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**FILOZOFICKÁ FAKULTA**

**IDENTITY SHIFT IN TRANSLATION: J.K. ROWLING'S HARRY  
POTTER**

**Bakalárska práca**

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## **ČESTNÉ VYHLÁSENIE**

Vyhlasujem, že predkladanú bakalársku prácu som vypracovala samostatne pod odborným dohľadom vedúceho záverečnej práce a uviedla som všetku použitú literatúru.

V Banskej Bystrici dňa 18. 4. 2016

.....

Andrea Tokárová

*"Mischief managed!"*

– J.K. Rowling

## **Pod'akovanie**

Touto cestou by som sa chcela poďakovať vedúcemu bakalárskej práce PhDr. Martinovi Djovčošovi, PhD. za cenné rady, odborné pripomienky a vždy povzbudivé slová, ktoré mi boli pri písaní práce veľkou oporou. Moje poďakovanie za jazykové konzultácie patrí Alexandrovi Millingtonovi.

## ABSTRAKT

TOKÁROVÁ, Andrea: *Zmenená identita v preklade: J. K. Rowlingová a Harry Potter*. [Bakalárska práca]. – Univerzita Mateja Bela v Banskej Bystrici. Filozofická fakulta; Katedra anglistiky a amerikanistiky. – Konzultant: PhDr. Martin Djovčoš, PhD. Stupeň odbornej kvalifikácie: bakalár. Banská Bystrica: FF UMB, 2016. 69 s.

Bakalárska práca sa zaoberá kritikou prekladu sedemdielnej knižnej série britskej autorky J. K. Rowlingovej *Harry Potter*, s ohľadom na identitu postáv a jej prípadné zmeny v preklade, ktorý vyhotovili prekladateľky Jana Petrikovičová a Oľga Kral'ovičová. Cieľom autorky je analyzovať prekladateľské riešenia týkajúce sa pozorovaných postáv a zistiť, či môžu mať za následok zmenu ich identity. V práci sa postupuje komparatívnou metódou, pri ktorej sa porovnáva anglický originál so slovenským prekladom. Ďalej sa využíva metóda dotazníka. Bakalárska práca je rozdelená na tri kapitoly. Prvá kapitola poskytuje základné informácie o diele, autorky a oboch prekladateľkách. Druhá kapitola má teoretický charakter. Autorka sa v nej zaoberá problematikou identity literárnej postavy, posunmi v preklade, výrazovými zmenami, problematickými prvkami prekladu kníh o Harrym Potterovi a kritikou prekladu. Podrobne tiež opisuje metodológiu výskumu. Tretia kapitola obsahuje výskum autorky rozčlenený na tri časti podľa pozorovaných postáv. Sú tu prezentované vybrané pasáže výskumu v anglickom i slovenskom jazyku, doplnené o autorkine postrehy a návrhy. Za poslednou kapitolou sa nachádza komplexné zhrnutie výsledkov výskumu, v ktorom sa konštatuje, že v slovenskom preklade dôsledkom nezachovania istých stylistických prvkov originálu skutočne došlo ku zmene identity pozorovaných postáv.

Kľúčové slová: Joanne Kathleen Rowlingová. Harry Potter. Identita. Posun. Humor. Jana Petrikovičová. Oľga Kral'ovičová. Ron Weasley. Fred a George Weasleyovci. Draco Malfoy.

## ABSTRACT

TOKÁROVÁ, Andrea: *Identity shift in translation: J.K. Rowling's Harry Potter*. [Bachelor thesis]. – Matej Bel University in Banská Bystrica. Faculty of Arts; Department of English and American Studies. – Supervisor: PhDr. Martin Djovčoš, PhD. Qualification level: Bachelor. Banská Bystrica: FF UMB, 2016. 69 p.

