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**No Muggles Allowed:** An Analysis of Translation Techniques for the Fictive Vernacular in the  
*Harry Potter* Series

Florianópolis  
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NO MUGGLES ALLOWED: AN ANALYSIS OF TRANSLATION TECHNIQUES FOR THE  
FICTIVE VERNACULAR IN THE *HARRY POTTER* SERIES

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ABSTRACT

*Harry Potter*, the series of books written by J. K. Rowling, has been translated into more than 80 languages across the world, and the Brazilian translation, by Lia Wyler, received a lot of negative and positive attention along the years. In *Harry Potter*, one of the main challenges for translators is to work with words that were originally invented by the author or existing words that acquired a new meaning in the stories, such as *Muggle*, *Quidditch* and *Squib*, which were created specifically for the story. These elements are part of the Fictive Vernacular of the series, and they require the use of several translation techniques and a great amount of creativity from the translators. Therefore, this study aims to analyse the translation of elements from the Fictive Vernacular in the first three volumes of the *Harry Potter* series through the use of translation techniques. To do so, the analysis will be based on the model of translation techniques proposed by Molina & Hurtado Albir (2002), and the corpus-based method used by Fernandes (2006) will be replicated, focusing on the translation of elements that are vital for the creation of this fantastic universe in which the stories take place.

Keywords: Translation of Children's Literature; Translation Techniques; Corpus-Based Study; Fictive Vernacular.

## RESUMO

*Harry Potter*, a série de livros escrita por J. K. Rowling, foi traduzida para mais de 80 línguas pelo mundo todo, e a tradução brasileira, feita por Lia Wyler, recebeu muita atenção, tanto positiva, quanto negativa, ao longo dos anos. Em *Harry Potter*, um dos maiores desafios para os tradutores é trabalhar com palavras que foram originalmente inventadas pela autora, ou palavras existentes que adquiriram um novo significado dentro da história, como por exemplo os termos *Trouxa*, *Quadribol* e *Aborto*, que foram criados especificamente para a história. Estes elementos são parte do Vernáculo Fictício da série, e eles requerem do tradutor o uso de muitas técnicas tradutórias, bem como de muita criatividade, para que consigam traduzir os livros. Sendo assim, esse estudo tem o objetivo de analisar a tradução de elementos do Vernáculo Fictício de *Harry Potter* nos três primeiros volumes da série, através do uso de técnicas de tradução. Para tal, a análise será baseada no modelo de técnicas de tradução proposto por Molina & Hurtado Albir (2002), e o estudo com base no Corpus, de Fernandes (2006), será replicado, focalizando na tradução de elementos que são vitais para a criação do universo fantástico no qual a história acontece.

Palavras-chave: Tradução de Literatura Infantojuvenil; Técnicas Tradutórias; Estudo com Base no Corpus; Vernáculo Fictício.

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**List of Abbreviations**

**FV** Fictive Vernacular

**HP** Harry Potter

**HPFV** Harry Potter Fictive Vernacular

**CoS** Harry Potter and the Chamber of Secrets

**PoA** Harry Potter and the Prisoner of Azkaban

**SL** Source Language

**TL** Target Language

**ST** Source Text

**TT** Target Text

No Muggles Allowed:

An Analysis of Translation Techniques and Fictive Vernacular in the *Harry Potter* Series

**Introduction**

In the *Harry Potter* series, written by J. K. Rowling, the reader follows the life of the protagonist, Harry Potter, a 11 years-old boy, from the moment he discovers he is a wizard until the moment he defeats one of the darkest wizards of all time, Lord Voldemort. In the first book, *Harry Potter and the Philosopher's Stone*, as Harry learns his true origins as a wizard, he enters the magical world of the stories and is met with a set of new places, objects and concepts. These elements were created to support the existence of a fantastic universe that differs from the one in which we live. The stories have become a success worldwide and they have been translated into over 80 languages<sup>1</sup>, according to Bloomsbury, the publishing company of the books. Therefore, this different reality had to be (re)created by the translators in the respective target languages in order to maintain this fantastic and imaginary atmosphere which surrounds the narrative.

One of the main concerns for the translator is to work with elements that were created by the author or existing elements that received a new meaning in the narrative, such as *Muggle*, *Quidditch* and *Squib*. These words are part of the Fictive Vernacular of *Harry Potter* – which will be further discussed in the next section, the Review of Literature –, and they did not exist or did not have a certain meaning attributed to them before; for this reason, they do not present a specific translation in any target language, hence their essential role for the creation of this magical universe. Thus, the translator had to make choices and work with different techniques in

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<sup>1</sup> <https://www.wizardingworld.com/discover/books>

order to translate such elements, as explains Lia Wyler, the translator for the series in Brazilian Portuguese (Wyler, 2003).

### **Objectives and Research Questions**

In this context, this study aims to analyse the categories of Fictive Vernacular (FV), as well as the translation techniques applied to the elements which compose the FV in the first three volumes of the *Harry Potter* series. To do so, the corpus-based method used by Fernandes (2006) will be replicated, focusing on the translation of elements that are vital for the creation of this fantastic universe in which the stories take place. More specifically, the aim is to analyse the translation, from English to Brazilian Portuguese, in order to understand what composes the FV, the translation techniques applied by the translator, the numbers regarding both the FV and the translation techniques, and the tendencies in the use of techniques according to the category of FV, thus unveiling the translation process in the (re)creation of the magical universe of *Harry Potter*.

Due to time and space constraints, the study will focus on the first three volumes of the *Harry Potter* series, namely, *Harry Potter and the Philosopher's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), and *Harry Potter and the Prisoner of Azkaban* (1999). The elements selected for the analysis will be divided into a few categories, according to what they represent (e. g. magical potions and plants, magical and non-magical types of people, wizard games and sports, etc.), and furthermore the elements will be classified according to the category of FV they are part of. In addition, the translation of these items will be analysed following the model of translation techniques proposed by Molina & Hurtado Albir (2002), in which they are defined as “procedures to analyze and classify how translation equivalence works” (p. 509). In

order to find the respective translation of the words selected in the target text, the study will use the Translational Parallel Corpus (COPA-TRAD).

The analysis of the results aims then to answer the questions:

**(1) What categories of Fictive Vernacular were identified in the selected elements of the *Harry Potter* series?**

**(2) What translation techniques were used to translate the selected elements which are part of the Fictive Vernacular?**

**(3) Is there a relation between the category of Fictive Vernacular and the translation techniques applied?**

By taking a closer look at these research questions, one can observe that they have a descriptive nature; in the sense that they focus on describing the practices of translating specific words in the first three volumes of the *Harry Potter* series. Therefore, the objective here is not to evaluate the quality of the translated material, but to understand the choices made by the translator in question.

### **Significance of the Study**

As the study by Queiroga and Fernandes (2016) points out, research on translation of Children's Literature has been neglected by academia for many years, mainly because the language might not be as complex as other literary genres due to its target audience (children and teenagers). Although they highlight that the interest on the field has piqued up in recent years, it is still an area that needs attention, hence the importance to look at the translation of one of most significant books directed to this audience published in the last years. In this sense, the analysis

is necessary in order to comprehend some of the techniques applied and their effects in the story as a whole.

Likewise, the concept of Fictive Vernacular is still new, it was discussed by Soares (2020) in regards to the Star Wars saga, but he points out that many other fantasy series may present their own FV as well. For that reason, this study has the intention to work with the concept and comprehend its applicability to another text, in addition to observing how the elements that are part of the Harry Potter Fictive Vernacular (HPFV) were translated in Brazil.

### **Organization of the Project**

The study is composed of an introduction, explaining the main objectives and the research questions, as well as the significance of the study and a brief description of the *Harry Potter* series. It is followed by a Review of Literature, which focuses on Translation of Children's Literature, Fictive Vernacular in the Harry Potter Universe, and Translation of Harry Potter and Translation Techniques. Afterwards, the method is described, containing criteria for data collection, analytical procedures, categories of analysis and description of the Corpus tool used. Finally, the results of the analysis are discussed and the research questions answered, followed by the final remarks, the list of references and the working bibliography.

