Ewa Kucelman
Pedagogical University of Cracow, Poland

HOW TO BITE HARRY POTTER? NAMES IN J.K. ROWLING'S SERIES AS A CHALLENGE FOR THE POLISH TRANSLATOR

Introduction

This paper looks at the correspondence between neologisms used as names in the Harry Potter series and their Polish renderings in Andrzej Polkowski's translation. The specific character of the series, which is set in the world of British wizards, contributes to the abundance of neologisms used as names of entities peculiar to the alternative world depicted. Technically speaking only a handful of names investigated in the paper are neologisms. In most general terms they fall into three categories:

– Proper names – which do not qualify as neologisms,
– Occasionalisms – which may be treated as a specific subclass of neologisms, but which are limited in use, here to a particular literary text,
– Neologisms – in the broadest sense new expressions used by a certain language community.

Most of these names, although well-known not only to the fans of Harry Potter, remain lexical items whose life is related and limited to the world depicted in the series. Among those Rowling's innovations whose use has spread beyond the book, the most spectacular is the noun *muggle.* Originally used to denote an ordinary person without any magical powers, now functions in colloquial English as a name denoting an outsider, a person who does not understand something, or is incapable of doing something that requires a particular skill. The twits[1] in (1) and (2) illustrate everyday uses of *muggle* as a noun and as an adjective respectively:

(1) a. No **muggle**, you cannot swim faster than me. Just stop.
b. Do you have any idea how pathetic that makes you? hating on Justin 24/7 seriously? shut up. You ain't got nothin on him. You **muggle.**
(2) a. What could be more **muggle** than ordering your coffee "decaf"?
b. All this **muggle** talk gave me a headache. I'm done with this foolery.

For the sake of simplicity, we will refer to all discussed items as names, regardless of whether they are proper or common nouns.

---

[1] The original spelling and punctuation has been preserved in all Twitter examples. All twits were accessed in April 2013.

The main focus of the study is on the strategies chosen by the translator and the consequences thereof. The strategies discussed include:
– Unchanged names – the name is preserved in the original form,
– Phonetic resemblance translations – Polish renderings sound similar to the original ones,
– Semantic translations – the meaning of the Polish rendering is close to the original meaning,
– Associative translations – Polish translations significantly depart from the original and extralinguistic factors take precedence,
– Descriptive translation – the meaning of more complex phrases is described rather than translated into Polish.

The data

The collected data come from all seven parts of the Harry Potter series and their Polish translations and include the following types of names:
– Personal Names: *Snape, Dumbledore, Slughorn*,
– Personal names of magical creatures: *Kreacher* (*Stworek*), *Winky* (*Mrużka*), *Hokey* (*Bujdka*),
– Names of magical creatures: *Inferi* (*Inferiusy*), *dementors* (*dementorzy*),
– Names of magical animals: *Erumpent* (*buchorożec*), *grindylow* (*druzgotek*), *horned slugs* (*rogate ślimaki*),
– Nicknames: *Wormtail* (*Glizdogon*),
– Classificatory Names: *Squib* (*Charłak*), *Mudbloods* (*szlamy*),
– Place names: *Hogwards, Hufflepuff, Hogsmead*,
– Object names: *sneakoscope* (*fałszoscop*), *snitch* (*znicz*), *howler* (*wyjec*),
– Names of magical plants: *Gurdyroot* (*tykwo-bulwa*), *Snargaluffs* (*wnykopieńki*), *Devil's Snare* (*diableskie sidła*),
– Names of school events: *The Triwizard Tournament* (*Turniej Trójmagiczny*), *The Yule Ball* (*bal bożonarodzeniowy*), *The Sorting Ceremony* (*Ceremonia Przydziału*),
– Game names: *quidditch, Gobstones* (*gargulki*),
– Names of spells and curses: *Stupefy* (*drętwota*), *Leg-Locker Curse* (*zwieracz nóg*), *Memory Charms* (*zaklęcia utraty pamięci*),
– Activity names: *disapparate* (*deportować się*), *apparate* (*aportować się*),
– Names of illnesses: *Spattergroit* (*groszopryszczka*),
– Names of institutions: *Accidental Magic Reversal Department* (*Wydział Przypadkowego Użycia Czarów*), *Accidental Magic Reversal Squad* (*Czarodziejskie Pogotowie Ratunkowe*), *Wizengamot.*