The presented bachelor thesis is a translation criticism of J.K. Rowling's *Harry Potter*, with focus on the identity of its characters and any prospective changes of identity in the Slovak translations by Jana Petrikovičová and Oľga Kral'ovičová. The main aim of the author is to analyse translation solutions concerning observed characters and determine whether or not they have resulted in a shift of a given character's identity. The thesis employs the comparative method in analysing the English and Slovak versions of the books, as well as the questionnaire method of research. It is divided into three chapters. The first chapter states basic information about the story, the author and the two translators. The second chapter is theoretical. It deals with the subject matter of the identity of literary characters, shifts in translation, stylistic interpretation, potentially problematic areas of translation in *Harry Potter*, and translation criticism. It also describes in detail the used research methodology. In the third chapter the author presents her research, which is divided into three parts with respect to the observed characters. The presented parts of the books are quoted in English as well as in Slovak, and are supplemented with the author's commentary and suggestions for translation. Complex results of the research can be found in the conclusion, in which the author asserts that the identity of the observed characters has indeed been changed in the Slovak translation, as a result of abandoning certain stylistic elements of the original work.

Keywords: Joanne Kathleen Rowling. *Harry Potter*. Identity. Shift. Humour. Jana Petrikovičová. Oľga Kral'ovičová. Ron Weasley. Fred and George Weasley. Draco Malfoy.

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## LIST OF ABBREVIATIONS AND SYMBOLS

HP – Harry Potter

HP1 – *Harry Potter and the Philosopher's Stone*

HP2 – *Harry Potter and the Chamber of Secrets*

HP3 – *Harry Potter and the Prisoner of Azkaban*

HP4 – *Harry Potter and the Goblet of Fire*

HP5 – *Harry Potter and the Order of the Phoenix*

HP6 – *Harry Potter and the Half-Blood Prince*

HP7 – *Harry Potter and the Deathly Hallows*

HP1E – Rowling, 2004, *Harry Potter and the Philosopher's Stone*

HP2E – Rowling, 2004, *Harry Potter and the Chamber of Secrets*

HP3E – Rowling, 2004, *Harry Potter and the Prisoner of Azkaban*

HP4E – Rowling, 2004, *Harry Potter and the Goblet of Fire*

HP5E – Rowling, 2004, *Harry Potter and the Order of the Phoenix*

HP6E – Rowling, 2005, *Harry Potter and the Half-Blood Prince*

HP7E – Rowling, 2008, *Harry Potter and the Deathly Hallows*

HP1S – Rowling, 2000, *Harry Potter a Kameň mudrcov*

HP2S – Rowling, 2001, *Harry Potter a Tajomná komnata*

HP3S – Rowling, 2001, *Harry Potter a Väzeň z Azkabanu*

HP4S – Rowling, 2001, *Harry Potter a Ohnivá čaša*

HP5S – Rowling, 2003, *Harry Potter a Fénixov rád*

HP6S – Rowling, 2005, *Harry Potter a Polovičný Princ*

HP7S – Rowling, 2008, *Harry Potter a Dary Smrti*

J.K. – Joanne Kathleen

OED – Oxford English Dictionary

## INTRODUCTION

The presented thesis deals with identity shift in the Slovak translation of the Harry Potter book series. Its main objective is to analyse and evaluate various translation solutions and determine whether or not they change a character's identity.

We chose this topic out of curiosity. Our presumption that some characters are slightly different in the Slovak version of Harry Potter than those from the English original was based on our previous reader's experience with the books in both languages. We wanted to find out whether this presumption was justified or not. Our work is thus a work of translation criticism with a very clear focus.

Translation criticism is still underdeveloped not only in Slovakia, but in most countries around the world. There is not much interest in this activity both on the productive and the receptive side. Translation criticism is widely known as underpaid (or, often, unpaid) and there are few volunteers who want to do it; it is often students of translation who choose this nevertheless interesting matter as the topic for their theses.

The Slovak translation of Harry Potter has been the subject matter of many theses but none of them has dealt with changes in identity of the characters. Therefore, we think our work could be beneficial for those who are interested in translation or translation criticism as well as those seeking more information about this book series in general.

Our primary source was, of course, the Harry Potter books, both in the Slovak and the English language. In the practical part of the thesis we closely look at those translation solutions which concern the observed characters – Draco Malfoy, Ronald Weasley, and Fred and George Weasley. These characters were chosen for the analysis on the basis of our previous experience. By means of two questionnaires we also communicated with other readers in order to collect data about their feelings concerning certain parts of the books, which was invaluable for our research.