### **Review of Literature**

In order to carry out the study proposed here, a set of theoretical notions and concepts were adopted with a view to inform the phenomenon under investigation: the translation of elements which compose the Fictive Vernacular in the first three volumes of the *Harry Potter* series. Thus, this section is divided into the following topics of discussion: Translation of

Children's Literature, Fictive Vernacular in the Harry Potter Universe, and Translation of Harry Potter and Translation Techniques.

### **Translation of Children's Literature**

First, the concept of Children's Literature and the aspects regarding the translation of this genre need to be explored. Queiroga and Fernandes (2016) argue that it is very complex to define what is and what can be considered as Children's Literature and there are many possible definitions regarding the readability of the text, the target audience – children and/or teenagers –, and the functions of the text – to teach a lesson, *moral* of the story. The decision, then, to what can be considered as Children's Literature is usually made by adults. They decide not only that, but also how Children's Literature should be translated, that is, if the text should be simplified so that it is targeted towards small children or if it should become a denser text, therefore directed to an older audience.

One of the most remarkable features of Children's Literature is the presence of proper names in the stories and how they are used as a device for the narrative. Fernandes (2006) gives close attention to the translation of names in *Harry Potter*; he argues that proper names carry lots of cultural and semantic meanings and contribute to the humor in Children's Literature. For the author, the translator of these books faces not only the usual problem of personal names in literature, but also the problem of how to retain their comic effects. Therefore, in order to not lose these hidden meanings which are part of the magical world of the narrative, it is necessary to understand the creation of these phenomena, as well as to think of strategies to overcome the difficulties regarding the translation.

Aside from these aspects, there is also the fact that the subgenre of Fantasy, considered a low genre in high literature, is one of the most predominant choices for Children's Literature, as already pointed out by Nikolajeva (2008). Fantasy is used as a way of empowering children, bringing them to focus and making them the protagonists in a different world, a world that is characterized usually by magical features, beings and places. Such particularities then imply that it may be very challenging for the translators to work with this specific type of genre.

### **Fictive Vernacular in the Harry Potter Universe**

When we look specifically to *Harry Potter*, it presents all the concerns mentioned above, that is, the difficulty in specifying the audience (and therefore how the translation should work), and the elements which are part of the magical universe of the stories. Eccleshare (2002) explains that the reader has the first contact with this different world through Harry's eyes, initially when he enters Diagon Alley, the wizard community which has several magical shops, and secondly when he goes to Hogwarts, the school. She also argues that the books are able to create an atmosphere that is familiar and strange at the same time, highlighting the fact that Rowling "excels at the ability to create an inventive version of something that already exists by careful attention to the detail and structure of the original" (p. 51). This can be seen in the creation of Diagon Alley, which brings everything that a Muggle center would – a pub, a bank, a bookstore – but with a magical twist, as well as in the creation of Hogwarts, which is presented as a boarding school – something familiar to British elite – with its own ecosystem and magical perks, as stairs that move by themselves.

The language is one of the tools to create such things, through "Latin origins and punning English" (Eccleshare, 2002, p. 51), the author is able to create elements that appeal to humor and



magical features. This leads to the concept of Fictive Vernacular discussed by Soares (2020), defined as a “language-based narrative device that has the main function of worldbuilding” (p. 232); in this sense, the FV can be presented in the story in a variety of ways, aiding in the construction of a fictive universe with its own particular characteristics. The author analysed the translation of FV in the *Star Wars* saga and he argues that there are three micro-levels of linguistic analysis regarding the categories of Fictive Vernacular; the first one is the level of morphology, concerning the creation of words (p. 94). Such creation may come from adding affixes to existing words of the reference language, shortening words, combining free morphemes (that is, morphemes that can stand alone) thus forming new lexemes, or even inventing a totally new word without basing it on a pre-existing word or part of it.

The second level of linguistic analysis is semantics, which studies linguistic units, their meanings and their principles of combination (p. 100). This may include attributing new meanings to existing words of the reference language, combining words that tend to work together in a particular or meaningful way for the imaginary world, and mimicking fixed expressions of the reference world by using the fictive items. Finally, pragmatics is the third level of linguistic analysis, investigating how the meaning derives from the context of language use (p. 108). This investigation concerns the successful interaction between characters established through language, the possible use of specific verbs in order to portray the main inferences of the reported speech and the nature and intention of the speaker, as well as the creation of improper language in the Fictive Vernacular.

The Fictive Vernacular in *Harry Potter* then, such as in *Star Wars*, is a great part of what builds the narrative. By borrowing this concept, it will possibilitate, primarily, to better

understand the creation of the fictive items and the potential patterns regarding the translation techniques throughout the process of translating the series and, secondly, to prove its applicability on different narratives, which was a suggestion made by the author that in turn may influence its use on other studies, as well.

### **Translation of Harry Potter and Translation Techniques**

Wyler (2003), the translator of the seven books of the series to Brazilian Portuguese, explains some of her concerns during the process, such as the lack of time, the struggle to work with different registers and the cultural aspects of the story. She acknowledges the attention she received with her work and the constant need of justifying some of her choices, as well as some of the strategies she used during the translation. All these aspects have impacted upon the final result, and some of her choices will be analysed in this study not with the intention to criticize if they were bad or good choices, but rather to understand the process behind it.

To achieve that, there are several models of translation techniques available. For the purposes of this study, I selected the one proposed by Molina & Hurtado Albir (2002), which presents a model of classification for translation techniques and has been tested in a study of the translation of cultural elements in Arabic translations of *A Hundred Years of Solitude* by Garcia Marquez. In addition, the model comprises definitions from several other scholars, such as Vinay & Darbelnet and Newmark, apud Molina & Hurtado Albir (2002), presenting a more complete and contemporary model.

Furthermore, the authors differentiate translation methods and translation strategies from translation techniques. The former refers to the translator's choices for the text as a whole (p. 507), that is, how the translation process will work according to their objectives (if it is supposed

to be a foreignising version, closer to the culture of the source text, for example). The latter corresponds to the procedures taken by the translator in order to solve the problems that arise from the translation, with the intention to follow the method chosen for the whole text (p. 508); strategies are used for comprehension and reformulation, and the procedures may be conscious or unconscious, verbal or non-verbal. Consequently, translation techniques are the materialization of the solution of problems for micro-units of the text, and their use is influenced by both the translation method and strategy, e.g. the use of the translation technique of borrowing when the objective is to have a translation closer to the ST, or a foreign translation, as exemplified by the authors.

The differentiation allows then for the definition of translation techniques as “procedures to analyse and classify how translation equivalence works” (p. 509). Molina & Hurtado Albir explain that they have five basic characteristics: they are classified by comparison with the original, they affect micro-units of the text, as well as the result of the translation, they are functional and, by nature, discursive and contextual.

After revisiting models of translation techniques proposed by other scholars and contrasting them from translation methods and strategies, the authors propose a model of translation techniques which include: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution (linguistic, paralinguistic), transposition and variation. These techniques will be used as categories of analysis and will be further discussed in the method section.

## Method

### Data Collection

The first step of the method is the data collection. The elements to be analyzed need to fit in the following criteria:

- to be an element created by the author or an existing element that acquired a new meaning in the stories;
- to appear in one of the first three volumes of the *Harry Potter* series.

### Analytical Procedures

With that in mind, the glossary available in the Bloomsbury website<sup>2</sup> will be used for the selection. Afterwards, for means of organization, the selected elements will be categorized according to what they represent in the magical universe of the books: Hogwarts Houses, Wizard Games and Sports, Magical and Non-Magical Types of People, Magical Plants and Potions, Wizard Money, Magical Creatures, Types of Transportation, and Magical Objects. Each category assembles at least three elements and they will be listed in alphabetical order.

The third step concerns the use of the corpus tool, the Translational Parallel Corpus, COPA-TRAD. In order to find the equivalent translation from English to Brazilian Portuguese, the words will be searched in the corpus. Aside from that, this procedure may bring up different translations for the same element in different segments of the text and, therefore, it may point out inconsistencies, as well as different translation techniques used by the translator.

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<sup>2</sup> <https://www.bloomsbury.com/uk/discover/harry-potter/harry-potter-fun-stuff/harry-potter-glossary/>

Subsequently, the next procedure is to identify which category of Fictive Vernacular fits the selected items, as well as the translation techniques applied, using the model proposed by Molina & Hurtado Albir (2002). Then the discussion will take place for the purpose of answering the research questions regarding the FV, the Translation Techniques and the tendencies of the translation of *Harry Potter* in Brazil.

