Culture - specific items in th Croatian translation of J. K. Rowling´s "Harry Potter"

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Master's thesis / Diplomski rad

2019

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Faculty of Teacher Education / Sveučilište u Zagrebu, Učiteljski fakultet**

Permanent link / Trajna poveznica: https://urn.nsk.hr/urn:nbn:hr:147:407661

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SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE

DORA FEKEŽA

DIPLOMSKI RAD

CULTURE-SPECIFIC ITEMS IN THE CROATIAN TRANSLATION OF J.K. ROWLING'S *HARRY POTTER*

Zagreb, rujan 2019.

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Ime i prezime pristupnika: Dora Fekeža

TEMA DIPLOMSKOG RADA: CULTURE-SPECIFIC ITEMS IN THE CROATIAN TRANSLATION OF J.K. ROWLING'S *HARRY POTTER*

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Zagreb, rujan 2019.

ZAHVALA

Prije svega, željela bih zahvaliti Nadi Kujundžić na povjerenju, stalnoj podršci i pomoći prilikom izrade ovog diplomskog rada. Također zahvaljujem profesorici Smiljani Narančić Kovač na potpori i otvorenosti za suradnju.

Zahvaljujem i svojoj obitelji, roditeljima i sestri, koji su oduvijek pružali podršku u mom obrazovanju i radu, a posebno tijekom pisanja ovog diplomskog rada.

Također se zahvaljujem svim kolegicama te prijateljima koji su bili velika potpora i ohrabrenje u svim trenutcima izrade ove studije.

Dora Fekeža

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SUMMARY

The process of translation demands that the translator have excellent knowledge of both the source and target language and culture. During this process, translators have different strategies at their disposal, and their choice of strategy often depends on their perception of the target audience. This is especially important in the case of children's literature. Translated children's literature often contains references to different cultures, which can be seen as an opportunity to introduce young readers to new cultures, or an obstacle to their understanding of the text. Faced with culture-specific content, the translator can therefore either preserve it in its original form (foreignization) or replace it with equivalents from the source culture (domestication). This thesis analyses the treatment of culture-specific items in the Croatian translation of J.K. Rowling's popular series of children's fantasy books *Harry Potter*. Specifically, it analyses the first book in the series, *Harry Potter and the Philosopher's Stone*, first published in 1997, and translated into Croatian in 2000 as *Harry Potter i kamen mudraca*. The main focus is on the translation of culture-specific items in this novel, specifically on names, school-related items, magical items, food, animals, and plants.

Keywords: children's literature, culture-specific items, J.K. Rowling, *Harry Potter and the Philosopher's Stone*, translation

SAŽETAK

Proces prevođenja od prevoditelja zahtjeva izvrsno poznavanje kako polaznoga, tako i ciljnoga jezika i kulture. U sklopu toga procesa, prevoditelju su na raspolaganju razne strategije, čiji izbor često ovisi o prevoditeljevoj percepciji ciljne publike. To je od posebne važnosti u slučaju dječje književnosti. Prijevodi djela dječje književnosti često sadrže referencije na različite kulture, što se može protumačiti kao prilika da se mlađu publiku upozna s novim kulturama, ali i prepreka njihovu razumijevanju teksta. Pri prevođenju takvih kulturno-specifičnih pojmova prevoditelj ih stoga može ili zadržati u izvornom obliku (otuđivanje) ili zamijeniti ekvivalentom iz ciljne kulture (odomaćivanje). U ovom se diplomskom radu analiziraju kulturno-specifični pojmovi u seriji fantastičnih romana za djecu *Harry Potter* J.K. Rowling u prijevodu na hrvatski jezik. Konkretno, u radu se analizira prva knjiga u seriji, *Harry Potter and the Philosopher's Stone*, koja je prvi put objavljena 1997., a prevedena na hrvatski 2000. godine pod nazivom *Harry Potter i kamen mudraca*. Zbog brojnih referencija na različite aspekte britanske kulture, ovaj diplomski rad fokusira se na prevođenje kulturno-specifičnih pojmova u toj knjizi, konkretno na prijevode imena, školskih pojmova, čarobnih predmeta, hrane, životinja i biljaka.

Ključne riječi: dječja književnost, kulturno-specifični pojmovi, J. K. Rowling, *Harry Potter i kamen mudraca*, prevođenje

1 INTRODUCTION

Since the first book in the *Harry Potter* series was published on 26 June 1997, stories about the young wizard have become a global sensation. The British author, J.K. Rowling, wrote seven books about Harry Potter published between 1997 and 2007. Soon the books became a hit, and the franchise extended to films. The first film was released in 2001, and the last one was released in 2011. Since the franchise became so popular, another two films were released as spin-off prequel: *Fantastic Beasts and Where to Find Them* was released in 2016 and *Fantastic Beasts: The Crimes of Grindelwald* in 2018.

Translations played a big role in the global success of the books. The first book in the series, *Harry Potter and the Philosopher's Stone*, which has been translated into 80 languages, often appears on lists of the most translated books of all time ("Harry Potter to Be Translated into Scots"). All seven books have been translated into Croatian. The first book of the series was translated by Zlatko Crnković and published by *Algoritam* in 2000. The second and third books were also translated by Zlatko Crnković, while the rest of the series was translated by Dubravka Petrović. Each book has appeared in several editions, with the first one published in 18 editions (from 2000 to 2017). In Croatia, the books became popular with the release of the films and are beloved by many young readers.

Translators can come across many differences between the source and target cultures/languages, especially if the book they are translating abounds in culture-specific content and made-up words. The *Harry Potter* series is special in this respect because it contains many references to different aspects of British culture, as well as newly invented words referring to different aspects of the wizarding world. As such, it provides a lot of material for analysing strategies involved in translating culture-specific content. This thesis explores the Croatian translation of culture-specific items in the first book in Rowling's series, *Harry Potter and the Philosopher's Stone* (translated as *Harry Potter i kamen mudraca*). Specifically, it focuses on the following culture-specific items: names, school-related items, magical items, food, animal and plant names.

In addition to the Introduction and the Conclusion, the thesis consists of three chapters. The first chapter discusses the theory of translation, and specific features and

challenges of translating children's literature. It also presents some of the strategies used in translations of children's literature. The second chapter provides an overview of several studies of translations of culture-specific items in *Harry Potter and the Philosopher's Stone*. These studies provide a model for my own analysis, presented in the third chapter. The chapter examines the Croatian translation of the following categories of culture-specific items: names (proper, place, animal), school-related items, magical items, food, animal (common, fictional) and plant names. The Conclusion summarizes the main findings of this thesis and provides guidelines for future research.

2 TRANSLATION THEORY

There are many different theoretical approaches to and definitions of translation (see, for example, Frimmelova 2010). Children's literature scholar Zohar Shavit defines translation from a semiotic point of view as "part of a transfer mechanism – that is, the process by which textual models of one system are transferred to another" (1986, p. 111). Jeremy Munday understands it as the process of "changing an original written language (source language) into a written text (target text) in a different verbal language (target language)" (2011, p. 5). Katerina Frimmelova (2010) expands this definition by claiming that translation is not only the reproduction of the work from one language in another, but a creative work in which the translator must fit the text into a specific target language and target culture. This is why, for Frimmelova, the translator has almost the same importance as the writer (2010, p.16). Emer O'Sullivan also sees the translator as "a counterpart to the real author of the source text", because "s/he is the one who crates the target text in such a way that it can be understood by readers in the target culture with language, conventions, codes and references differing from those in the source culture" (2003, p. 201). Frimmelova (2010) focuses on Jiri Levy's phases of the translator's work which include understanding the original, interpretation, and re-stylization of the source text. Within the first phase, the translator must understand the source text, recognize its values, and determine its characteristics, relationships, and characters. In the second phase, the translator must interpret the meaning of the original text, while in the third phase s/he should re-stylize the source text in a way that matches his/her interpretation. The translator's standpoint and interpretation are based on his/her experiences, knowledge, norms, and values, which all influence the translation.