The thesis is divided into three chapters. In the first chapter, we briefly introduce the author, J.K. Rowling, the two translators – Jana Petrikovičová and Oľga Kral'ovičová – as well as the story of Harry Potter itself.

The second chapter constitutes the theoretical part of the thesis and is divided into six subchapters. In the first one, we define identity, shift of expression, and identity shift. In the second one we look at stylistic interpretation in translation while the third subchapter deals with principles and rules of the Slovak school of translation. The fourth subchapter is

the longest one. It deals with potentially problematic areas in the translation of Harry Potter and is divided into six parts in which we take a closer look at colloquial speech, slang and swear words, exclamations and expletive attributives, wordplay, irony and sarcasm, and alliteration. All of these elements are commonly present in our research material. The fifth part of the second chapter deals with translation criticism and the last one offers a detailed look into our research methodology.

The practical part can be found in the third chapter. At the beginning we state some factual information about the results of our questionnaires. Then, we have a closer look at each of the observed characters and compare the English and Slovak versions. Often, we suggest a different translation when we feel this could prevent weakening or loss of expression.

After each of the three subchapters we sum up the results of our research on the given character. A thorough summary of the results is presented in the conclusion.

# 1 THE HARRY POTTER BOOK SERIES – A BRIEF INTRODUCTION

In 1997, when the first Harry Potter book, *Harry Potter and the Philosopher's Stone*, was released in the UK, no one expected it to become the phenomenon we know today. The seven-novel series has since then sold over 450 million copies worldwide and has been translated into 78 languages<sup>1</sup>.

The story follows an orphaned boy, Harry Potter, who, at the age of 11, learns that he is a wizard – and not just a regular one, but “The Boy Who Lived”. He soon finds himself in a completely new world full of magic and fame – for he is the only person known to have survived a killing curse, and it is thanks to him that the callous Lord Voldemort disappeared. In his following years at the Hogwarts School of Witchcraft and Wizardry, Harry has to face the Dark Lord several times, eventually learning his uneasy fate – that it is him and only him who can defeat Voldemort for good. Surrounded by his two best friends, Ron Weasley and Hermione Granger, Harry deals with a great number of obstacles in his quest to save the wizarding world.

## 1.1 Joanne Kathleen Rowling

Joanne Kathleen (J.K.) Rowling was born on 31 July 1965, in Yate, England. She studied French and Classics at the University of Exeter (Fraser, 2001). In 1990, she began writing the first Harry Potter book, which she finished in 1995<sup>2</sup>. She submitted the manuscript to twelve publishing houses, all of which rejected it. Bloomsbury Publishing eventually published the book in 1997, giving Rowling a £1,500 advance<sup>3</sup>, money which she desperately needed at the time. No one expected the books to become the phenomenon they are now. By the time Rowling's third book, *Harry Potter and the Prisoner of Azkaban*, was released in 1999, the series had become so popular that Bloomsbury Publishing had to ask bookstores not to sell the book until mid-afternoon, so as to prevent children from skipping school in order to be the first to buy a copy<sup>4</sup>.

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<sup>1</sup> Available at: <<http://mediaroom.scholastic.com/harrypotter>>.

<sup>2</sup> Available at: <<http://www.scholastic.com/teachers/contributor/j-k-rowling>>.

<sup>3</sup> Available at: <<http://www.scotsman.com/lifestyle/culture/books/the-jk-rowling-story-1-652114>>.

<sup>4</sup> Available at: <[http://www.harrypotterrealm.com/fiction/reviews/jdupont\\_azkaban.html](http://www.harrypotterrealm.com/fiction/reviews/jdupont_azkaban.html)>.

In 2004, Rowling was named the first person ever to become a billionaire by writing books<sup>5</sup>. Besides the original seven books, Rowling also wrote two Hogwarts textbooks (*Quidditch Through the Ages*, 2001; *Fantastic Beasts and Where to Find Them*, 2001) and a book of stories for wizard children (*The Tales of Beedle the Bard*, 2008). All three of these books come from the world of Harry Potter and were written in order to raise money for charity.