The names vary from simple one-word terms to long phrasal expressions. The main types of names are:
– (Simple) Nouns: *Muggle, Snatcher, Peeves*,
– Verbs: *stupefy, apparate, disapparate*,
– Compound Nouns (Noun+Noun): *Wormtail, Mudbloods, Portkey*,
– Compound Nouns (Adjective + Noun): *Mad-Eye* (*Moody*), *hinkypunk*,
– Phrasal Compound Nouns: *You-Know-Who, Put-Outer*,

- Noun + Noun Phrasal Names: *Polyjuice Potion, Invisibility Booster, Pepper Imps*,
- Genitive Noun + Noun Phrasal Names: *Marauder's Map, Devil's Snare*,
- Adjective + Noun Phrasal Names: *Black Arts, extendable ears, dirigible plums*,
- Participle + Noun Phrasal Names: *Fizzing Whizbees, Sleeping Draught, Whomping Willow*,
- Noun + Prepositional Phrase Phrasal Names: *Elixir of Life, Mirror Of Erised*,
- [Noun + Participle] Compound + Noun Phrasal Names: *Blast-Ended Skrewt, Muggle-repelling charms, Crumple-Horned Snorkacks*,
- Noun + Noun + Noun Phrasal Names: *Muggle Protection Act*,
- [Adjective + Noun] + Noun Phrasal Names: *Quick-Quotes Quill*,
- Adverb + Adjective + Noun Phrasal Names: *Nearly Headless Nick.*

Unchanged Names

There are a few types of names which the translator decided to leave unchanged, or changes to which are rather minor and cosmetic in nature and they include:
- Names of the school and school houses: *Hogwards, Griffindor, Slytherin, Ravenclaw, Hufflepuff*,
- Names of spells and charms (especially those derived from Latin): *Petrificus Totalus, Expelliarmus, Rictusempra, Finite Incantatem, Accio*,
- Personal Names: *Hooch, Dumbledore, Snape, Slughorn*,
- Certain place names: *Hogsmeade.*

The decision to leave personal and certain place names unchanged seems to be related to the age of the target audience, who unlike small children (cf. Puurtinen 1995) are well prepared to deal with foreign sounding names. What is more, they would probably find the absence of English sounding names in the book set in England strange. When it comes to Latin names, these terms are equally exotic both for the English and the Polish reader; consequently, there is no real need to translate them. But although in general "proper names do not impute any qualities to the objects designated and are therefore meaningless" (Algeo 1973: 13), we find in Harry Potter names which do carry meaning. For example, the names of Hogwards' Houses. Acknowledging this, Polkowski leaves the names of the school houses untranslated, but he does translate the names of their members. Consequently, the Polish reader finds the following: *Gryfoni (Gryffindors), Puchoni (Hufflepuffs), Krukoni (Ravenclaws), Ślizgoni (Slytherins)*[2].

A similar strategy was used with the name of one of the teachers, Professor Slughorn. Although his name is preserved in the original form, the name of his personal club for chosen students i.e. *The Slug Club* is translated as *Klub Ślimaka*[3]. The only personal name which is not preserved in the original form is the name of the Minister for Magic *Cornelius Fudge (Korneliusz Knot).* Probably Polkowski decided that it is important to let the Polish reader know that Fudge was not the

---

[2] griffin = gryf; puff = puch (phonetic translation); raven = kruk; to slither = ślizgać (się) (Rowling 2000b: 321–324)