### **Categories of Fictive Vernacular**

The categories of Fictive Vernacular are divided between three levels of linguistic analysis: morphology, semantics and pragmatics. The categories identified in this analysis are listed and defined as follows, according to Soares (2020):

- Morphology
  - Suffixation: to add verbal, nominal, adjectival and adverbial affixes: prefixes, infixes and suffixes;
  - Clipping: to shorten a word;
  - Compounding: to compose single lexical items by two or more free morphemes;
  - Coinage: to create fictive items without basing it on pre-existing words or part of a word;
- Semantics
  - Neosemy: to shift the meaning of a word, which differs from the meaning of the reference world;
- Pragmatics

- Politeness: to use offensive or socially proscribed language (insult, expletive interjection).

### **Translation Techniques**

The translation techniques identified in this study are listed below as defined by Molina & Hurtado Albir (2002):

- Adaptation: to substitute a cultural element of the source text with one from the target text;
- Amplification: to add details not included in the ST (e. g. information, explanation);
- Borrowing: to use the same word of the ST. It can be pure (without any alterations) or naturalized (to fit the TL grammar);
- Calque: literal translation of a foreign word or sentence (which is not part of the TL culture);
- Description: to substitute a word with a description of its form and/or function;
- Discursive Creation: to create an equivalence between a word from the ST with one from the TL that is unpredictable out of context;
- Established Equivalent: to use a word or expression recognized by dictionaries and/or language in use as an equivalent in the TL;
- Generalization: to use a more general or neutral word in the TL;
- Literal Translation: to translate the ST word for word (form coincides with function and meaning);
- Modulation: to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural;

- Transposition: to change a grammatical category (an adjective for a noun, for example)

### **Translational Parallel Corpus – COPA-TRAD**

The COPA-TRAD is a system created at Universidade Federal de Santa Catarina (UFSC), which is based on a parallel corpus, that is, a collection of texts in a source language, or L1, and their respective translations into a target language, or L2, and such tool may allow the user to find out specific linguistic patterns or inconsistencies, as well as it presents statistics regarding the translation of the work selected.

This corpus tool has two types of search, COPA-CONC, where we can search for a term in L1 and their respective translation in L2, and MONO-CONC, where we can search for the occurrences of a term in just a L1 of choice. It consists of the following subcorpora in six languages (Portuguese, English, French, German, Italian and Spanish): Children’s Literature Parallel Corpus, Literary Texts Parallel Corpus, Metadiscourse in Translation Studies Parallel Corpus, and Legal Texts Parallel Corpus.

In the case of this study, the COPA-CONC tool will be used, which will allow to search for the elements selected, in English, and their respective translations, in Brazilian Portuguese. Also, the search will use the subcorpus of Children’s Literature Parallel Corpus, and then the first three volumes of the *Harry Potter* series, namely, *Harry Potter and the Philosopher’s Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), and *Harry Potter and the Prisoner of Azkaban* (1999), will be selected. After following these steps, the data will be ready for the analysis. The following figures present the COPA-CONC page, using the word “Squib” to exemplify the procedures for searching the elements.

Figure 1

*COPA-TRAD website page; selection of subcorpus and texts.*

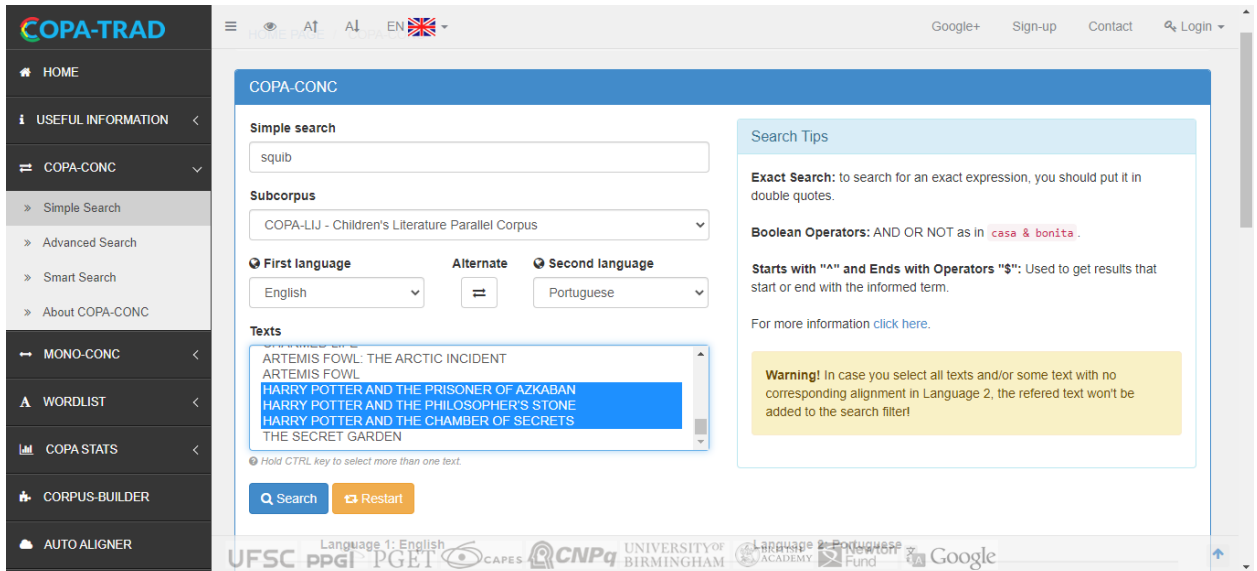
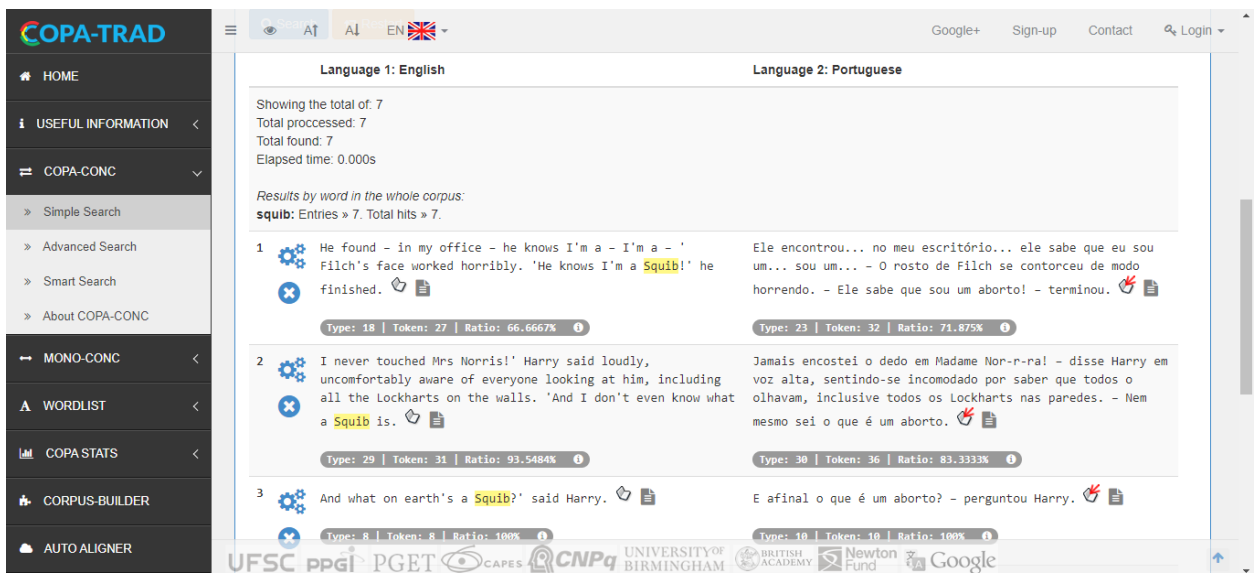


Figure 2

*COPA-TRAD website page; results of the search.*





### Analysis and Discussion

For the analysis, the selected elements which compose part of the Fictive Vernacular are separated into the categories mentioned in the method section, and presented in tables which specify the element in the source text (English), the category of FV they are part of, the translation in the target text (Brazilian Portuguese) and the translation technique applied. Each table is followed by a discussion of the findings and afterwards all of the occurrences analysed will be composed in a single table in order to answer the research questions.