Since finishing the book series in 2007, Rowling has written four adult novels, and is currently working on a theatrical performance, which will be a sequel to the Harry Potter novels. The play, called *Harry Potter and the Cursed Child*, is set to premiere in London on 30 June 2016<sup>6</sup>.

Mrs Rowling currently lives in Scotland with her husband and three children. At the moment, she does not intend to write any more Harry Potter books but is continuously releasing new “background information” about the wizarding world through the website [www.pottermore.com](http://www.pottermore.com).

## **1.2 The Slovak Translation of the Harry Potter Novels – A Story of Two Translators**

The Harry Potter novels were translated into Slovak with a three-year lag, which resulted in the first book being released in Slovakia when there had already been three books released in English-speaking (and many other) countries. The release of the first Harry Potter movie in 2001 hugely helped make the series so widely popular, which also brought in many more Slovak recipients of the series.

### **1.2.1 Jana Petrikovičová**

Jana Petrikovičová is a Slovak translator who translated the first two books of the Harry Potter series into the Slovak language. The first of the two, *Harry Potter and the Philosopher's Stone*, was released in Slovakia in 2000 under the name *Harry Potter a Kameň mudrcov*. The relatively insignificant popularity (or rather obscurity) of the novels in Slovakia, which at the time had already become best-sellers in the English-speaking countries at least, provided Petrikovičová with enough time to create the Slovak “Harry

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<sup>5</sup> Available at: <[http://www.forbes.com/maserati/billionaires2004/cx\\_jw\\_0226rowlingbill04.html](http://www.forbes.com/maserati/billionaires2004/cx_jw_0226rowlingbill04.html)>.

<sup>6</sup> Available at: <[http://www.whatsonstage.com/london-theatre/news/how-to-get-tickets-harry-potter-cursed-child\\_39007.html](http://www.whatsonstage.com/london-theatre/news/how-to-get-tickets-harry-potter-cursed-child_39007.html)>.

Potter terminology” we know today – the proper names used in the books, many of them invented by J.K. Rowling. After she finished the translation of the second book, *Harry Potter and the Chamber of Secrets* (*Harry Potter a Tajomná komnata*, 2001), she decided not to continue with the next one.

### 1.2.1 Oľga Kral'ovičová

Oľga Kral'ovičová, a well-known Slovak translator, took over the job and translated the rest of the books, including not only the five sequels (*Harry Potter a Väzeň z Azkabanu*, 2001; *Harry Potter a Ohnivá čaša*, 2001; *Harry Potter a Fénixov rád*, 2003; *Harry Potter a Polovičný Princ*, 2005; *Harry Potter a Dary Smrti*, 2007) but also the three above-mentioned books written for charity (*Metlobal v priebehu vekov*, 2001; *Fantastické zvery a ich výskyt*, 2001; *Rozprávky Barda Beedla*, 2008). Kral'ovičová adopted most of Petrikovičová's proper names, with a few exceptions (e.g. Hogwarts ghost Moaning Myrtle, whose name Petrikovičová translated as “Umrnčaná Myrta”, became “Umrnčaná Myrtla” in Kral'ovičová's translation; Little Whinging, the town where Harry lived with his aunt and uncle, translated as “Neveľké Radosti” by Petrikovičová changed to “Malé Neradostnice” in Kral'ovičová's translation). As we noticed while gathering the research material for this thesis, Kral'ovičová had a tendency to stay more faithful to the syntax of the English version of the books, mainly at the beginning of her work on this book series. Proving this statement would, of course, require further research, which we will not carry out in this thesis, since it is not our aim.

Kral'ovičová was certainly under a lot more pressure while translating these books because by the time she took over the Slovak translation of Harry Potter, the series had become very popular even in Slovakia, which meant that she was given a very limited amount of time to finish each of the translations, knowing that they would be read by tens of thousands of readers.



## 2 THE THEORETICAL PART

### 2.1 Identity, Shift of Expression, Identity Shift

The Webster Dictionary defines identity as “the collective aspect of the characteristics by which a thing is distinctly recognizable or known” (Webster, 1984, p. 607) as well as “the set of behavioral characteristics by which an individual is recognizable as a member of a group” (Ibid.). The Concise Dictionary of Psychology offers a similar although, understandably, more psychologically oriented definition: “Having essentially unchanging characteristics; the basic unity of a PERSONALITY; especially the SELF-IMAGE” (Statt, 2003, p. 68). However, the Cambridge Dictionary of Psychology provides us with a much more exhaustive explanation, distinguishing between personal, collective and relational identity, and stating that there exist many a definition of identity. These depend on the subject field in which the term is used (Matsumoto, 2009).