While translating, each translator can come across some difficulties, so in those situations, a translator can rely on the translation theory. In her book, Frimmelova presents a general translation theory based on Peter Newmark's concept. Peter Newmark says: "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (quoted in Frimmelova 2010, p. 18). There are eight types of translation methods cited in this book, and they are divided into two categories. In the first, the focus is on the source language and the methods are a word-for-word translation, literal translation, faithful translation, and semantic translation. In the second category, the focus is on the target

language and the methods are adaptation, free translation, idiomatic translation, and communicative translation (ibid).

2.1 Specific Features of Translating Children's Literature

As previously stated, all translators face various challenges. However, as Frimmelova points out, translating children's literature presents a special challenge, because of the following (2010, p. 26):

- the primary audience (children) have special characteristics and needs;
- the existence of a dual (child and adult) readership;
- children's literature is a part of not only the literary but also the educational system;
- books for children are subject to society's prevailing norms and susceptible to censorship much more than adult literature;
- modifications and adaptations within translation are common in order to conform to the constraints imposed on translating children's literature;
- children's books are often illustrated and meant to be read aloud, which creates an additional dimension the translator needs to take into account.

Translators of children's literature are typically expected to follow both the general translation norms and norms specific for children's literature, which can be didactic norms, pedagogical norms, and technical norms (Desmit, quoted in: Frimmelova, 2010, p. 28). Zohar Shavit claims that the translator of children's literature can "permit himself great liberties" and manipulate the text to a greater degree than the translator of literature for adults (1986, p. 112). However, s/he must follow "two principles on which translation for children is based": the didactic principle, which means the text must be made "appropriate and useful to the child", and the principle of adjusting the text according to "society's perceptions of the child's ability to read and comprehend" (ibid., 113). Depending on how they perceive the child readers, their interests, abilities, and levels of comprehension (Van Coillie, 2006, pp. 132–133), translators make decisions about the specific strategies they will use in the translation of children's literature.

2.2 Common Strategies for Translating Children's Literature

2.2.1 Simplification

Some views of children's literature suggest that, unlike the more complex literature for adults, it should be simplified, because children have a limited vocabulary and cannot comprehend long sentences. Because of that, translators are allowed to modify the text by omitting or explaining some elements. Zohar Shavit (1986) uses *Alice in Wonderland* as an example. In some translations, the story is simplified so that it is clear that the events in the book are a dream, while in the original it is unclear whether it is a dream or reality (1986, pp. 124–125). Simplification on the level of vocabulary includes using simpler, shorter, and more concrete words. On the level of syntax, it includes shortening, modifying, or even omitting entire sentences. Stylistic simplification refers to using direct speech, which is more understandable for child readers. General simplification on the level of content means that certain parts of the text are omitted, such as historical or technical details (Frimmelova, 2010, p. 30).

2.2.2 Domestication and Foreignization

Literary texts often include references to the source culture, especially so-called culture-specific items. Culture-specific items are defined as elements of the source culture which do not have an equivalent in the target culture (Franco Aixelá, 1996, 58). They can be concrete or abstract, for example, types of food, holidays, religious beliefs, social customs (Baker, 2001, p. 21). These items can be translated by using one of the strategies described by Lawrence Venuti (1995): domestication and foreignization. Translators who believe that children might have difficulties understanding foreign names or concepts of food or places, are likely to use domestication, and substitute the foreign concepts with similar terms from the target culture. On the other hand, some translators use foreignization by preserving the foreign elements in translation, so that the readers can learn something about different cultures.

Both strategies have both advantages and disadvantages. For example, Frimmelova believes that the choice of strategy should be based on the age of the target audience: domestication is better if the target audience is children below the age of ten, while foreignization is more appropriate for older children, who will be introduced to other cultures in this way (2010, p. 31). Gillian Lathey suggests that cultural markers

are left “untranslated so that young readers can enjoy and appreciate difference”, or, if necessary, replaced with “carefully researched local” equivalents (2016, p. 43). In some cases, the translator may also provide additional explanations (a so-called intratextual gloss) or even a glossary of new terms (ibid.).

2.2.3 Handling Taboos

Taboos are based on cultural beliefs about what is and what is not morally acceptable and good for children, as well as on ideological differences regarding children’s literature. Topics which have traditionally been considered taboo and avoided in children’s literature include representation of violence, racial issues and conflict, religious issues, political references, death, sexuality and sexual activity of any kind, scatological references, divorce, mental illness, alcoholism and other addictions, suicide, euthanasia, and vulgarism (Frimmelova, 2010, p. 33). Most taboos in children’s books are censored either by the publisher or the author (ibid., p. 31).

Translators of children’s literature often encounter culture-specific taboos, meaning that something that is acceptable in the source culture may be considered a taboo in the target culture. Often, the taboo is simply omitted from the translation; however, sometimes this is not possible due to its importance for the plot. In such cases, taboos are modified into an acceptable format suitable for children (Frimmelova, 2010, p. 33).

3 LITERATURE OVERVIEW

Several authors have analysed the translation of culture-specific items in the *Harry Potter* novels translated into different languages, such as French, German, Spanish (Davies, 2003; Jentsch, 2002), Arabic (Dukmak, 2012; Mussche & Willems, 2010), and Indonesian (Yuliasri & Allen, 2002). Although each language has its own rules, most of them use the same strategies and try to convey the meaning of the source text. The following text presents those studies of the translations of *Harry Potter* that are relevant for this thesis and will be used in the analysis.

In the article "A Goblin or A Dirty Nose?" (2003) Eirlys E. Davies focuses on different aspects of *Harry Potter* (mostly the first book in the series) and their translation into several languages, i.e. French, German, Spanish, and Chinese. She analyses culture-specific items such as holidays (Bonfire Night), food (baked beans), and places (Dundee), which present a special challenge for translators, and discusses how culture affects translation, and how translators should transfer meanings from one language to another while keeping the associations and cultural references (Davies, 2003, p. 66). The author defines and explains several different strategies used to translate children's literature. They include: preservation, a strategy in which the translator keeps the original text in the target language; addition, which includes keeping the original item but adding some information to better explain it; omission, which includes leaving out culture-specific items; globalization, a strategy in which culture-specific items are replaced with less specific and more familiar words; transformation, which means modifying original culture-specific items for the target audience; and creation, which requires translators to come up with culture-specific items that are not mentioned in the original text. Davies assumes a global approach to culture-specific items and claims that translators have to look at these items from a broader perspective. She identifies two approaches to culture-specific items in translations of the *Harry Potter* series: one which claims that it is more important to produce a realistic background for the story than provide the precise counterparts for each culture-specific item; the other which believes that culture-specific items should be translated so that they create the same feeling in the readers of the translation as they do in the readers of the original (ibid., p. 91). The author concludes that it is not that important to find the exact equivalent for each item but to maintain the overall impression of the text. She also points out that there is no general agreement on which

translation strategy is the best, but if used properly, each of them can be effective (ibid, p. 97).