**Table 1: Categories of FV and Translation Techniques for Hogwarts Houses**

<b>Hogwarts Houses</b>			
<b>English (ST)</b>	<b>Categories of Fictive Vernacular</b>	<b>Brazilian Portuguese (TT)</b>	<b>Translation technique</b>
Gryffindor	Compounding	Grifinória	Established equivalent and Amplification
Hufflepuff	Suffixation and Compounding	Lufa-lufa	Established equivalent, Generalization
Ravenclaw	Compounding	Corvinal	Established equivalent and Description
Slytherin	Clipping, Compounding and Neosemy	Sonserina	Established equivalent and Description

As it can be observed in the table, all of the houses are part of the category of compounding, which means that they were formed by the combination of free morphemes. Gryffindor originates from *griffin* (a different spelling of griffin), a mythological creature with a

lion's body and a bird's head, plus *dor*, which may come from the French *d'or*<sup>3</sup> (meaning of gold), a representation of one of the colors of the house. Hufflepuff unites the verbs *huff* and *puff*, as well as the suffix *-le*, which might be added to verbs to form adjectives with the meaning of 'prone to'<sup>4</sup>; this suffixation alludes to an act of effort, which in turn may refer to the hard working nature of Hufflepuff students. Ravenclaw combines *raven*, due to the intelligence of its students, and *claw*, a reference to the eagle, the mascot of this house. Finally, Slytherin has a similar pronunciation and spelling as the present participle of the verb *slither* – *slithering*<sup>5</sup> –, which may refer to the movement of a snake, the house's mascot; the change in the spelling can be considered in the category of clipping, as well as compounding, if we consider that it combines the word *sly*, referencing one of the characteristics of the Slytherin students.

It is important to mention, however, that the Hogwarts Houses are named after the surnames of the school's founders – Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin. Soares (2020) does not consider proper names as fictive items, because "their meaning is, in general, more arbitrary than a result of the manipulating and tempering with the resources of the reference language and because they tend to belong in an extra-linguistic reality" (p. 94). Since I only realized that the houses are derived from proper names during the analysis, they were not excluded, but this may explain the difficulty to classify the category of FV they are part of, as the origins of the creation is not quite clear.

Regarding the translation techniques, it was identified the use of the technique of established equivalent to translate all of the Hogwarts houses, combined with the technique of description, for Ravenclaw and Slytherin, amplification for Gryffindor, and generalization for

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<sup>3</sup> <https://www.merriam-webster.com/dictionary/d'or>

<sup>4</sup> <https://www.lexico.com/definition/-le#h70224918643320>

<sup>5</sup> <https://dictionary.cambridge.org/dictionary/english/slithering>

Hufflepuff. Wyler (2003) explained that, in order to translate the names of the houses, she first split the words, looking for their equivalent in the target language and then adapted them according to the Brazilian Portuguese grammar. Hence, *Grifinória* is formed by *grifo* (the translation of the mythological creature griffin) and *finória*, which was a term introduced by Wyler and means dodgy/smart, one of the characteristics of the students placed in this house. For *Corvinal* and *Sonserina*, the former combines the established equivalent translation of raven, *corvo*, and the suffix *-al*, which means something pertinent to, thus describing that the students from the Ravenclaw house have an abnormal intelligence, similar to the animal that represents the name of the house. Likewise, *Sonserina* is the product of *sonso* and the suffix *-ina*, meaning nature, which then represents that it is the nature of Slytherin students to be sly, dissimulated. Finally, *Lufa-Lufa* is explained by the fact that the verbs to huff and to puff can be understood as synonyms, so the word *lufa* represents both of them as a general term and the repetition is used to make it stronger.

However, the translator of Harry Potter later pointed out that at the time of the translation of the first book she was not aware that the Hogwarts Houses were named after the founders of the School, or she would not have translated these elements to Portuguese (Wyler, 2003, p. 13), then making use of the translation technique of borrowing, maintaining them in English. In addition, even though the importance and influence of sonority of words in translation is not discussed by Molina & Hurtado Albir in their proposed model, it does seem to play a role in the translation of these selected items. Since the houses are named from the surnames previously mentioned, Fernandes (2006) observes that the translator frequently resorts to a procedure that he calls Phonological replacement, in which “a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existing name in the target language which somehow

invokes the sound image of the SL name being replaced” (p. 55); the use of such technique is clear looking at the table and the similarity in the sound of the words from the TT and the ST, and it indicates that the model of translation techniques used in this study may not cover all the techniques applied during the translation process of *Harry Potter*.

Furthermore, the fact that the FV category of compounding and the translation technique of established equivalent were identified for all of the items of the Hogwarts Houses category may imply that there is a connection between them. Since compounding combines two or more free morphemes into one lexeme, it suggests that in order to translate these items, the translator looks for the established equivalent of each morpheme in the target language (as there is not an equivalent for the lexeme, per se). Also, the combination with other translation techniques may imply that she was not able to find and/or use some of the equivalents for the morphemes and that she was concerned with the sound of the words, that is, she had the intention to make the Brazilian version sound similar to the English version of the words, then recurring to other techniques to create the words for the target text, as was the case here, where she looked for extratextual characteristics (traits of the houses, for example).

**Table 2: Categories of FV and Translation Techniques for Wizard Games and Sports**

<b>Wizard Games and Sports</b>			
<b>English (ST)</b>	<b>Categories of Fictive Vernacular</b>	<b>Brazilian Portuguese (TT)</b>	<b>Translation technique</b>
Beater	Neosemy	Batedor(a)	Established equivalent
Bludger	Neosemy	Balaço	Discursive Creation
Chaser	Neosemy	Artilheiro(a)	Adaptation

Exploding Snap	Compounding	Snap Explosivo (PoA) / snap explosivo (CoS)	Borrowing (pure) and Established equivalent
Gobstones	Compounding	Bexigas	Discursive creation
Golden Snitch	Compounding	Pomo de ouro	Adaptation
Keeper	Neosemy	Goleiro(a)	Established equivalent
Quaffle	Suffixation	Goles	Discursive creation
Quidditch	Coinage	Quadribol	Description
Seeker	Neosemy	Apanhador(a)	Discursive creation
Wizard Chess	Compounding	Xadrez de bruxo	Established equivalent

This category includes games and sports of the wizard world, as well as player positions and balls used in Quidditch. Neosemy was the category of FV with major occurrences (5), especially for the names of the players, considering that these words exist in the reference language but acquired a new meaning in the HP series related to their function in the game. In the same category, Bludger probably comes from an Australian slang<sup>6</sup> for an annoying person nowadays, but in the 19th century it referred to a bully who used a bludgeon to harm people, thus having a different meaning in the stories. Compounding had four occurrences, mainly for the names of the games, which combine a popular game of the real world, like snap and chess, with a fantastic feature, thus creating Exploding Snap and Wizard Chess (Gobstones also went through a similar process, which will be explained in the analysis of translation techniques); still in this category, Golden Snitch also is created from the combination of its characteristics, like color, value and sudden movement. Finally, suffixation and coinage had one occurrence each; the

<sup>6</sup> <https://www.merriam-webster.com/dictionary/bludge>

former was for Quaffle, where the suffix *-le* (for forming names) is added to the word *quaff*, probably referring to the rapid pace of the game; the latter regards Quidditch, which according to Rowling comes from the fact that the letter *q* appeared multiple times during the process of creating the game<sup>7</sup>, which means that it was not based on an existing word.

As for the translation techniques, five different ones were used. Wizard Chess uses the translation technique of established equivalent, translating each word according to their equivalent in dictionaries, then forming *xadrez de bruxo*. *Snap Explosivo* combines the technique of borrowing, for *snap*, and the technique of established equivalent for the adjective *exploding*. Gobstones is the wizard version of the game marbles, the difference being that in the former, the stones squirt a putrid liquid at the players, hence the name (combination of *gob* and *stone*). In Brazil, the game marbles is known as *bola de gude* (or other regional variations), and gobstones was translated as *bexigas*. The equivalent to *bexigas* would be balloons, usually, but the translator used the technique of discursive creation, then creating a connection and meaning that only make sense inside the Fictive Vernacular of *Harry Potter*.