In our thesis, we adhere to the first two definitions, as opposed to the more sophisticated psychological ones, simply because it is the very basic and widely accepted meaning of the word identity with which we are concerned when evaluating its preservation or modification in characters from the HP books.

In a literary work and, especially, prose<sup>7</sup>, a character’s identity can best be observed from their behaviour and speech, and their virtual values on which the previous two are based. Substantially more problems arise from the translation of characters’ dialogues than from that of the author’s monologue, i.e. the narrative. Almost all of our research thus deals with the translation of dialogues<sup>8</sup>.

Translation shift is a term originally introduced by John C. Catford, which refers to an alteration in form in the process of translation (Catford, 1965). Slovak translation scholar and literary theoretician Anton Popovič also discusses the term shift; according to him, the term reflects the differences between the original text and the translation, and plays the central role in translation analysis (Popovič, 1983). As Biloveský and Djovčoš write, “the concept of shift of expression is an attempt to objectively determine and give a name to what is lost and gained in the translation process” (Biloveský, Djovčoš, 2015, p. 41).

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<sup>7</sup> And, of course, drama.

<sup>8</sup> By dialogue we mean a conversation between two or more characters. Sometimes, we also look at single remarks (i.e. comments which are not part of a dialogue because they are neither followed by a response nor triggered by an utterance of a different character), monologues, indirect speech, etc.



Popovič distinguishes between the following types of shift of expression:

1. *constitutive shift* – occurs inevitably as a result of differences between the source and target language, e.g. a change of word classes or of syntactic structures;
2. *individual shift* – the result of a translator's propensities, creativity, experience, etc.;
3. *retardation shift* – occurs when a translator uses older or archaizing expressions and/or syntactic structures;
4. *negative shift* – any translation shift which results in an inadequate or incorrect translation solution, i.e. a subinterpretation of the original;
5. *thematic shift* – using thematic, i.e. cultural facts or elements of the target language instead of cultural facts or elements of the source language;
6. *generic shift* – occurs when the literary genre of the original is different to that of the target text;
7. *rhythmic shift* – results in a different rhythmic structure of the target text to that of the source text. (Popovič, 1983)

In our research material three types of shift, namely the constitutive, individual, and negative shift, can be most commonly observed. The latter two are of our utmost interest and we are especially concerned with the cases where they co-occur.

Once we know what identity and shift are, we can then define identity shift in translation as an alteration in a character's traits or characteristics caused by various translation solution(s), whereby personal traits do not have to change completely (e.g. turning a "good" character into a "bad" one), but can simply be weakened or emphasized (e.g. turning a character of an average intelligence into a too smart or a too simple one).

Of course, it is highly improbable that in a literary work of such vast extent (over 4,000 pages altogether) and focusing on major characters, one instance of any of the aforementioned types of shift would cause the identity of a character to change. Therefore, it is not only quality, but also quantity that counts, and we will examine the overall effect of all the shifts concerning the observed characters in order to determine whether or not they have resulted in a shift in their identity.

## 2.2 Stylistic interpretation in translation

Stylistic interpretation can take place at two different levels – the level of thematic composition (macro-stylistics) and that of linguistic composition (micro-stylistics) (Popovič, 1975). German linguist and translation scientist Katharina Reiss distinguishes between three types of alterations at the macro-stylistic level:

1. *actualisation* – modification of the time factor of the source text;
2. *localisation* – modification of the place or theme factor of the source text;
3. *adaptation* – modification of characters, cultural facts or elements, etc. (Reiss, 1968; In: Popovič, 1975).