[3] slug = ślimak (Rowling 2006: 699)

best minister. In contrast to personal names of humans, names of magical creatures and animals are translated as a rule e.g. *Kreacher (Stworek), Dobby (Zgredek), Peeves (Irytek), Bane (Zakała), Ripper (Majcher), Crookshanks (Krzywołap), Scabbers (Parszywek).*

Not all 'unchanged names' are literally left untouched. In some cases the Polish form is slightly different from its original version in order to comply with the Polish morphological rules. Here we can list names such as:

– *Oklumencja (Occlumency)* (Latin origin: *occludo* = close, *mens* = mind, (after Polkowski Rowling 2004: 954) where English *-cy* is replaced with the Polish *-cja* (cf. *democracy* 'demokracja'*, aristocracy* 'arystokracja'),

– *Mugol*[4] *(Muggle)* : *-ol* in Polish often marks a pejorative name: *kibol* (an aggressive football fan), *psychol* (a mentally ill or unstable person), *głupol* (a silly person)

– *Gryfek (Griphook): -ek* has diminutive meaning: *domek* ('little house'), *kotek* ('little cat, kitten'),

– *Dementorzy (dementors):* plural *-rzy* may be surprising as it shows signs of personification: *mentorzy* ('mentors'), *dyrektorzy* ('managers'), while *-ry* is generally used for supernaturals such as: *wampiry* ('vampires'), *upiory* ('phantoms'),[5]

– *Inferiusy (Inferi*): in Polish as a rule a regular Polish plural is used with Latin nouns ending in -us: *papirus – papirusy* 'papyrus – papyri'. Polkowski here used a non-personal plural suffix, c.f. *inferiusi.*

Phonetic resemblance translations

There seem to be a few factors involved in the choice of this strategy. Sometimes it is simply the length and clumsiness of the Polish equivalent, as in the case of *snitch. Snitch* in English means to quickly steal something unimportant or of little value (cf. Rowling 2000b: 325), here used as a noun. The word formation process of conversion, which is quite common in English, is not productive in Polish. Consequently, the verbal equivalent of *snitch*, 'zwędzić' would have required to be given nominal inflection. This would make the noun both clumsy and lengthy. Instead, the noun *znicz* ('light, candle') is used. A similar problem would occur with the semantic translation of another quidditch ball *quaffle* ('kafel'). Although the meaning of the term is not equally clear, Polkowski (Rowling 2000c: 202) suggests that it may be related to *quaff* in the sense to drink a lot of something quickly. If this is really the case, instead of *kafel*, the noun *kufel* might have been used, elegantly combining phonetic resemblance with some semantic association.

A very interesting chain of phonetic associations is present in the rendering of *Knockturn Alley.* As Polkowski explains (Rowling 2000c: 205), *knockturn* is pronounced in a similar way to *nocturne.* Consequently, in Polish we get *ulica Śmiertelnego Nokturnu*, with the adjective śmiertelny ('deadly') added to make

---

[4] Note that both versions share close phonetic resemblance

[5] It was suggested by one of my students that the use of *-rzy* instead of *-ry* may be related to the fact that while vampires prey on your body, dementors take away your soul, which makes them a different sort of creatures.

clear the obvious negative connotations of the name. However, phonetic association chains present in the original text are sometimes impossible to preserve, as in the case of the name *Holey* given to George Weasley after he had lost one of his ears in a fight with Death Eaters. *Holey* bears phonetic resemblance to *holy* and is translated as *oduchowiony* ('deprived of an ear', a translator's neologism), whose pronunciation is similar to the pronunciation of *uduchowiony* ("soulful"). Unfortunately, George is later addressed by his twin brother 'Your Holeyness', which in Polish is simply rendered as *Bezuchy* ('earless') as neither *Wasza Uduchowioność* nor *Wasza Oduchowioność* are available in Polish.