For the names of the players, the translator used the technique of established equivalent, trying to find in dictionaries possible translations for the terms, of discursive creation, establishing a new connection, and of adaptation, using terminology of other common sports in the Brazilian culture, specially football, so that the reader would be familiar with the terms. *Batedor* (Beater) and *goleiro* (Keeper), for instance, used the technique of established equivalence, even though the first is not a commonly used word in Pt-BR, but they do have an equivalent translation in dictionaries; *apanhador* (Seeker) is normally referred to people working

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<sup>7</sup> [https://harrypotter.fandom.com/wiki/Quidditch#cite\\_note-17](https://harrypotter.fandom.com/wiki/Quidditch#cite_note-17)

on agriculture, responsible for harvesting<sup>8</sup>, so the translator used the technique of discursive creation based on the sense that the player is responsible for looking after and catching the Golden Snitch, then giving a new meaning for the Portuguese word that is not predictable out of context; lastly, *artilheiro* (Chaser) used of adaptation, since it is not the equivalent translation, but it represents the top-scoring player in football and then it would be easily recognisable for the readers as being the player responsible for scoring points in Quidditch.

Regarding the balls used in the game, Rowling explained in *Quidditch Through the Ages* (2001) that the Golden Snitch was named after a bird used as a ball during games in past centuries, the Golden Snidget, but at the time of the translation this fact was not known, and Wyler used the technique of adaptation, translating it such as the artifact from Greek mythology, the Golden Apple, resulting in *pomo de ouro*. She explains that later on she had to create the story of a bird called *pomorin* (which could be shortened to *pomo*) in order to fit the narrative created by Rowling. As for *balacho* (Bludger) and *goles* (Quaffle) she used the technique of discursive creation, the first meaning a hard, strong shot of the ball in football<sup>9</sup>, which alludes to the movement of the fictive item, and the second originates from the definition of *quaff* = to drink heartily, which in Pt-BR can be understood as *em um gole só*, therefore giving a new meaning to *goles*. Finally, *quadribol* fits the technique of description, where she combines the word *quadri*, because the game uses four (*quatro* – Pt-BR) balls, and the suffix *-bol* which represents a game played with a ball in Portuguese (as in *futebol*), therefore, creating a self-explanatory word for the game.

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<sup>8</sup> <https://michaelis.uol.com.br/palavra/oAOL/apanhador/>

<sup>9</sup> <https://michaelis.uol.com.br/busca?id=xqAE>

Differently from the last category, this one did not present a clear tendency connecting the category of Fictive Vernacular and the translation techniques applied. For instance, all the player positions match the FV category of neosemy, however, three different techniques were identified, only Beater (*batedor*) and Keeper (*goleiro*) repeated the technique of established equivalent. In addition, the technique of discursive creation was used for two items of the neosemy FV category (Bludger and Seeker). Aside from that, all the other fictive items had different outcomes regarding the categories of FV and the translation techniques, therefore not creating a pattern.

**Table 3: Categories of FV and Translation Techniques for Magical and Non-Magical Types of People**

<b>Magical and Non-Magical Types of People</b>			
<b>English (ST)</b>	<b>Category of Fictive Vernacular</b>	<b>Portuguese (TT)</b>	<b>Translation Technique</b>
Half-blood	Compounding and Politeness	Mestiço(a)	Adaptation and Discursive creation
Mudblood	Compounding and Politeness	Sangue-ruim/sangue ruim	Adaptation
Muggle	Neosemy and Politeness	Trouxa	Discursive creation
Pure-blood	Compounding	Sangue puro (2) /puro-sangue (5)	Established equivalent and Modulation
Squib	Neosemy and Politeness	Aborto (5) / aberração (2)	Discursive creation



The elements in this category are used in the stories to refer to different types of humans (and creatures, in the case of half-blood), sometimes as slurs, and three different categories of FV were identified. Half-blood, Mudblood and Pure-blood fit the category of compounding, combining the morpheme blood to the others, creating words that refer, respectively, to wizards with one Muggle parent and one wizard parent (or someone with parents from different species, like an human and a giant, such as Hagrid), wizards who were born as Muggles, and wizards who do not have any Muggle relative. Additionally, some wizards, usually Pure-blood, use Half-blood and Mudblood as insults throughout the stories, because, for them, these people are less worthy as wizards, so both of these items also fit the category of politeness.

For Muggle and Squib, the FV category of neosemy was identified. The first word was used to refer to a person who does not have a certain skill or knowledge<sup>10</sup>, while in the series it was used to refer to non-magical people. The second word has many different meanings, among them, a small firework<sup>11</sup> and/or a fragile person (children, normally)<sup>12</sup>, but in the series it represents a person born from magical parents who cannot perform magic (at all or barely). Similarly to Half-blood and Mudblood, these two items are also used with a negative connotation, as slurs in the wizard community, therefore part of the category of politeness as well.

Four different translation techniques were applied for the items of this group. Most notably, discursive creation for *trouxa* and *aborto/aberração*. Outside of the stories, *trouxa* represents someone who is easily fooled<sup>13</sup>, *aborto* refers to the act of abortion and *aberração* to

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<sup>10</sup> <https://dictionary.cambridge.org/dictionary/english/muggle>

<sup>11</sup> <https://www.merriam-webster.com/dictionary/squib>

<sup>12</sup> Oxford Languages in partnership with Google

<sup>13</sup> <https://michaelis.uol.com.br/moderno-portugues/busca/portugues-brasileiro/trouxa>

something abnormal which may cause repulse<sup>14</sup>; thus, the translator established a new meaning for these words based on what they represent. *Mestiço* also comes from the technique of discursive creation, as outside of context it represents a group of people born during the colonisation process in Brazil, combined with the technique of adaptation, since this word is used in the target language referring to mixed-race people, having a similar meaning with the one from the series. *Sangue-ruim* used the technique of adaptation as well, since the word comes from eugenic theories and a racist background from the 20th century, normally used to refer to people perceived to be genetically inferior<sup>15</sup>, which comprises the meaning of the word in the stories as someone from a “lower” race. Lastly, Pure-blood was translated both as *sangue puro* and *puro-sangue*, using the technique of established equivalent, and the thing that determined the use of one translation or another was the verb preceding them, the former followed *ter* (to have, in English) and the latter followed *ser* (to be), while in the source text it always followed the verb ‘to be’, thus characterising the use of the translation technique of modulation.

As it can be observed in the table, the two occurrences of the category of neosemy led to the use of discursive creation as a translation technique. The same thing happened with the previous category analysed, Wizard Games and Sports, which may lead to a possible tendency in the use of translation techniques that has to be observed during the analysis of the remaining categories. Also, the technique of adaptation was applied two times for the category of compounding, which also happened once in the previous table, thus requiring further observation in this study in order to understand if it could be a possible pattern.

**Table 4: Categories of FV and Translation Techniques for Magical Plants and Potions**

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<sup>14</sup> <https://michaelis.uol.com.br/moderno-portugues/busca/portugues-brasileiro/%20aberra%C3%A7%C3%A3o/>

<sup>15</sup> <https://jus.com.br/artigos/27576/eugenia-institucionalizada-no-brasil>

<b>Magical Plants and Potions</b>			
<b>English (ST)</b>	<b>Categories of Fictive Vernacular</b>	<b>Portuguese (TT)</b>	<b>Translation Technique</b>
Devil's Snare	Neosemy	Visgo do diabo	Established equivalent and Adaptation
Pepperup (Potion)	Compounding	Poção reanimadora	Generalization
Polyjuice (Potion)	Suffixation and Compounding	(Poção) Polissuco/Poção de Polissuco	Literal translation
Skele-Gro	Clipping and Compounding	Esquelesce (2) / Esquelecesce (1)	Literal translation

Initially, this category also included the elements aconite, mandrake/mandragora, monkshood and wolfsbane, which were later excluded for being “real life” plants, that is, plants that exist in the real world, and which were used for other functions in the story, but did not acquire new meanings; therefore, it did not fit the criteria presented in the method section of this study. Although Devil's Snare is also the name of a plant in the “real world”, the *Datura stramonium*, also known as Jimsonweed<sup>16</sup>, it was not excluded due to the peculiar translation from English to Brazilian Portuguese, which will be further discussed along the analysis of translation techniques.

