis did bring many interesting conclusions about translation of fictional-culture specific terms.

6. Conclusion

Translating literature is a demanding challenge for translators around the world. When it involves fictional-culture specific terms, it is even more so. *Harry Potter and the Deathly Hallows*, the last novel of the *Harry Potter* saga, represents an example of a novel filled with newly coined words and phrases that the author, J. K. Rowling, used to describe her magical world. To transmit the same message to the audience around the world, audience that included children among others, translators had to use various approaches.

From literal translation, to explicitation or amplification, reduction and the complete stepping away from the source language meaning, translators Vesna and Draško Roganović and Dubravka Petrović tried to represent the magical world of *Harry Potter* to the audience living in Serbia, Croatia and Bosnia and Herzegovina. By comparing and contrasting these translations, one can determine many useful notions, valuable for the work of future translators.

The first thing is that literal translation is not necessarily a wrong choice, but rather a choice that needs to be made wisely. On the other hand, one must not be afraid of stepping away from literal translation and using creativity just as the author did in order to transmit the message. This was often the case with the Serbian translators who more often translated proper names and nicknames, so they created characters such as Pužorog or Okovrgrom (Slughorn and Shackbolt in English). Translators' main audience are people who do not possess knowledge of the source language and therefore have to rely on the translation in order to understand the text. When the source language coins new terms, translators must not be afraid to do the same respecting the context because the context points translation into proper directions. But even when translators try to obey these rules, it is not possible to transmit the message in the same way so they must negotiate with the text, with the authors and editors, and with themselves. They must put the gains on one side and the losses on the other and present the wisest choice at the time. That is the principle of negotiation. The analysis showed various examples of negotiation where translators had to opt for a closer semantic solution or to lose a layer of meaning in order to create assonance or sonority. There were also examples of translators explicitating or amplifying the term when lacking the exact translation, also a justifiable translation procedure, but one to be dealt with care and only when necessary. What was also highly visible was the fact that there is no such thing as two identical translations.

Even when there are examples of terms being translated the same due to the cultural, linguistic and traditional bonds of the people living in the Balkans, the overall translation is not the same. But this does not mean that one translation is necessarily better than the other, on the contrary, many examples show how two different translations can work equally well within the given context. The analyzed magical proverbs, translated completely differently into Serbian and Croatian, and in a way that moved from the literal meaning of the source language, represent an excellent example of translators' creativity, necessary for this type of translation.

It was established in the theoretical part of this paper that rules for assessing translation seem nonexistent. This paper showed examples where the Serbian translation was more adequate, but it also showed examples of the Croatian translation functioning better within the context. Even though it seems, after reading the analysis of the given examples, that the Serbian translators were more successful, we cannot make that conclusion for the entire novel because it consists of many more examples that need to be analyzed thoroughly in order to conclude such a thing. Either way, the purpose of this paper was never to choose the better translation, but to point to the different methods, techniques and approaches translators used to transmit the complex fictional-culture specific terms. In that sense, we can conclude that both versions of the translation are at the very least decent because every translation leaves room for improvement and enough material for future generations of translators to learn.

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