Semantic Translations

Semantic translations are the most frequently used strategy. In this group of renderings of interest often seem to be the translator's choices concerning the suffixation of the Polish translation. For example, let us focus on a group of names which all end in -*er* in English: *howler, clanker(s), revealer, chaser, sneaker, beater, Kreacher* but each of which gets a different derivational suffix in Polish. *Howler* is translated as *wyjec,* with the derivation *wyj* – the present participle stem and -*ec*, a suffix often denoting en entity performing a certain action (Grzegorczykowa 1979: 40). *Clankers* (small objects which make a loud noise, used to ward off the dragon in Gringotts Wizarding Bank) are rendered as *brzękadła,* where -*dło* and the plural -*dła* denote the instrument used. But another instrument, *revealer* (a device that makes invisible things visible) is translated as *ujawniacz* consisting of the past tense base and -*acz* (compare: *wykrywacz* 'detector'). The Polish equivalents of *chaser* and *seeker* both have the form of present participles ścigający and szukający, as they name people performing specific actions. Here we can observe some analogy to names used for volleyball players e.g. *przyjmujący* 'outside hitter' and *rozgrywający* 'setter', which are also participial in form. In contrast, *beater*, another quidditch player is rendered as *pałkarz.* As his role is chiefly to guard the seeker from dangerous bludger balls, the Polish form ends in -*arz*, similarly to *bramkarz* 'goal keeper'.

The last name, *Stworek* (a rendering of *Kreacher*) is a hybrid of phonetic resemblance and semantic translation strategies. *Kreacher* is pronounced in the same way as *Creature,* which in Polish would be *stwór.* The suffix -*ek* produces a diminutive form. As Polkowski himself states (Rowling 2004: 956), the English name has a pejorative ring which is lost in the Polish translation. Polkowski decided to use the diminutive name so that it would match the names of other house elves e.g. *Mrużka (Hokey)* and *Zgredek (Dobby).*

Associative Translations

Although intuitively semantic translations seem to be the most desirable as ones that preserve the meaning of the original, there are situation where they would be inappropriate for pragmatic reasons. Such is the case with the dog called quite evocatively *Ripper. Ripper* in Polish would be *Rozpruwacz,* a well-established

name of the infamous British serial killer. Yet, as Polkowski claims (Rowling 2001a: 279) *Rozpruwacz* would not make a good name for a dog, because it is too long. Finally the dog is called *Majcher* (a long knife, often used by criminals as a weapon) in Polish. This name, just as the original one, suggests that the dog, and especially its fangs, can be dangerous.

Other examples of associative translations include: *portkey* 'świstoklik', *flobberworms* 'gumochłony', *hinkypunk* 'zwodnik' or *Flourish and Blotts (Esy i Floresy).*

A *portkey* is a magical object which can move a person to a predefined location. The Polish equivalent *świstoklik* is a compound of *świst – o*[6] *– klik,* in which the first morpheme *świst* 'swish' suggests that the process is very fast, and *klik* 'click' implies that is very simple – indeed it is enough just to touch the *portkey* to be transported.

Flobberworms are very boring creatures which feed on cabbage or lettuce and sometimes exude mucus used to thicken certain potions. These primitive animals may bring associations with *jamochłony* 'Coelenterata', hence the second segment *–chłony* and *flobber* sounds similar to *flubber*, the slimy (in Polish *gumowaty*) semi-animated substance produced by a scientist in a well-known film. The final rendering is *gumochłony,* although there still seems to be some contrast between the meaning of *flob-* 'to spit' and *chłon(ąć)* – 'to absorb'.

Hinkypunks are magical creatures which can lure travelers off their path into a swamp or wetland at night under the guise of a friendly creature bearing a lamp. Because of their treacherous behavior, they are called *zwodniki* in Polish, from the verb *zwodzić* – 'to deceive'.

Finally, we have the name of a wizard bookstore *Flourish and Blotts.* Although most probably wizard books are printed, they look more like medieval or renaissance scripts with more ornamental letters and hand-made illustrations, hence the Polish *Esy i Floresy*, a term used to describe handwriting full of curves and soft lines.