All of the potions fit the category of compounding, especially because their official names are formed as “*name* potion”. Pepperup and Skele-Gro are also made up through combined free morphemes, and the second one fits the category of clipping too because it uses

<sup>16</sup> <https://www.merriam-webster.com/dictionary/jimsonweed>

shortened versions of the words skeleton and grow; on the other hand, Polyjuice presents suffixation, since poly is a prefix meaning many<sup>17</sup> and is attached to juice, implying that this potion has the capacity of transforming the drinker into many other people.

As for the translation techniques applied, *Esquelesce* comes from the use of literal translation, mixing the words *esqueleto* (from skeleton) e *crece* (from grow); Polyjuice uses the same technique, where *poli* equals poly and *suco* equals juice, only doubling the letter ‘s’ to fit grammatical rules, therefore, *Polissuco*. For Pepperup, the translation technique of generalization was applied, thus making use of a more general term according to the function of the potion, resulting in *poção reanimadora*. Finally, differently from the other plants previously selected for this category, Devil’s Snare was not translated using the technique of established equivalent for the whole item (only for Devil’s = *do Diabo*), even though it is a real plant and it is available on dictionaries. The most common variation for snare is *figueira*<sup>18</sup>, but the translator opted to use the technique of adaptation, in turn using the word *visgo*<sup>19</sup>, which is a common plant in Brazil, thus creating *visgo do diabo*.

In this group of items, there were two occurrences of the use of the translation technique of literal translation for the FV category of compounding, which is yet not enough to say that there is a tendency for such combination. In addition, there is one use of established equivalent for the category of neosemy, a combination that occurred twice in Table 2; and the technique of generalization was also applied for one occurrence of compounding, what happened with the item Hufflepuff in Table 1, as well; this could lead to finding a pattern along the study.

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<sup>17</sup> [https://www.macmillandictionary.com/us/dictionary/british/poly\\_2](https://www.macmillandictionary.com/us/dictionary/british/poly_2)

<sup>18</sup> <https://michaelis.uol.com.br/busca?id=RGw4>

<sup>19</sup> <https://michaelis.uol.com.br/busca?r=0&f=0&t=0&palavra=visgo>

**Table 5: Categories of FV and Translation Techniques for Types of Transportation**

Types of Transportation			
English (ST)	Categories of Fictive Vernacular	Portuguese (TT)	Translation Technique
Apparate/Disapparate	Neosemy, Clipping and Suffixation	Aparatar/Desaparatar	Borrowing (naturalized)
Floo powder	Compounding and Neosemy	Pó de Flu	Borrowing (naturalized) and Established equivalent
Knight Bus	Compounding and Neosemy	Nôitibus (10) / Nôitibus Andante (5) / veículo (1)	Calque, Established equivalent and Generalization

In the *Harry Potter* Universe, the verbs to apparate and to disapparate are related to the act of apparition, that is, to transport oneself instantly to any destination. In this way, they fit into the category of neosemy, since it gives a new meaning to the word apparition<sup>20</sup> than the ones found in the dictionary, as well as clipping and suffixation, seeing as the word is shortened and the suffix -ate (to act in a specified way) is added (or the prefix dis- for the second form). Floo Powder and Knight Bus both fit in the category of compounding and neosemy; the first giving a new meaning – and spelling – to flue<sup>21</sup> (chimney), and combining it with the other morpheme powder; the second comes from the homonym night bus, which is one way to refer to the transportation system operated during the night, projecting a new meaning to it, as well as combining it to knight.

<sup>20</sup> an unusual or unexpected sight (1); a ghostly figure (2); the act of becoming visible (3); <https://www.merriam-webster.com/dictionary/apparition>

<sup>21</sup> <https://www.merriam-webster.com/dictionary/flue>

The verbs to Apparate and Disapparate were adapted to fit Brazilian Portuguese grammar, excluding the double letter ‘p’ and adding the infinitive ‘-ar’, which means that the translation technique of naturalized borrowing was used, thus producing *Aparatar* and *Desaparatar*. The same happened to *Flu*, where the ‘u’ substituted the double ‘o’; in addition, the technique of established equivalence was used to translate powder as *pó*, and the final result was *Pó de Flu*.

As for Knight Bus, according to the translator, it was “pure invention” (Wyler, 2003, p. 10), with *Nôitibus* being the combination of *noite* and *ônibus*, a result of using the translation technique of established equivalence for night and bus, respectively. Regarding *Nôitibus Andante*, Rowling explained in an article at the Wizing World website<sup>22</sup> that the name comes from the fact that knight and night are homophones, and knight brings the idea of rescue, or a last resource, which is the main function of the Knight Bus for many wizards; in this sense, *andante* comes from the translation of errant, which comes from knight-errant, therefore a result of the technique of established equivalence. The technique of generalization had one occurrence, where Knight Bus was translated as *veículo*, a general term used for buses, cars and motorcycles.

The items Floo Powder and Knight Bus share the FV categories of compounding and neosemy, and both of them used the translation technique of established equivalent, meaning that there is a possible tendency that leads those categories to the use of this technique. The category of neosemy was also identified on the other element of this group, the verbs apparate/disapparate, having the translation technique of borrowing applied to it.

**Table 6: Categories of FV and Translation Techniques for Wizard Money**

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<sup>22</sup> <https://www.wizardingworld.com/writing-by-jk-rowling/the-knight-bus>

Wizard Money			
English (ST)	Categories of Fictive Vernacular	Portuguese (TT)	Translation Technique
Galleon/Galleons	Neosemy	Galeão/galeões	Established Equivalent
Knuts	Coinage	Nuques	Borrowing (naturalized)
Sickle/Sickles	Neosemy	Sicle/sicles	Borrowing (naturalized)

For this group of elements, two categories of Fictive Vernacular were identified. Galleon was a type of ship<sup>23</sup> in past centuries, while in the HP Universe it represents the most valued coin in wizard currency, made of gold; and Sickle<sup>24</sup> is a tool mostly used in agriculture, while in the stories it is the second most valued coin, made of silver; therefore, these two items fit the category of neosemy. The Knuts, the least valued coin, made of bronze, may have originated from a spelling variant of Cnut the Great<sup>25</sup>, or even from the expression nuts<sup>26</sup> related to money, but since the origin is uncertain, it fits the category of coinage.

Only two translation techniques were used for the elements in this category, namely, the technique of established equivalent, for Galleon as *galeão*<sup>27</sup>, as well as the technique of borrowing, which is specified as naturalized because the words suffered minor alterations to fit the Brazilian Portuguese grammar. Also, similarly to the category of Hogwarts Houses, the sonority of the words plays a special role in this one, such in the ones from the ST – where

<sup>23</sup> <https://www.merriam-webster.com/dictionary/galleon>

<sup>24</sup> <https://www.merriam-webster.com/dictionary/sickle>

<sup>25</sup> <https://www.merriam-webster.com/dictionary/Canute>

<sup>26</sup> <https://www.merriam-webster.com/dictionary/nut>

<sup>27</sup> <https://michaelis.uol.com.br/busca?id=Rkqv>

Galleon resembles gold and Sickel resembles silver, the materials of the coins –, as in the translation, where the translator intended to use similar sounding words, but the model of translation techniques used for the analysis does not cover this particularity.

Once again one of the items from the neosemy category was translated by using the technique of established equivalent, and another item from this category featured the technique of borrowing, which also happened with two items from the previous category of Types of Transportation.