None of these variations are present in our research. On the other hand, alterations at the micro-stylistic level occur frequently. As Popovič says, these alterations are the result of objective factors (i.e. linguistic differences between languages) as well as the subjective ones (i.e. the translator's propensities and idiolect). They are of the following types:

1. *stylistic intensification* – expressional elements of the source text are exaggerated in the target text; there are two sub-types of intensification of expression:
  - a. *stylistic standardisation* – emphasizing some of the stylistic qualities of the original text by means of stylistic conventions of the target language and literature; and
  - b. *stylistic individualisation* – accentuating peculiar expressive means of the original text by using one's own peculiar expressive means;
2. *stylistic correspondence* – occurs when the translator uses an adequate expression or expressions which are both functionally and structurally similar to those of the original text; in case of a non-existent functional and formal equivalent, correspondence can be accomplished through:
  - a. *stylistic substitution* – translating expressions such as idioms by using their functional equivalent in the target text; and
  - b. *stylistic transformation* – a form of compensation for an untranslatable element, which often occurs in a different place in the target text;
3. *stylistic attenuation* – weakening of the expressive means of the original text; there are two sub-types of attenuation of expression:
  - a. *stylistic levelling* – abandoning unique expressive means of the original;

- b. *stylistic loss* – completely leaving out some of the expressive means of the original. (Popovič, 1975)<sup>9</sup>

Huťková notes that correspondence of expression is considered the ideal solution. On the other hand, even loss of expression has little or no effect on the overall stylistic effect of the translation, provided it occurs only sporadically. (Huťková, 2003)

## 2.3 The Slovak School of Translation: Principles and Rules

The Slovak school of translation is not a school in the proper meaning of the word. Rather, it is a designation for the accepted method of translation within the Slovak translators' circles, its primary focus being on the translation of literary texts. The school has its principles and rules, which are so dominant in the context of Slovak translation that they are considered to be a standard not only by translators of literary texts but also by editors in publishing houses. (Ferenčík, 1982; In: Biloveský, Djovčoš, 2011) They are as follows:

1. *the principle of textual completeness* – prohibits the omission of any parts of the original text in the translation;
2. *the principle of semantic equivalence* – the perseverance of the meaning;
3. *the principle of formal equivalence* – the perseverance of the formal elements, wherever possible;
4. *the principle of good Slovak* (along with the principle of strictly purposive use of non-standard elements) – opposes the views of a number of mainly young translators, who disagree with it, for it does not allow substandard but on the other hand very commonly used elements of colloquial speech in the language of translation;
5. *the principle of semantic equivalence's primacy over formal equivalence* – this principle is questionable in the translation of poetry;
6. *the principle of a conceptually unified translation*<sup>10</sup> – adherence to this principle results in a "text which is a dialectical unity of all semantic and formal elements subservient to a greater whole – the conception. At the same time, the complete

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<sup>9</sup> The terminology was taken from Špírk, 2009.

<sup>10</sup> The terminology was taken from Biloveský, 2014, p. 1181.

body of these elements forms a closed unit – the conception” (Ferenčík, 1982; In: Biloveský, Djovčoš, 2011, p. 125)<sup>11</sup>.

Apart from these basic principles, the school also has a few generally accepted rules, such as:

1. not translating regional dialects of the original text with any particular regional dialect of Slovakia;
2. not preserving the archaic quality of the language of the original text, unless it was a conscious aim of the writer;
3. preserving the names of characters and places in their original form (or transcribing them) unless they are charactonyms (names carrying certain semantic qualities). (Ferenčík, 1982; In: Biloveský, Djovčoš, 2011)

In the next subchapter we discuss the areas of tension between these principles and rules and the perseverance of certain expressional and/or stylistic elements in the translation of the Harry Potter books, as well as other specific areas that are problematic from the point of view of the (Slovak) translator.

## **2.4 Potentially Problematic Areas in the Translation of Harry Potter**

With a series of books of such vast extent as the Harry Potter saga, it is not a surprise that there are many elements which could constitute a problem for the translator. For one thing, there are a great number of proper names (names of the characters, places, incantations, etc.) which are symbolic, carry a certain meaning or evoke certain connotations. However, this aspect of them is often not obvious at all and it requires a skilled reader to realise just how many of them there are. There are also social (e.g. Hagrid’s) and regional dialects (e.g. the Irish dialect of Seamus Finnigan), the use of slang and colloquialisms, poems and songs (although, because of the written format, songs are treated as poems), cultural facts, etc.