Descriptive translations

Parseltongue and *Parselmouth* are difficult to translate literally, since the first morpheme does not have a clear meaning[7]. Consequently, Polkowski renders them in a descriptive way, as *mowa węży (sic!)* ('the language of snakes') and *wężousty* ('capable of using the language of snakes'; literally 'having snake-like lips' by analogy to *złotousty* literally 'having golden lips' used to describe somebody who is a very talented speaker).

Descriptive translations are especially common when the original phrasal name of a considerable length would sound clumsy in the target language, as

---

[6] *-o-* is an interfix which in Polish joins two compounded morphemes (cf. Grzegorczy-kowa 1979: 18)

[7] However, Rowling traces the etymology of the word *parselmouth* to an obsolete term referring to "someone who has a problem with the mouth, like a hare lip" (http://www.accio-quote.org/articles/2003/0626-alberthall-fry.htm [Accessed: April 2013]).

in the case of *St. Mungo's Hospital for Magical Maladies and Injuries,* where the postmodifying prepositional phrase cannot be retained for syntactic and stylistic reasons. Thus, instead of a prepositional modifier a clausal one is used in Polish: *Szpital Świętego Munga, w którym leczy się magiczne choroby i zranienia* ('... in which magical maladies and injuries are treated').

Complicated phrases rendered descriptively may sometimes be treacherous. Such proved to be the case with *Accidental Magic Reversal Department* and *Accidental Magic Reversal Squad.* The former was, rather uncontroversially, rendered as *Wydział Przypadkowego Użycia Czarów* in *Harry Potter i Więzień Azkabanu,* but the rendering of the latter in *Harry Potter i Czara Ognia* is *Czarodziejskie Pogotowie Ratunkowe* ('Magical Emergency Service'). There are at least two major problems with the latter rendering. The first concerns the name itself; while the English reader knows exactly what the squad deals with, the Polish name is much more general. What is more, the name 'Pogotowie Ratunkowe' is in Polish reserved for medical emergencies. The second problem concerns both terms. There is an obvious relationship between *Accidental Magic Reversal Department* and *Accidental Magic Reversal Squad*; i.e. the squad is understood to be a division of the Department, whereas in Polish these two institutions are not linguistically linked and the Polish reader may not realize how they are related.

Sometimes the rendering is semantically flawless, what suffers is the stylistic component. The Polish equivalent of the *Quick-Quotes Quill* is *samopiszące pióro,* which quite adequately reflects the nature of the instrument. Yet, while the English name is elegantly alliterative, nothing of this stylistic elegance is preserved in Polish.

There are also examples of descriptive translations which are apparently semantically incorrect. Take *Hair Raising Potion,* which makes your hair stand on end. The Polish rendering *Eliksir Bujnego Owłosienia* suggests that it makes your hair grow fast and in large amounts. Yet, it should not be automatically classified as the translator's mistake. The Polish name can be defended as follows. First of all, the potion itself does not play any significant role in the novel; it is just one among many potions that students learn to prepare at school. Secondly, *Hair Raising Potion* would have required a participial modifier in Polish, for example, 'eliksir stawiający włosy na głowie', definitely at odds with other names of potions, which usually consist of the head noun and an adjectival or nominal modifier.

Categorial and ordering differences

The rendering of phrasal names often requires categorial and ordering changes within the name. In English the head in the noun phrase is frequently premodified by an uninflected (or sometimes genitive) nominal element. In Polish nominal modifiers are also possible, albeit not in the nominative but typically in the genitive case. Quite frequently, however, an English nominal or genitive modifier corresponds to an adjective in Polish, or the other way round. Consider the following examples:

– *Diagon* (N) *Alley – Ulica Pokątna* (Adj) (we deal here with phonological resemblance *diagon* corresponds to *diagonal,* in Polish *przekątna* is not dissimilar phonologically from *pokątna* ('clandestine')
– *The Yule* (N) *Ball – bal bożonarodzeniowy* (Adj) (Yule tradition is unknown in Poland, that is why Polkowski replaced it with *bożonarodzeniowy,* meaning 'of Christmas')
– *Deathly* (Adj) *Hallows – Insygnia Śmierci* (N$_{Gen}$)
– *Devil's* (N$_{Gen}$) *Snare – Diabelskie* (Adj) *Sidła*
– *Polyjuice* (N) *Potion – eliksir wielosokowy* (Adj)