**Table 7: Categories of FV and Translation Techniques for Magical Creatures**

<b>Magical Creatures</b>			
<b>English (ST)</b>	<b>Categories of Fictive Vernacular</b>	<b>Portuguese (TT)</b>	<b>Translation Technique</b>
Cornish pixies	Compounding and Neosemy	Diabretes da Cornualha	Established equivalent, Transposition and Adaptation
Dementor/s	Suffixation	Dementador/es	Calque
Flobberworm	Compounding	Verme	Generalization
Grindylow	Neosemy	Grindylow	Borrowing (pure)
Hinkypunk	Neosemy	Hinkypunk	Borrowing (pure)
Kappa	Neosemy	Kappa	Borrowing (pure)

For the magical creatures, three different categories of FV were identified. Dementor originates from the root *dement*<sup>28</sup> plus the suffix *-or*, thus forming a word that means “the one

<sup>28</sup> <https://www.merriam-webster.com/dictionary/dement>



who deprives others of reason”<sup>29</sup>. Flobberworm is in the category of compounding, combining worm with flob<sup>30</sup> due to it being a clumsy creature; and Cornish pixies also fits this category by uniting a common creature from British folklore and its place of origin, in turn providing a new interpretation for pixies as well, categorizing it as neosemy. The other creatures, Grindylow, Hinkypunk and Kappa are also inspired from folklore, but they are presented in a different way in the stories, thus fitting the category of neosemy.

Six different translation techniques were identified in this category. The translation technique of adaptation was used to translate pixies to *diabretes*<sup>31</sup>, possibly because this word alludes to the creature’s devilish nature, while *fada* and *duende* the most common translations of pixie, usually bears a good connotation; as for *Cornualha*, Cornish is the demonym of people who were born or live in Cornwall (its established equivalent, then), and by using the translation technique of transposition, the adjective of the ST is changed for a noun in the TT. Dementor does not really have a specific translation to Portuguese, but since the word comes from “dementia”, it was possible to use the technique of calque, translating literally this foreign word and resulting in *dementador*. Flobberworm is a specific type of worm, which translates to *verme*, therefore, the translation technique of generalization was used to refer to the creature in the Brazilian version of the story.

As for Grindylow, Hinkypunk and Kappa, the translator opted for the technique of borrowing in the pure type, that is, without alterations to match the target language grammar. The first and the second creature are originated from the English folklore and the third from Japanese

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<sup>29</sup> My definition.

<sup>30</sup> <https://www.merriam-webster.com/dictionary/flob>

<sup>31</sup> <https://michaelis.uol.com.br/busca?r=0&f=0&t=0&palavra=diabrete>

folklore, however, only Hinkypunk<sup>32</sup> was not a creature per se originally; this was the name given to an atmospheric ghost light seen by travelers at night, which later was explained as a scientific phenomenon, known in portuguese as fogo-fátuo. In this sense, since the homonym creature only exists in the *Harry Potter* universe, by deciding to use this technique, it can be easily differentiated from the phenomenon in Brazilian Portuguese.

Three of the four occurrences of neosemy were from items which used the translation technique of borrowing, although it seems that this choice is more influenced by the nature of the word, that is, the items being creatures from folklore, than due to the fact that they are part of this category of Fictive Vernacular. On the other hand, this category reinforced the possible tendency of using the translation technique of established equivalent for the FV categories of compounding and neosemy, which occurred to the element Cornish pixies.

**Table 8: Categories of FV and Translation Techniques for Magical Objects**

<b>Magical Objects</b>			
<b>English (ST)</b>	<b>Categories of Fictive Vernacular</b>	<b>Portuguese (TT)</b>	<b>Translation Technique</b>
Howler	Suffixation	Berrador	Calque
Put-Outer	Compounding and Suffixation	“Apagueiro”	Calque
Remembrall	Clipping and Compounding	Lembrol	Established equivalent and Borrowing (naturalized)
Sorting Hat	Compounding	Chapéu Seletor (23) / chapéu seletor (1) / Chapéu da Seleção	Established equivalent and Transposition

<sup>32</sup> <https://www.merriam-webster.com/dictionary/will-o%27-the-wisp>

		(1)	
Time-Turner	Compounding and Suffixation	Vira-tempo	Calque

Finally, the last category comprises magical objects, and four out of five of them fit the Fictive Vernacular category of compounding, while there are also three occurrences of suffixation and one of clipping. Howler and Sorting Hat are the only ones that fit a singular category of FV; the former adds the suffix -er<sup>33</sup>, referring to one that does or performs, to the word howl, thus creating a word for the letter that screams at the opener; the latter combines two free morphemes creating the sentient object that decides to which Hogwarts house each student goes. The other items have similar creations, though they are part of more than one category; accordingly, Put-Outer and Time-Turner are both formed through compounding, where the free morphemes are connected through an hyphen and the suffix -er is added for the same reason as in Howler; and Remembrall comes from the combination of the words remember and all, but the first is shortened through clipping.

As it can be observed, four different translation techniques were identified. For *Vira-tempo*, it originates from the literal translation of the foreign term created by Rowling, a result of the technique of calque; Howler followed the same logic, where *berrador* is the literal translation of the word howl plus the suffix -er. The phrasal verb ‘put out’ is usually used in relation to extinguishing a fire, so the Put-Outer is a device to turn off the lights, which, by using the translation technique of calque we can find the Portuguese verb *apagar*.

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<sup>33</sup> <https://www.merriam-webster.com/dictionary/-er>

Both of the words in English, Howler and Put-Outer, use the suffix -er, which is used to describe a person or thing that does or provides an action, while in Portuguese, even though having the same function, the suffixes differ, -or for *berrador* and -eiro for *apagueiro*. This choice may be justified by the fact that using -or would form *apagador*, which is the word used for the object that erases a blackboard, and maybe the translator did not want to use the same word. In addition, *apagueiro* is the only occurrence where the element is accompanied by quotes (“apagueiro”) throughout the stories – considering the elements selected for this research –, which could be because it was one of the first elements of Fictive Vernacular to appear in the books, and therefore the translator was still experimenting with how to deal with it.

The translation of Remembrall used the technique of established equivalent, where remember is translated as *lembrar*, and since only the radical of the word (*lemb*) is used, the -ol is a result of the borrowing technique, in which the translator naturalized the word *all* so that the element would have a similar pronunciation in both the source and the target text, thus resulting in *lembrol*; this is another case where the sound of the words influenced the process of translation, though such peculiarity is not mentioned in the model of translation techniques used for the analysis. Regarding Sorting Hat, it used the technique of established equivalent for each word, therefore forming *Chapéu Seletor*, except for one occurrence where it was translated as *Chapéu da Seleção*, in which the technique of transposition was used, changing from an adjective to a noun.

The technique of calque was applied for three of these items, from which two of them were part of both the FV categories of compounding and suffixation, and one only from suffixation. Additionally, the two uses of the technique of established equivalent were for items

from the FV category of compounding, a combination identified many times during the analysis and that will be further discussed on the next section along with the other possible tendencies regarding the use of translation techniques and their relation to the the category of Fictive Vernacular.

The table below summarises the number of times each translation technique was applied to each category of Fictive Vernacular regarding the elements selected from the *Harry Potter* series, as well as the total occurrences of each translation technique and each category of FV. Therefore, it will be possible to answer the three research questions in the next section of the study.

**Table 9: Translation Techniques applied to the Harry Potter Fictive Vernacular**

Translation Techniques	Categories of Fictive Vernacular						Total of uses of each translation technique
	Suffixation	Clipping	Compounding	Coinage	Neosemy	Politeness	
Adaptation	-	-	4	-	3	2	6
Amplification	-	-	1	-	-	-	1
Borrowing	1	2	3	1	6	-	9
Calque	4	-	3	-	1	-	5
Description	-	1	2	1	1	-	4
Discursive creation	1	-	2	-	4	3	7
Established Equivalent	1	2	12	-	7	-	16
Generalization	1	-	4	-	1	-	4
Literal Translation	1	1	2	-	-	-	2
Modulation	-	-	1	-	-	-	1
Transposition	-	-	2	-	1	-	2
<b>Total of occurrences of each category of FV<sup>34</sup></b>	<b>9</b>	<b>4</b>	<b>21</b>	<b>2</b>	<b>17</b>	<b>4</b>	

<sup>34</sup> The numbers in this line, as well as in the column of Translation Techniques, are representative of the sum from Tables 1 to 8.

### **Final remarks**

The objective of the present study was to identify the translation techniques applied to translate elements that compose part of the Fictive Vernacular of the *Harry Potter* series, thus comprehending the translation process behind it. The analysis was based on the concept of Fictive Vernacular developed by Soares (2020) and the model of translation techniques proposed by Molina & Hurtado Albir (2002).