In their paper, Mussche and Willems (2010) explore how culture-specific items – more precisely, food references and proper names – are translated into Arabic in the first three books in the *Harry Potter* series. The authors discuss how translating culture-specific items can be challenging because they present the intellectual culture of the original text (Mussche and Willems 2010, p. 475). Because children's literature has a low cultural status in the Arab world, its translation is not developed. The norms of the written language, based on Koran religious literacy and the Arabic language, which must be strictly obeyed, present another problem. Mussche and Willems identify several strategies in the Arabic translation of *Harry Potter*, such as the adaptation of culture-specific items on the phonological level or on the level of spelling, translation of proper names from the original text, omitting proper names from the translation, or using common nouns in place of proper nouns. When it comes to proper names, their transliteration is complicated because English and Arabic have different phonological and orthographic systems. On the other hand, when these names are translated, they often lose their original meaning, and when they are replaced or omitted, this simplifies the text. References to food are often omitted or replaced with more general nouns. Generally speaking, the authors believe that the Arabic translation simplifies the original text when it comes to culture-specific items.

Nancy K. Jentsch (2002) argues that the translators of the *Harry Potter* series are faced with the challenge of presenting a different setting to the target culture. In a text where magical and non-magical worlds are intertwined, translators must consider all aspects of the original text and decide which parts they will translate and which they will preserve. That decision depends on the translator's personal opinion and can affect the translation. Jentsch mentions that some languages, such as Spanish, German and French, have more forms for the word "you" than English, so that "the level of language that is used in dialogue is an important aspect of characterization" (2002, p. 290). When it comes to wordplay, Jentsch believes that, since their full meaning is difficult to translate, the translator should try and preserve the tone of the words. The *Harry Potter* series has plenty of new words invented by J.K. Rowling, which present a special problem for translators and, in many cases, their meaning is not properly transferred into the target language. For example, in the French translation, the names

of the colours are omitted or generalized, and not exactly translated. Jentsch concludes that it is the translator's duty to transfer the meaning of the original text to the target language by considering all possible options and choosing those that will not weaken the original text's characters, storyline, or enjoyable playfulness.

Yuliasri and Allen (2002) discuss different strategies used to translate vocatives and culture-specific items in the first *Harry Potter* book into Indonesian. The authors believe that translators of children's literature face a special challenge because they have to keep the text appealing to the children. Since the Indonesian culture, which is not very close to the British culture, has certain standards regarding what is appropriate in children's literature, the translators are somewhat restricted in their work. When translating vocatives, the translators mostly use foreignizing techniques, such as borrowing, literal translation, and calque; however, when translating culture-specific items, they use domesticating techniques, such as borrowing and adaptation, as well as amplification, generalization, reduction, linguistic compression, description, and particularization. Even though some of these techniques have produced translations that convey different meanings than the original text, Yuliasri and Allen conclude that the book was successfully adapted for Indonesian child audiences who enjoy reading it.

In his doctoral thesis, Wafa Dukmak (2012) analyses the translation of *Harry Potter* into Arabic, specifically, the translation of cultural references (e.g. objects and clothes, food, flora and fauna, popular belief, etc.), names, and wordplay mentioned in *Harry Potter and the Philosopher's Stone*. Dukmak identifies several cases of ideological adaptation, such as references to drinking and kissing, which are considered inappropriate for children in the Arabic culture. On the other hand, references to holidays which are not part of the Arabic culture, such as Christmas and Easter, are preserved. Dukmak concludes that the most common strategy for translating culture-specific items into Arabic is preservation, followed by standardization, ideological adaptation, and deletion. Morphological adaptation is mostly used in translating personal names, names of animals, and toponyms.

4 CULTURE-SPECIFIC ITEMS IN THE CROATIAN TRANSLATION OF *HARRY POTTER AND THE PHILOSOPHER'S STONE*

This chapter analyses the translation of culture-specific items from *Harry Potter and the Philosopher's Stone* into Croatian. The specific items analysed in the different sections of the chapter include names (proper, place, and animal names), school-related items, magical items, food, animals, and plants.

4.1 Names

This section analyses the translation of names mentioned in *Harry Potter and the Philosopher's Stone*. The names are divided into proper names, place names, and animal names.

4.1.1 Proper names

Unlike German translators, who are expected to replace English proper names with German equivalents, more familiar to the target audience, (Yuliasri & Allen, 2014, p. 130), Croatian translator of *Harry Potter and the Philosopher's Stone* mostly preserved the proper names from the English original. In other words, the proper names are "copied, i.e., reproduced in the target text exactly as they were in the source text" (Mussche & Willems, 2010, p. 477). According to Gillian Lathey, leaving names untranslated offers young audiences a sense of difference, which is positive for readers because it gives them a sense of something foreign and culturally different (2016, p. 49). First names that are traditional and common in British culture are copied, for example, Harry, Lily, James, Ronald, Ginny, Fred, George, Malcom, Gordon, Vernon, and Neville. The last names of the characters are also preserved: Potter, Weasley, Dursley, McGonagall, Longbottom, Pomfrey, Hagrid, Fudge, and Quirrell. Other examples of preserved names can be seen in Table 1.

Table 1. Proper names in the Croatian translation of *Harry Potter and the Philosopher's Stone*

p.	English	p.	Croatian	p.	English	p.	Croatian
5	Potter	9	Potter	70	Cornelius Fudge	58	Cornelius Fudge
5	Harry	9	Harry	75	Quirrell	62	Quirrell
8	Petunia Dursey	12	Petunia Dursley	79	Griphook	65	Griphook
9	Albus Dumbledore	13	Albus Dumbledore	98	Ginny	80	Ginny
10	McGonagall	13	McGonagall	98	Percy	80	Percy
11	Voldemort	14	Voldemort	98	Fred	80	Fred
13	Lily	15	Lily	98	George	80	George
13	James	15	James	99	Ron	81	Ron
13	Hagrid	16	Hagrid	100	Neville	82	Neville
22	Marge	23	Marge	105	Lee Jordan	85	Lee Jordan
25	Piers Polkiss	25	Piers Polkiss	105	Weasley	85	Weasley
33	Dennis	31	Dennis	115	Crabbe	93	Crabbe
33	Malcom	31	Malcom	115	Goyle	93	Goyle
33	Gordon	31	Gordon	115	Draco Malfoy	93	Draco Malfoy
52	Rubeus Hagrid	44	Rubeus Hagrid	123	Peeves	101	Peeves

When it comes to proper names invented by J.K. Rowling, they are also preserved in most cases. Jack Zipes claims that the name Voldemort is a combination of Volde, which is probably derived from the German *wold* (woods) or the old Norse *vold* (a rat or a mouse), and *mort*, the French word for death (2002, p. 181). In the Croatian translation, the name is preserved as Voldemort. The name Albus Dumbledore is also copied in the target text, but since the word *dumbledore* is an Old-English word for a bumblebee (Mussche & Willems 2010, p. 478), it loses its association and sound for Croatian readers.

A special kind of adjustment is made with the name Hermione Granger, which can be seen as an example of localization. In Croatian, Hermione becomes Hermiona, which is more in line with Croatian grammar (female names usually end in "-a") and easier to pronounce. Davies shows that this happens in other languages, too: Hermione becomes *Hermine* in German, *Hermiona* in Polish and Czech, and *Hermelien* in Dutch (2003, p. 85). The same procedure is used in the translation of the name Marge, which becomes *Marga* in Croatian, and the names Bane and Firenze, which are phonetically transcribed as *Bein* and *Firenco*. A similar kind of modification is used to translate the names Madam Hooch and Madam Pomfrey into Croatian: "-e" is added to the addressing word Madam, making it sound more French, even though the word "madam" exists in Croatian ("Madam"). The last names are preserved.