The most important ordering differences within the noun phrase concern the position of the genitive modifier or determiner and the position of the adjective modifier. In English the abovementioned elements typically precede the head in the noun phrase while in Polish the picture is more complex. The genitive in Polish is typically a postmodifier (although for the sake of focus, it can be moved to a pre-head position) and adjectives, which describe inherent properties postmodify the noun, in contrast to prefmodifying non-inherent adjectives (cf. Kucelman 2012). Consequently we get the following contrasting pairs:

– genitive position
   [Marauder's]$_{Gen}$ Map – Mapa [Huncwotów]$_{Gen}$
   [St. Mungo's]$_{Gen}$ Hospital – Szpital [Świętego Munga]$_{Gen}$
– modifier noun position
   [Invisibility]$_{Mod}$ Booster – Dopalacz [Niewidzialności]$_{Mod}$
   [Hover]$_{Mod}$ Charm – Zaklęcie [Swobodnego Zwisu]$_{Mod}$
   [Engorgement]$_{Mod}$ Charm – Zaklęcie [Żarłoczności]$_{Mod}$
– adjective position
   [Blast-Ended]$_{AdjP}$ Skrewt – sklątka [tylnowybuchowa]$_{AdjP}$
   [Summoning]$_{AdjP}$ Charm – zaklęcie [przywołujące]$_{AdjP}$

Final remarks

Literary translation is a complex process, where the translator is faced with many dilemmas. Unlike technical documentation, verbatim translation of fictitious names used in a novel may not always be the best solution. In the present paper I focused on different strategies which may be successfully applied by a translator. In addition to the most obvious meaning-preserving semantic translations, names may be rendered descriptively, a technique which is especially useful for longer, phrasal names, or alternatively, it may seem desirable to preserve the phonetic shape of the original name, often applying changes that both make the name more phonologically consistent with the phonological system and the orthographicall rules of the target language. Often verbatim translations are impossible due to the differences in the inflectional, word formation and syntactic rules of the two languages. Polkowski's translation of names in *Harry Potter* series may serve as a very good example of a skillful use of different translation techniques.

Bibliography

Ahmad, K. 2000. 'Neologisms, Nonces and Word Formation' in U. Heid, S. Evert, E. Lehmann and C. Rohrer (eds.) *The 9th EURALEX Int. Congress. (8–12 August 2000, Munich.).* Vol. II. Munich: Universitat Stuttgart, 711–730.

Algeo, J. 1973. *On Defining the Proper Name*. Gainesville: University of Florida Press.

Booij, G. 2005. *The Grammar of Words. An Introduction to Linguistic Morphology.* New York: Oxford University Press.

Cabre, M. T. 1999. *Terminology: Theory, Methods, and Applications*. Amsterdam: John Benjamins Publishing.

Janssen, M. "Orthographic Neologisms: selection criteria and semi-automatic detection." Unpublished Manuscript. http://maarten.janssenweb.net/index.php?action=publications [Accessed: 20.04.2013]

Grzegorczykowa, R. 1979. *Zarys słowotwórstwa polskiego. Słowotwórstwo opisowe.* Warszawa: PWN.

http://www.accio-quote.org/articles/2003/0626-alberthall-fry.htm [Accessed: April 2013]

Kotliński, T. 2003. "Rendering word-formation motivated neologisms in James Joyce's Ulysses" in R. Sokołowski, H. Duda and K. Klimkowski (eds.) *Workshop on translation III*. Lublin–Ottawa 2003, 69–85.

Kucelman, E. 2012. "The Structure of the Noun Phrase in English and Polish" in *Annales Universitatis Pedagogicae Cracoviensis. Studia Anglica.* II: 109–117.