In order to support the analysis, it was provided a brief review of the main topics approached, namely: i) Translation of Children's Literature; ii) Fictive Vernacular in the Harry Potter universe; and iii) translation of *Harry Potter* and translation techniques. Moreover, the corpus-based method was explained and the categories of analysis were presented, followed by the section of analysis and discussion, which described and explained the occurrences of Fictive Vernacular and the uses of translation techniques. With that being said, the following section goes back to the research questions in order to answer them.

### **Revisiting the Research Questions**

The first research question is related to the Fictive Vernacular: **(1) What categories of Fictive Vernacular were identified in the selected elements of the *Harry Potter* series?**

The four categories related to the morphology level of linguistic analysis, that is, suffixation, clipping, compounding and coinage, were identified in the selected elements, as well as the category of neosemy at the level of semantics, and the category of politeness at the level of pragmatics. The absence of the remaining categories does not mean that they do not occur in the series, but rather that they were not identified in this study because the fictive elements were

previously selected from a glossary. In this sense, since the analysis did not part from the whole source text, it focused especially on single words/lexemes, which explains the lack of FV categories from the semantics and pragmatics level, as they deal with language interaction and in context, mostly.

The table also shows that the category of compounding had the major number of occurrences (21), followed by neosemy (17) and suffixation (9). Looking into the categories of magical elements, they may predict the use of specific categories of Fictive Vernacular, for instance: the names of the Hogwarts Houses, games and objects often fit the category of compounding – the last two usually presenting a combination of a real game/object with an adjective alluding to its magical characteristics (e.g. Exploding Snap, Sorting Hat) –, while the balls and the player positions in quidditch and the magical creatures were part of the category of neosemy – the last one inspired mainly by folklore creatures. In addition, suffixation occurred especially within the magical objects, possibly because the words were structured as the object plus its function, which was represented through the suffix; and the four occurrences of politeness were identified in the category of magical and non-magical types of people, since those words are commonly used in a derogatory way among the wizard society in the books.

The second question is concerned with the translation techniques: **(2) What translation techniques were used to translate the selected elements which are part of the Fictive Vernacular?**

Out of the 18 translation techniques which compose the model proposed by Molina & Hurtado Albir (2002), 11 of them were identified in the analysis; similar to the categories of Fictive Vernacular, some of the translation techniques available at the model may not have been



identified in this study because it was focusing on singular elements rather than the whole text. In many cases, more than one translation technique was applied to translate one of the items, and the three most used techniques were: established equivalent with 16 occurrences, borrowing with 9 and discursive creation with 7.

At first, the use of the technique of established equivalent may seem strange, seeing as the analysis works with created elements, which, due to the fact that they do not really exist, it would imply that they do not have an equivalent translation recognised by dictionaries. However, looking at Tables 1 to 8 it is possible to observe that this technique is usually used in combination with one other (or more), and that it is applied in cases where the translator split words in order to find the equivalent for each or part of them (such as the names of the houses).

On the other hand, the use of the technique of borrowing may be predictable, as the created items do not present a specific translation in the target language and, therefore, the translator may opt to keep the word from the ST as it is or adapt its spelling to fit the TL rules. This technique was mostly used in the category of magical creatures – especially regarding the ones that are part of foreign folklore –, wizard money and types of transportation. As for the technique of discursive creation, it was mostly applied for elements in the category of Wizard Games and Sports and the category of Magical and Non-magical Types of People, where the word choice was justified by the definition and/or the function of the respective element both in the source and in the target text, e.g. the translation of Gobstones as *bexigas* because the first squirts a nasty liquid at the players and the second can be filled with liquids, thus, there is a similarity between both that allows the translator to create an equivalence that does not exist outside the context of the text.

Furthermore, although it was possible to identify at least one technique applied to each element, there were cases where the model did not cover all the techniques used during the translation process. For instance, the translation of all the elements in the categories of Hogwarts Houses, and Wizard Money, as well as some others like Quidditch and Remembrall, were some cases where the translator's choices were influenced by the sonority of the words, its pronunciation, phonological aspects and spelling. That is, the words in the TT had to resemble the words from the ST, starting and/or finishing with similar sounds and/or with the same letters. Also, the model fails to present a technique that covers the creation of words by the translator, like Wyler did with *quadribol*, *Grifinória*, *Sonserina*, and many other elements; for those, the techniques of amplification or description were attributed, because among the available options they were the better fits, though not the accurate ones, *per se*.

The final question deals with the possible influence of FV over the translation: **(3) Is there a relation between the category of Fictive Vernacular and the translation techniques applied?**

The table confirms that there are certain tendencies in the use of a translation technique according to the category of Fictive Vernacular that the element is included. The most relevant pattern occurs with the compounding category and the established equivalent technique; from a total number of 41 elements analysed, 12 of them presented this combination. This may be explained by the fact that the FV category combines free morphemes, which present an equivalent translation in the TL on their own, so the translator may have looked for the established equivalent of each of them in order to create the element in the TT.

Another pattern was found regarding the category of neosemy and the translation technique of established equivalent, showing that they were combined 7 times. Such as with the category of compounding, the words that are part of the category of neosemy usually present an equivalent translation in the TL because they are existing words, they just acquired a new meaning in the stories. This way, the translator may decide to use the available equivalent of the word, through the technique of established equivalent, if fitting in terms of meaning (that is, if its use makes sense in the context of the target language and text). Another technique was combined with the category of neosemy 6 times: borrowing; it mostly occurred with elements from the category of Magical Creatures, which the translator explained that were maintained due to the difficulty to find a possible translation (Wylter, 2003, p. 9), and the category of Wizard Money, probably because in Brazil it is common to refer to foreign currencies as they are called in the source language (e.g. dollar = *dólar*), and for sonority purposes, as discussed before.

Aside from these three tendencies, the table does not show another combination relevant enough in the categories of compounding and neosemy, but it is worth mentioning that the category of suffixation led to the use of the translation technique calque 4 times, due to the fact that those items were considered foreign (as they do not exist in the target language and culture) and translated literally according to the base word and the suffix added to them.

At last, it is important to notice that the Table 9 shows a tendency in the use of translation techniques according to the category of FV, and the Tables 1 to 8 imply that there is also a connection with the category of the magical elements, since the elements grouped together predict the category of FV identified, which in turn may predict the translation technique applied.

Therefore, the use of translation techniques may be influenced by both the categories of magical elements and the categories of Fictive Vernacular..

### **Limitations of the Study**

Taking into consideration the particularities of the translation of *Harry Potter*, especially of the Fictive Vernacular of the series and the analysis of translation techniques, in addition to the method applied to the study and the space for discussion, there are some limitations that need to be listed:

- Due to time and space constraints, the method was adapted in order to find a simpler way to select the elements to be analysed, however, the glossary used does not provide the entirety of items that are part of the Fictive Vernacular of the series; in this sense, this study worked especially with items at the morphology level of linguistic analysis, and the analysis of the integral material available on the corpus, that is, the first three books, in order to identify the other categories of FV, would certainly provide more interesting findings;
- The model of translation techniques did not cover all the techniques identified, which resulted in some of them being attributed to certain elements as the best fit available due to the lack of a better one.

### **Suggestions for further research**

In the beginning of the study it was discussed how the area of Translation of Children's Literature is sometimes not recognized by academia even though it is a rich area for research, and this analysis shows that there are very interesting points to be discussed in regards to the

translation of one of the most famous series of books of Children's Literature. Having this in mind, as well as the limitations mentioned above, some suggestions can be taken into account:

- To work with the integral text in order to identify all the categories of Fictive Vernacular presented in the series;
- To extend the research of FV and use of translation techniques to the other four books not included in this analysis;
- To analyse the HPFV using other models of translation techniques, or even combining models, so that it covers all the possible techniques applied;
- To analyse if the tendencies identified in this study also occur when working with the whole FV and/or with the other books.

Language is a powerful tool to create fictional worlds that welcome both characters and readers, as it is the case with *Harry Potter*. The idea for this research came from my interest in understanding the process of translating things that were created through language and imagination, things that do not necessarily have a possible translation from one language to another, but that are translated with the help of specific techniques and hard work from the translator. Hopefully it will contribute to the field of Translation of Children's Literature and inspire future works in the area.

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