As previously mentioned, most of the proper names are preserved in the Croatian translation. Other names have which have descriptive meanings are mostly completely translated to Croatian. Davies provides examples of how the same strategy is used in other languages: for example, Wormtail becomes *Wurmschwanz* in German and *Queudver* in French, while Moony becomes *Luna* in Norwegian and *Lunard* in French (2003, p. 75). In the Croatian translation of *Harry Potter and the Philosopher's Stone*, You-Know-Who is literally translated as *Znate-već-tko*, while Fat Friar becomes *debeli Fratar*, even though *debeli* (fat), which is part of the name in the original, is not capitalised, but written simply as an adjective. In the Croatian translation of the name Nearly Headless Nick, *Skoro Bezglavi Nick*, all words are capitalised, and the original meaning is completely preserved. Elfric the Eager becomes *Elfrik Gorljivi*, another literal translation of the adjective part of the name. In one case, part of the name is omitted. In the source text, the name Gregory the Smarmy appears, while in Croatian translation only the name Gregory is preserved, without the adjective.

4.1.2 Place names

Davies states that the toponyms in *Philosopher's Stone* that refer to actual locations in the UK tend to remain unchanged in translations (2003, p. 93). This is true of the Croatian translation, which preserves the original form of toponyms such as Kent, Yorkshire, and Dundee. Another place-name is King's Cross Station, in which the word "station" is translated into Croatian (*kolodvor*), while the name is preserved, resulting in *kolodvor King's Cross*. One interesting example is the translation of the place name the Black Forest. The source text reads: "They say he met vampires in the Black Forest, and there was a nasty bit o' trouble with a hag – never been the same since" (Rowling, 2017, p. 76). In this part, Hagrid is referring to the Black Forest in Germany, which the Croatian translation substitutes with its original German name *Schwarzwald*. In this case, the translator preserves the descriptive meaning of the place name, while at the same time relying on the strategy of globalization by using the more widespread term of the word.

When it comes to imaginary place names invented by Rowling, the translation is a bit different. Some place names are preserved in the Croatian translation, some translated so that their descriptive meaning is preserved, while for some the translator

invented new names. The names for the school and the wizarding bank, Hogwarts and Gringotts, are preserved as in their source language. Privet Drive, the name of the street where the Dursleys live, is translated in a way that preserves its descriptive meaning as *Kalinin prilaz*, which is the exact equivalent for *privet* (a type of shrub) in Croatian. According to Lathey, the same strategy is used in the German translation, in which Privet Drive becomes *Ligusterweg* (2016, p. 48). Although the meaning is the same, Lathey points out that the social association with the name is lost, because the original word 'Drive' indicates a higher social status (ibid). Many other invented place names are literally translated into Croatian: Godric's Hollow becomes *Godricova špilja*, the Forbidden Forest *Zabranjena šuma*, the Leaky Cauldron *Šuplji kotlić*, and Hog's Head *Veprova glava*. It is interesting to note that in the Arabic translation of *Philosopher's Stone*, the name Hog's Head is also literally translated, even though the pig is considered to be a dirty animal in the Arabic culture and pork is prohibited food in Islam (Dukmak, 2012, p. 130–131).

As mentioned above, those place names are imaginary, but the translator was able to preserve their source meaning. However, this is not always the case. The name of a bookshop in Diagon Alley, "Flourish and Blotts", is translated into Croatian as *Krasopis od Bugačice* (penmanship of the blotter). The translator created a new name that does not have the same meaning as the source name. Also, the problem in the Croatian translation can be the word *bugačica*, (the proper translation of the word "blotter") which young readers might not be familiar with because it is not used that often nowadays. Another imaginary place is Diagon Alley, a name created through a simple wordplay: when pronounced together, the words "diagon" and "alley" sound like the word *diagonally* (Mussche & Willems, 2010, p. 483). The Hungarian translation, for example, follows the English model but uses different content, creating the phrase *Abszol út* in which *út* means street, and the whole phrase suggests the word "absolute" (Davies, 2003, p. 95). In Croatian, the translator also coins a completely new term *Zakutna ulica*, in which the word *zakutna* does not exist in Croatian, but it is easily understood as 'round the corner', and the word *ulica* means 'street'.

4.1.3 Animal names

In *Harry Potter and the Philosopher's Stone*, some animal names are meant to be ironic, such as Fluffy, the name of a big three-headed dog, or Fang, the name of

Hagrid's cowardly dog. However, the irony is not always preserved in different translations of the novel. Davies gives an example of the French translation of the name Fluffy, which is converted into *Touffu*, meaning 'hairy' or 'tufty' (2003, p. 76). Even though the name is a French equivalent, it does not convey the irony of the name Fluffy, usually associated with cuddly pets, being given to a big and horrifying three-headed dog. Jentsch gives an example of the Spanish translation which preserves the English name, therefore losing the chance to convey the irony (2002, p. 299). The Croatian translation opts for an equivalent with the name *Bundi*, which can be a reference to a dog that has long fur. That name does not fully convey the irony, because it is not a typical name for a pet. Another ironic name in the book is Fang. In the French translation, it becomes *Crockdur*, a word consisting of the French noun *croc* (fang), which is given an English-looking spelling (*Crock*; Davies, 2003, p. 89). In the German translation, the name of the dog remains the same, because in German the word *fang* is an imperative form of the verb to catch (Jentcsh 2002, p. 299). Even though the word has an equivalent in German, its ironic meaning is not preserved. In the Croatian translation, the name is literally translated as *Očnjak*, meaning 'fang', a long sharp tooth. In this example, the irony is successfully transferred into the target language.

Another name that is variously translated into different languages is the name of Mrs. Norris, the cat. Dukmak claims that the name of the cat is a literary reference to a character in Jane Austen's *Mansfield Park*, described in the novel as a busybody (2012, p. 140). The cat shares the characteristics of Austen's Mrs. Norris, even though young readers are unlikely to recognize the reference. However, some translations treat the name as a reference to the character from *Mansfield Park*; the French one, for example, alludes to an unpleasant character with the name *Miss Teigne*, based on the French word *teigne*, which describes a disagreeable person (Davies, 2003, p. 79). Another example is the Italian translation in which the cat is renamed *Mrs. Purr*; as Davies explains, this translation retains the Englishness of the name and adds the word 'purr' as a reference to cats (even though Italian children may not know the meaning of the word purr; ibid., 89). The Croatian translation does not recognise the reference and simply preserves the name, translating only the title (*Gospa Norris*). Although the Croatian translation does not contain a reference to someone who is a busybody, the word *gospa* can be used to signify a lady. Considering that the cat's owner Filch treats

his cat as a lady, this translation can be considered successful.