Lehrer, A. 2003. "Understanding trendy neologisms" in *Rivista di Linguistica.* 15 (2): 369–382.

Lipiński, K. 2006. *Vademecum tłumacza.* Kraków: Wydawnictwo Idea.

Puurtinen, T. 1995. *Linguistic Acceptability in Translated Children's Literature.* Joensuu: University of Joensuu.

Rowling, J. K. 1997. *Harry Potter and The Philosopher's Stone*. London: Bloomsbury.

Rowling, J. K. 1998. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury.

Rowling, J. K. 1999. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury.

Rowling, J. K. 2000a. *Harry Potter and the Goblet of Fire*. London: Bloomsbury.

Rowling, J. K. 2000b. *Harry Potter i Kamień Filozoficzny.* Poznań: Media Rodzina.

Rowling, J. K. 2000c. *Harry Potter i Komnata Tajemnic.* Poznań: Media Rodzina.

Rowling, J. K. 2001a. *Harry Potter i Więzień Azkabanu.* Poznań: Media Rodzina.

Rowling, J. K. 2001b. *Harry Potter i Czara Ognia.* Poznań: Media Rodzina.

Rowling, J. K. 2003. *Harry Potter and the Order of Phoenix*. London: Bloomsbury.

Rowling, J. K. 2004. *Harry Potter i Zakon Feniksa.* Poznań: Media Rodzina.

Rowling, J. K. 2005. *Harry Potter and the Half-Blood Prince*. London: Bloomsbury.

Rowling, J. K. 2006. *Harry Potter i Książę Półkrwi.* Poznań: Media Rodzina.

Rowling, J. K. 2007. *Harry Potter and the Deathly Hallows.* London: Bloomsbury.

Rowling, J. K. 2008. *Harry Potter i Insygnia Śmierci.* Poznań: Media Rodzina.

Jak ugryźć Harrego Pottera? Nazwy własne w cyklu powieści J.K. Rowling jako wyzwanie dla polskiego tłumacza

Streszczenie

Niniejsza praca ma na celu przedstawienie strategii zastosowanych przez polskiego tłumacza cyklu powieści o Harrym Potterze autorstwa J. K. Rowling, Andrzeja Polkowskiego przy przekładzie nazw. Słowo nazwa jest używane w tekście w szerokim znaczeniu, wykraczającym poza nazwy własne. Cykl Rowling charakteryzuje się obfitością neologizmów, których autorka używa do opisu bytów stanowiących część przedstawionego przez nią świata czarodziejów. Terminy te stanowią poważne wyzwanie dla tłumaczy, ponieważ nie zawsze najbardziej pożądanym rozwiązaniem jest ich dosłowne przełożenie. Oprócz tłumaczeń semantycznych, to znaczy dosłownych, Polkowski stosuje szereg innych technik. Między nimi znajdują się tłumaczenia fonetyczne, gdzie zamiast znaczenia zachowane jest brzmienie nazwy angielskiej oraz tłumaczenia pragmatyczne, w których warstwa komunikacyjna przeważa nad warstwą semantyczną. Nazwy wieloczłonowe często tłumaczone są opisowo. Wiąże się często z różnicami morfologiczno-składniowymi pomiędzy językiem polskim i angielskim. W języku angielskim grupa imienna często zawiera szereg przydawek poprzedzających rzeczownik w formie nieodmienionej przypadek a nawet liczbę. W języku polskim jest to niemożliwe, a formy odmienione często są zbyt 'ciężkie' by stworzyć z rzeczownikiem stylistycznie poprawną całość. Odmienne są również zasady umiejscawiania przydawki przymiotnikowej, która w języku angielskim prawie zawsze stoi przed rzeczownikiem, a w polskim niekoniecznie. Tak więc tłumaczenie nazw nie może być rozpatrywane tylko przez pryzmat odpowiedniości znaczeniowej, a raczej traktowane być powinno jako suma wielu czynników.

Słowa kluczowe: Harry Potter, neologizmy