Another animal name worth mentioning is that of Ron's pet rat, Scabbers. The name probably derives from the word scabby, meaning covered in scabs, or shabby, although it is also informally used in reference to a loathsome person ("Scabby"). The Croatian translation replaces the word Scabbers with the descriptive name *Šugonja*, from the word *šugavo*, which means pathetic or loathsome, but also suffering from scabies ("Šugav"). A name that frequently appears in the *Harry Potter* series is Hedwig, the name of Harry's pet owl. In Croatian, the name is simply modified and localised into *Hedviga* by adding "-a" at the end. In this way, it sounds like a female name in Croatian and is easier to pronounce. There are several more names mentioned in the book, such as Tibbles, Snowy, Mr. Paws, and Tufty. These are typical pet names, given to Mrs Figg's cats. In Croatian, the translator opted for cuddly pet names, localising the source ones and naming the cats *Moca*, *Bonzek*, *Nanica*, and *Cilika*. Even though the names are localised, it is not certain that Croatian readers would connect them with typical cat names. Other animal names are mostly preserved in the Croatian translation (see Table 2).

Table 2. Animal names in the Croatian translation of *Harry Potter and the Philosopher's Stone*

p.	English	p.	Croatian
23	Tibbles	24	Moca
23	Snowy	24	Bonzek
23	Mr Paws	24	Nanica
23	Tufty	24	Cilika
94	Hedwig	77	Hedviga
106	Scabbers	87	Šugonja
120	Trevor	97	Trevor
149	Fang	120	Očnjak
206	Fluffy	162	Bundi
141	Mrs Norris	114	Gospa Norris
245	Norbert	195	Norbert

4.2 School-related items

Harry Potter and the Philosopher's Stone describes life at a boarding school, which does not exist in the school system in Croatia. The section analyses the translation of words related to different aspects of Harry's school, specifically its division into houses and the magical sport Quidditch.

4.2.1 School houses

Harry Potter and the Philosopher's Stone introduces the four main houses within the Hogwarts school of witchcraft and wizardry, to which individual students are assigned. Those houses are Slytherin, Hufflepuff, Gryffindor, and Ravenclaw. The names of the houses are words composed by J.K. Rowling and each has a special meaning. Slytherin alludes to 'slithering', the way a snake – which is the house mascot – moves. Hufflepuff could be associated with the huffing and puffing of hardworking people. Ravenclaw is simply a raven's claw (the raven being the house mascot), while Gryffindor perhaps means a golden griffin (*d'or* means gold in French).

Mussche and Willems describe how the names of the houses are transliterated in the Arabic translation, because of the differences in the alphabet: Gryffindor > jrīfindūr, jrīnfidūr, Hufflepuff > hāfalbā, Slytherin > sīldirīn, slīdirīn, and Ravenclaw > rāfanklū (2010, p. 480). Jentsch gives examples from French, German, and Spanish translations: in French, the translator modified the names to the target language, turning them into *Serpentard*, *Poufsouffle*, *Gryffondor*, and *Serdaigle* (2002, p. 291). Both German and Spanish translators opted for preserving the names in their source text form (ibid.). In the Croatian translation, all four names of the houses are also preserved, keeping their original meaning intact and conveying the impression of the British culture.

4.2.2 Quidditch

Quidditch, the popular wizarding game played on brooms, was created by J. K. Rowling. Most translations preserve the name of the game: in Arabic, for example, the word Quidditch is transliterated (Dukmak, 2012, p. 129), while French, German, and Spanish translations preserve it (Jentsch, 2002, p. 291). In contrast, the Croatian translation creates a new term *metloboj*, which can be interpreted as 'a battle on/of brooms'. Since the name of the game is completely fictional, the Croatian translation can be interpreted more as a descriptive translation of the game itself, in which teams compete who can score the most points while flying on brooms ("Quidditch").

The names of the balls used in the game – the Bludger and the Quaffle – are also transliterated in the Arabic translation; the only exception is the Golden Snitch, for which the explanation is added (Dukmak, 2012, p. 129). In the French and German

translations, the names of all the Quidditch equipment are translated; in the Spanish translation, the terms Bludger and Quaffle are preserved, while the Golden Snitch and the names of the positions of the players are translated (Jentsch, 2002, p. 291). In the Croatian translation, everything connected to Quidditch is translated. In some cases, a descriptive translation is provided: for example, the Chasers become *lovci* (literally, hunters). Some words are localized, such as the Quaffle, which becomes *balun* – the word for ball in some regions of Croatia. Used to translate the name Bludgers, the word *maljci* means a mallet or hammer, which accurately describes the hard balls that knock the players off their brooms. The most important ball in Quidditch is the Golden Snitch. The name was probably inspired by the game in which the Seeker of one team has to 'steal' the Snitch before the Seeker of the second team. The Croatian translation uses the descriptive name *zlatna zvrčka*. The word *zvrčka* can describe something similar to a whirligig, which is reminiscent of the constantly moving Golden Snitch. Table 3. provides a detailed list of the names for all the Quidditch equipment and their Croatian translation.

Table 3. Quidditch equipment in the Croatian translation of *Harry Potter of the Philosopher's Stone*

p.	English	p.	Croatian
83	Quidditch	68	metloboj
161	a Seeker	129	tragač
163	the Beaters	130	goniči
179	the Chasers	142	lovci
179	a Quaffle	142	balun
180	the Keeper	142	vratar
180	the Bludgers	143	maljci
181	the Golden Snitch	143	zlatna zvrčka

4.3 Magical items

The names of the magical money mentioned in *Harry Potter and the Philosopher's Stone* are Knuts ("Danish king of England"), Sickles, and Galleons. In the Arabic translation, these names are preserved but transliterated into Arabic (Dukmak, 2012, p. 132). Jentsch provides examples of their translation into French, German, and Spanish: in French, the names are translated as *Noise* (no connection to the name of the king) for Knut, *Mornille*, a literal translation of the Sickle, and Galleon was adapted to the French *Gallion*; in the German translation, the names are preserved,

only the Sickle is modified into *Sickel*; in Spanish, the names are preserved, but Knut and Sickle are written in italics, while Galleon is modified to *galeon* and not written in italics (2002, p. 291). When it comes to the Croatian translation, the word Knut is preserved even though it does not have a special meaning beside the name of the king, Sickles is literally translated as *srpovi*, while the word Galleon is modified according to Croatian spelling (one "-l" is omitted, making it *galeon*).

Some objects in the book invented by J.K. Rowling have given names, for example, the brooms used by wizards. The first broom is the Nimbus Two Thousand. Dukmak states that in the Arabic translation, the word 'Nimbus' is transliterated into Arabic, while the word 'two thousand' is written as a number (2012, p. 140). In the Croatian translation, the word 'Nimbus' is preserved while the word 'two thousand' is on one occasion translated as a number (*dvije tisuće*), and written using numerals on another (*2000*). Another broom is the Cleansweep Seven. Jentsch provides two examples of its translation: the German translation *Sauberwisch Sieben* contains a reference to cleaning (*sauber* means (to) clean) with a broom (*wischen* means 'wiping'), while the number seven is translated to German (*Sieben*); in French, the Cleansweep is translated as *Astiqueurs*, meaning 'polishers' (2002, p. 293, 299). In the Croatian translation Cleansweep Seven became *Partfiš sedam*, which is an example of localisation, since this not an official term but rather a dialectal expression. The word *partfiš* is a reference to a cleaning tool, similar to a broom, used for sweeping the floor, while the number is translated. The last broom mentioned is the Comet Two Sixty. The Croatian translation modifies the name into *Komet 260*, while here the number is written numerically.

Two of the magical objects invented by J.K. Rowling are also used by characters in the book. Those are the Put-Outer, a lighter that can absorb light and return it to lamps, and the Remembrall, a ball used for reminding people about forgotten things. The Arabic text analysed by Dukmak translates the 'Put-Outer' simply as a 'lighter' (2012, p. 120,121). This is similar to the Croatian translation, which also opts for globalisation strategy and uses the word *upaljač*, a lighter. The Arabic translation of 'Remembrall' is 'the reminding ball', which conveys the original meaning but not the wordplay (ibid.). The meaning of the Croatian translation, *nezaboravak*, can be interpreted as a noun for 'do not forget', and also for the flower 'forget-me-not'; it is also a wordplay which properly conveys the source meaning.

Another magical object important in the novel is the Mirror of Erised. The name of the mirror is actually a wordplay, in which the word 'Erised' is desire spelled backward, or a "mirror image" of the word desire. Jentsch gives examples of German, French, and Spanish translations of the name: both the German and French translator noticed the wordplay and translated the name by spelling the German (*Begehren*) and French (*désir*) words for desire backward; however, the Spanish translation preserves the word 'Erised' which does not exist in the Spanish language, so that the original meaning of the name is lost (2002, p. 300). Dukmak notices the same strategy in the Arabic translation: the word 'mirror' is translated, while the word 'Erised' is transliterated, so that the wordplay is lost (2012, p. 140, 141). As Davies notices, the same thing happens in the Croatian translation: the translator simply preserves the word 'Erised', thus losing the wordplay and the meaning, so for Croatian readers, the name does not seem important (2003, p. 94). What could have been done is spell the Croatian word for 'desire', for example, *želja* or *žudnja*, backwards to convey the meaning of the name of the mirror.

The novel also introduces *The Daily Prophet*, the leading daily newspaper of the wizarding world. Davies mentions the French translation, *la Gazette des Sorciers*, meaning wizards' paper' (2003, p. 87). The Croatian translator decided to translate the name of the paper literally, as *Dnevni prorok*, keeping the descriptive meaning. One of the most important things in the book is certainly the Philosopher's Stone[1] (the philosopher being an old name for an alchemist or a wise person). Jentsch gives an example of the German translation, *der Stein der Weisen* (literally, the stone of the wise man) which preserves the original meaning (ibid, p. 287). The Croatian translation, *kamen mudraca* (the wise man's stone), follows the same method.

4.4 Food

Harry Potter and the Philosopher's Stone is also famous for its many references to food, both magical and traditionally British. The Croatian translator does not use only one strategy for all instances of food names; instead, some references to food are literally translated, others are globalised, and some are localised by using Croatian equivalents. The food is grouped into real and imaginary. Real food includes various types of British savoury dishes, and sweets, while imaginary food mostly

[1] In the American edition of the book, the name of the stone is changed to Sorcerer's Stone.

includes sweet dishes. A number of examples are provided below.

The book mentions that Harry's aunt Marge became ill after eating a whelk. This edible sea snail becomes *školjka*, a clam, in the Croatian translation. Although the meaning is not the same, the translator probably opted for a more common seafood readers would be familiar with. One of the most popular snacks for children is probably crisps. The packet of crisps mentioned in the book, known in Croatian as *čips*, is translated as *paketić keksa*, which means a packet of biscuits. Different meaning is also evoked by the translation of the word sausage, which is translated as *hrenovka* on one occasion, and as *kobasica* on another. The word *hrenovka* actually means a frankfurter, while the word *kobasica* matches the meaning of the word sausage. In one example from the Croatian translation of Rowling's novel, the type of food is completely changed: the word turnips is translated as *mrkve* (carrots), rather than *repe* (turnips). The context in which the word is used is not connected to having a meal, but talking about the number of presents Harry got for Christmas, which makes Ron say: "What did you expect, turnips?" (Rowling 2017, p. 214). Knowing the context, the point of both the translation and the source text was to convey the absurdity of Harry's surprise because of the presents.

On only one occasion, the Croatian translation omits a food-related word. The mention of a doughnut that uncle Vernon buys at the beginning of the book is completely left out from the Croatian text. The reason for this might be the that the word 'bun', which appears on the same page in the book, is translated as *krafn*, which means doughnut. In this way, the Croatian translation merges the bun and the doughnut from the English text into a single food item. Sherbet lemon is a popular British sweet. Lathey describes it as a hard, lemon-flavoured sweet filled with sherbet powder, that fizzes in your mouth (2016, p. 40). Mussche and Willems notice that the phrase 'sherbet lemon' is completely omitted from the Arabic translation (2010, p. 487). Lathey states that the German translator found an exact equivalent for the English phrase with the word *ein Zitronenbrausebonbon*, which is literally a lemon fizzing sweet (2016, p. 41). In the Spanish translation, *un caramel de limón* (lemon sweet), only the lemon taste is replicated in the name. The French translation, *un esquimau au citron*, can be interpreted as lemon-flavoured ice-cream. This is probably the result of a misinterpretation of the words 'sherbet' (a hard candy) and 'sorbet' (a flavoured ice desert; ibid.). This mistake has occurred in other languages as well, including Croatian,

which uses the phrase *limunov šerbet*. *Šerbet* means both an ice dessert and a beverage, none of which is equivalent to the source expression. Therefore, the meaning is lost since it would be strange for Dumbledore to offer someone an ice dessert or a beverage in the street at night. Another sweet mentioned in the book is the ice lolly. The Croatian translation transforms it into something different, a lemon lollipop (*lizalica od limuna*,). An ice lolly is not something strange or unfamiliar to Croatian children, so the transformation is not fully justified. The next kind of food the reader comes across is the knickerbocker glory, an ice-cream dessert. In Croatian, it is translated as *kupa Havaji* [Hawai'i sundae]. The phrase uses the wrong form of the word *kup*, making it sound like a feminine noun, when it should be masculine. Moreover, there is no significant ice-cream dessert called *Havaji*, so the transformation in the translation is not successful. Furthermore, Croatian does have an equivalent for the phrase knickerbocker glory, used often for ice-cream dessert, and that is *sladoledni kup* [ice-cream sundae], which could have been used. Mint humbugs are sweets typical for Britain but not familiar to residents of Croatia. For that candy, the translator chose a descriptive translation *mentol bomboni*, which simplifies the original meaning to 'mint candy'. It would be difficult to fully convey the association the sweet has in the British culture, which might be why the translator chose to use domestication and simply replace it with a reference to a Croatian type of candy.

Possibly the most famous invented candy from the *Harry Potter* series is Bertie Bott's Every-Flavoured Beans. In Arabic, it is translated as *fūlu halwā "bartī būt" bi-kulli n-nakhāti*, which means Bertie Bott's every-fragrance candy beans; the transliterated name Bertie Bott is in inverted commas (Mussche & Willems, 2010, p. 482). The Indonesian translation is *Kacang Segala-Rasa Bertie Bott*, which translated back to English means all-flavor Berttie Bott's Bean (Yuliasri & Allen, 2014, p. 143). The Croatian translation, *grah Sveokusnjak Bertija Botta*, consists of the literal translation of the name of the candy and the name Bertie Bott, which is adapted to Croatian grammar. The word *grah* is not capitalised, so it does not look like part of the name, while the word *sveokusnjak* is capitalised. In the sentence "Ron picked up a green bean" (Rowling 2017, p. 111), the word bean refers to Bertie Bott's Every-Flavoured Beans. However, in Croatian this reference is translated as *mahuna*, meaning a pod. This would mean that Ron took a whole pod of beans instead of a single bean.

Another treat, found on the food trolley aboard the Hogwarts Express, is Pumpkin pasties. According to Dukmak, the name of the pasties is literally translated into Arabic (2012, p. 121). Yuliasri and Allen say that in the Indonesian translation the name is translated as *Pastel Labu*, meaning pumpkin pastries (2014, p. 143). The Croatian text contains three different translations of pumpkin pasties. The first translation is *bućnica*, a traditional Croatian savoury food, made of pastry, cottage cheese, and squash. Here, the translation is localised, which means that the association to British culture is lost. The second translation is *pašteta*, meaning pate. In the translation, one sentence reads: "odgrize dobar komad paštete" (Rowling 2013, p. 88), which means "he took a big bite of the pate". In Croatia, pate or *pašteta* is not something you can bite off, but something you spread on bread. The translation might therefore confuse readers. The word *pašteta* is also used to translate the phrase Cauldron cakes. Again, the translation does not convey the proper meaning, since Cauldron cakes are a kind of food invented by Rowling, while pate is regular food. The third translation of pumpkin pasties is *slastice*, meaning sweets, which gives it a more generalised meaning and loses any association to the source term.

According to Davies, Rowling uses the term rock cakes to humorously describe the hardness of the treat baked by Hagrid (2003, p. 83). The French translation uses a more general term, *des biscuits maison* (home-made cookies), which does not contain the humorous effect (ibid.). In Arabic, rock cakes are literally translated as *ka'kun sahriyyun* (stony, rocky cakes) or *al-ka'ku s-sulbu* (the hard cakes) (Mussche & Willems, 2010, p. 488). In the Croatian translation, rock cakes become *kolačići* (cakes) and *tvrdi kolačići* (hard cakes). The humorous effect is lost, as the term is literally translated. Marshmallows are a kind of traditional British sweets. Dukmak states that the word is omitted from the Arabic translation due to the difficulty of reproducing it in the Arabic language (2012, p. 123). The Croatian translation generalises the meaning, translating it as *kolačići* (cakes), so that the specific association with British culture is lost.

Table 4. provides a full list of the different types of food mentioned in the book and their translation into Croatian.

Table 4. Food in *Harry Potter and the Philosopher's Stone* and its translation to Croatian

p.	English	p.	Croatian	p.	English	p.	Croatian
2	cereal	8	kašica	108	pasty	88	pašteta
4	a bun	9	krafn	108	corned beef	88	konzervirana govedina
4	doughnut	9	deleted	111	bean	90	mahuna
11	sherbet lemon	14	limunov šerbet	131	pumpkin pasties	106	slastice
27	ice lolly	27	lizalica od limuna	131	sausages	107	kobasice
28	knickerbocker glory	27	kupa 'Havaji'	133	the puddings	108	zaslada
31	brandy	30	konjak	133	treacle tarts	108	kolači preliveni sirupom
37	whelk	34	školjka	133	trifle	108	nabujci
37	porridge	34	zobena kaša	150	rock cakes	120	kolačići
45	stale cornflakes	40	pljesnive kukuruzne pahuljice	152	rock cakes	121	tvrdi kolačić
47	a packet of crisps	41	paketić keksa	185	jacked potato	146	krumpir u ljusci
52	sausages	45	hrenovke	213	bread	169	kruh
67	mint humbugs	56	mentol bomboni	213	crumpets	169	pogačice
107	Bertie Bott's Every-Flavoured Beans	88	grah Sveokusnjak Bertija Botta	213	marshmallows	169	kolačiće
107	Drooble's Best Blowing Gum	88	Drooblove najbolje žvake za napuhavanje	214	turnips	170	mrkva
108	Chocolate Frogs	88	čokoladne žabe	215	fudge	170	kolači
108	Pumpkin pasties	88	bućnice	218	chipolatas	172	ljute kobasičice
108	Cauldron cakes	88	paštete	218	flaming Christmas pudding	173	božićni puding jarkih boja
108	Liquorice Wands	88	crni šećer	248	stoat sandwiches	197	sendviči s mesom od zerdava
108	Pumpkin pasty	88	pašteta	306	nettle wine	241	koprivino ljuto vino

4.5 Animals

In the book, many different kinds of animals are mentioned. This section analyses the translations of the names of common animals and fictional animals, both of which are known in the wizarding world.

4.5.1 Common animals

While Harry is at the zoo, he encounters a boa constrictor, a large snake. The name of this animal is preserved in the Croatian translation, even though this is not a common animal and its name has an equivalent in Croatian (*šarena boa*). Neville, a confused boy who is always losing his toad, is a famous character from the book. The

word toad is translated into Croatian literally (*žaba krastača*), keeping the descriptive meaning.

The novel mentions a lot of different kinds of owls. For some of these names, there are equivalents in Croatian, but for others there are not. The tawny owl has its zoological equivalent in Croatian and is translated literally as *šumska sova*. The screech owl is not common in Croatia and therefore does not have an equivalent name. When the animal is first mentioned, the translator uses the name *buljooka sova* (goggled owl), which highlights the animal's eyes. When the screech owl is mentioned the second time, the translator uses the phrase *planinska sova* (mountain owl) as the translation, which in this case focuses on animal's habitat. The barn owl is known in Croatia and has an equivalent (*kukuvija*), but the translator replaces it with the word *ušara*, which is actually the Croatian name for the eagle owl. The brown owl is only mentioned once in the *Harry Potter and the Philosopher's Stone* and probably stands for a common owl that is brown in colour. The Croatian translation uses the word *utina*, which is another name for the eagle owl. Finally, the two mentions of the snowy owl are translated as *kukuvija*, an equivalent for the barn owl, and *bijela sova* (white owl). The second translation is more descriptive, even though there is an equivalent in Croatian for the snowy owl: *snježna sova*.

Hagrid's dog Fang, previously mentioned in the section on animal names, is a type of boarhound. Dukmak (2012) states that in the Arabic culture, this dog is seen as a wild animal or a guard, but not as a pet. Since this culture is not familiar with many breeds of this dog, the Arabic translator generalised the boarhound into a "big dog" (Dukmak, 2012, p. 130). In the case of Croatian, the translator opted for a descriptive translation *pas za lov na veprove* (boar-hunting dog), even though the literal translation of the boarhound breed would be *njemačka doga*. The meaning of the animal name lionfish, mentioned in Potions class, is changed in the Croatian translation, which uses *morski lav* (sea lion), the name of a completely different animal species, instead of the Croatian equivalent *riba lav*. The final animal mentioned in the novel is a giant squid, translated into Croatian as *orijaška lignja*. The translation is literal, but the word *orijaška* is not commonly used in Croatian, so children might not recognise that is means giant.

Table 5. Croatian translation of the names of common animals in *Harry Potter and Philosopher's Stone*

p.	English	p.	Croatian
2	tabby cat	8	šarena mačka
24	slug	24	puž
29	boa constrictor	28	boa constrictor
72	toad	59	žaba krastača
77	tawny (owl)	63	šumska
77	screech (owl)	63	buljooka
77	barn (owl)	63	ušara
77	brown (owl)	63	utina
77	snowy (owl)	63	kukuvija
87	snowy owl	71	bijela sova
149	boarhound	120	pas za lov na veprove
176	screech owls	139	planinske sove
209	lionfish	165	morski lav
283	giant squid	224	orijaška lignja

4.5.2 Fictional animals

Since *Harry Potter and the Philosopher's Stone* is a fantasy book, it mentions a lot of fictional and fantastical animals. Most of the fictional animals are derived from mythology. Dukmak (2012) states that the Arabic language has equivalents for the different mythological beings, which are used in the translation. This is also the case in the Croatian translation, which uses Croatian equivalents for the mythological beings, and the translator used them: for example, the unicorn is *jednorog*, the phoenix is *feniks*, the griffin is *grifon*, the troll is *trol*, and the centaur is *kentaur*.

When it comes to dragons, *zmajevi* in Croatian, the novel mentions three types. The first is the Common Welsh Green, in Croatian literally translated as *obični velški zeleni*. The second dragon, the Hebridean Black, whose name is inspired by the Scottish archipelago, is also literally translated as *hebridski crni*. Hagrid's pet dragon Norbert is a Norwegian Ridgeback. The word Ridgeback is probably inspired by the name of a hunting dog (the Rhodesian ridgeback). In the Croatian translation, the dragon is named *norveški kukudrilo*. The word *norveški* is the literal translation of the word Norwegian, while *kukudrilo* is a word invented by the translator. Table 6. contains a list of all invented species in *Philosopher's Stone* and their Croatian translation.

Table 6. Croatian translation of the names of fictional animals in *Harry Potter and the Philosopher's Stone*

p.	English	p.	Croatian
90	unicorn	73	jednorog
90	phoenix	73	feniks
90	dragon	73	zmaj
127	troll	103	trol
186	griffin	147	grifon
248	Common Welsh Green (dragon)	197	obični velški zeleni (zmaj)
248	Hebridean Blacks (dragon)	197	hebridski crni (zmaj)
245	Norwegian Ridgeback (dragon)	195	norveški kukudrilo (zmaj)
271	centaur	215	kentaur

4.6 Plants

Many different plants are mentioned in the novel, such as different types of wood used in magic wands or ingredients for potions. Dukmak (2012) claims that there were not many problems with translating the plant names into Arabic. Names of the different types of wood such as oak, mahogany, and maple are all preserved. In one example, the willow is mistranslated as hazel, while the reference to yew is omitted. In one case, holly is translated as Christmas tree, because the translator focused on the plant's connection to Christmas and did not use its scientific name (Dukmak, 2012, p. 131). In the Croatian translation, the names of most types of wood used to make magic wands are replaced with Croatian equivalents. Willow is *vrba*, mahogany is *mahagonij*, yew is *tisovina*, maple is *javor*, ebony is *ebanovina*, and holly is *božikovina*. Beechwood is differently translated on two occasions: first as *brezovina* (birch) and then as *bukva* (beech).

As already mentioned, some plants mentioned in the book are used in Potions class. Asphodel is translated into Croatian as *čapljan* (redstem filaree), even though its Croatian equivalent would be *čepljez.* Professor Snape asks Harry the difference between Monkshood, Wolfsbane, and Aconite, explaining these are all different names for the same plant. The Croatian equivalent for Monkshood is *jedić*. Wolfsbane is

translated as *vučji korijen* (literally, wolf's root), probably because *vuk* is wolf in Croatian. Aconite is translated as *crvljivača.* This is not the Croatian equivalent for that plant name, but rather its old Serbian name. Other Croatian names for that plant are *klobučac* and *Dragoljub* ("Jedić").

At Christmas time, Hagrid brings a giant fir tree to Hogwarts. The name fir tree is translated into Croatian as *bor*, although its accurate equivalent would be *jela*. Since in Croatia it is more common to say *bor* to refer to a Christmas tree, this is an example of localisation in which the translator chose a better-known expression. Another plant connected to Christmas is the mistletoe. In this case, the translator opted to convey a more generalised meaning with the word *zimzelen* (evergreen). Even though the mistletoe really is an evergreen bush, the Croatian language has an equivalent for it, and it is *imela*. The novel compares the sky to the forget-me-not flower, which is translated into Croatian as *različak* (cornflower). The equivalent for the forget-me-not in Croatian is *potočnica* (ili *nezaboravak*), a more common flower, which really is blue like the sky. Another plant mentioned in the book is the dittany, translated into Croatian as its equivalent *jasenak*. The last plant is a magical one, the Devil's Snare. In Arabic, it is translated as *mahālibu š-šayt.āni*, Devil's claws (Mussche & Willems 2010, p. 482), while the Croatian translator uses the literal translation *đavolja zamka*.

5 CONCLUSION

Translation is a process that takes time and requires a lot of knowledge. When it comes to children's literature, translators should be aware of several special challenges: children have special characteristics and needs, and the literature created for them is often also educational. Literature may also be used to introduce children to new words and other cultures, since every book contains some cultural aspects and special expressions that can be categorised as culture-specific items. Sometimes these items are preserved in the original form and used to teach children about different cultures (foreignization); at other times, they are replaced with equivalents from the target culture (domestication).

This thesis has analysed the treatment of culture-specific items in the Croatian translation of J.K. Rowling's *Harry Potter and the Philosopher's Stone*. The novel is especially suitable for the study of culture-specific items because it contains numerous references to different aspects of British culture, such as as names, kinds of food, animals, and plants. Translated by Zlatko Crnković, the Croatian version of *Philosopher's Ston*e (*Harry Potter i kamen mudraca*) provides examples of different translation strategies. In some cases, the translator uses foreignization by preserving culture-specific items (especially place and personal names) in their original form or by translating them literally to preserve their original meaning. If we think of literature as a means of introducing children to other cultures, this translation strategy is appropriate for all of the names and specific concepts connected with the theme of the book. On some occasions, the translator followed J.K. Rowling's example and invented new words, such as *metloboj*, *kukudrilo*, or *zvrčka*. Since the books and films have had great success in Croatia, these invented words have become widely accepted among fans of the *Harry Potter* series and among its readers in general.

The Croatian translation also contains examples of domestication. Sometimes, the translator uses local Croatian expressions to translate words or phrases, such as *partfiš* or *balun*. In some cases, the meaning is not conveyed properly, and the original message is lost (e.g. Mirror Erised). Most changes have been made in the translations of food names, because lots of traditionally British food is unknown in Croatia (pumpkin pasty, marshmallows, etc.). In those cases, the translator usually generalises the specific meaning, which means that connections to the British culture are lost. On

some occasions, the translator uses old expressions, not used anymore and probably unknown to children, such as *bugačica* or *orijaška*. The most precise translations are found in the plant category, because the names of the majority of the plants mentioned in Rowling's novel exist in the Croatian language.

Future research on this topic might focus on translations of culture-specific and other items not covered by this analysis, such as the names for ordinary and wizarding clothing, or the names of classes taught at Hogwarts. Moreover, future research could expand to include Croatian translations of other books from the *Harry Potter* series, especially since later books have a different translator (it would be interesting to see whether the second translator preserved some of the solutions for the different translation problems or dealt with them in another way).

To conclude, *Harry Potter i kamen mudraca* can be considered a rather successful translation because it preserves the original meaning in most cases, even though it sometimes uses old expressions. As such, it appropriately introduces children to the fantastic world of Harry Potter that is still loved and read by Croatian children.

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IZJAVA O SAMOSTALNOJ IZRADI RADA

Izjava kojom ja, Dora Fekeža, studentica integriranoga preddiplomskoga i diplomskoga sveučilišnoga studija primarnoga obrazovanja s engleskim jezikom Učiteljskog fakulteta u Zagrebu, izjavljujem da sam diplomski rad pod nazivom ***Culture-Specific Items in the Croatian Translation of J.K. Rowling's*** **Harry Potter** izradila samostalno, uz pomoć stručne literature, vlastitog znanja i uz mentorstvo Nade Kujundžić i profesorice Smiljane Narančić Kovač.

Dora Fekeža

Zagreb, 20. 9. 2019. _____