In our field of research we noticed several reoccurring elements which could pose a problem for the translator. They are: colloquial speech, slang (and within it swear words),

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<sup>11</sup> Original quote: “text, ktorý je dialektickou jednotou všetkých významových a formálnych zložiek podriadených vyššiemu celku – koncepcii, ale zároveň svojim súhrnom vytvárajúcich uzavretý celok – koncepciu” (Ibid.).

exclamations and expletives, wordplay, irony and sarcasm, and alliteration. There are, of course, many more such elements but these are the most frequently occurring ones and we strongly believe that they constitute a major factor in forming a character's identity, for it is through them that we get to know the character itself.

#### **2.4.1 Colloquial speech**

Colloquial speech is “ordinary, relaxed, informal speech” (Trask, 1999, p. 27). It is the variety of language which we use in informal conversations with our relatives, friends, colleagues, etc. According to Trask, common features of colloquial speech include the use of contractions, connecting words and phrases, abbreviated utterances, informal expressions, swear words, etc. (Ibid.). Jesenská (2013) also mentions question tags, colloquial parentheses such as “you know”, phrasal verbs, non-specific words (e.g. “thingy”), etc. as some of the main features of the colloquial language.

Due to the fact that our research is largely concerned with the translation of dialogues, colloquial speech plays an important role in it. The problems with its translation might be caused by the non-existence of expressions in the target language which would preserve both meaning and style of the original expression (e.g. words like “dunno”), or by the fact that the colloquial speech is still considered by many to be a substandard variety of language, and is therefore in defiance of the principle of good Slovak.

#### **2.4.2 Slang and Swear Words**

Crystal quotes the Oxford English Dictionary when defining slang as a “language of a highly colloquial type, considered as below the level of educated standard speech, and consisting either of new words or of current words, employed in some special sense” (OED; In: Crystal, 1997, p. 182). In the Harry Potter book series common English slang (e.g. “watcha”, “dodgy”, “nick”) can be found alongside that specific of the wizarding community (e.g. “Muggle”, “blood traitor”, “squib”). Kot (1996) notes that slang-for-slang renderings are not desirable as a result of the deprecation of word-for-word renderings.<sup>12</sup> Using this substandard type of language also goes against the principles and rules of the Slovak School of Translation, which we have already mentioned, namely the principle of good Slovak.

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<sup>12</sup> Available at: <[www.1sjs.sk/files/documents/vyucba-prekladu.rtf](http://www.1sjs.sk/files/documents/vyucba-prekladu.rtf)>.

However, it should be said that slang expressions are often preserved in the Slovak translation of Harry Potter by using their Slovak counterparts, which makes the dialogues more natural and believable.

A more acute problem arises with the translation of swear words. According to Kral'ovičová (*Kritika prekladu*, 2014), vulgar expressions are so much more common in adolescent literature written in English that the amount of such expressions is not acceptable in Slovak teenager literature, whether original or translated. Many swear words are therefore translated with their more acceptable, weakened counterparts. Weakening of these expressions might potentially result in crippling of the effect that they have on the reader, and also in a decrease of “roughness” of language which is typical for a character, and is therefore a part of their identity.

### **2.4.3 Exclamations and Expletive Attributives**

Exclamations are “grammatical forms which express the speaker’s affective response to a situation: exclamations convey surprise” (Michaelis; In: *Language Universals and Language Typology: An International Handbook*, 2001, p. 1939). They are very common in informal speech and generally do not pose a problem for the translator. However, some exclamations can be ambiguous (e.g. “Cheers!”, which can be an expression of gratitude, an expression used when parting, as well as one used right before drinking alcohol<sup>13</sup>). When translating such an exclamation, the translator must correctly interpret its meaning from the context. He or she should also be careful not to translate exclamations with expressions in the target language which might convey the same attitude but which are nevertheless out of fashion or are not commonly used by speakers of, for example, a given age group (e.g. Slovak children today rarely use “prepánajána”).

Another group of expressions which convey the speaker’s attitude about something consists of expletive attributives. They add emphasis to the utterance and are often of profane character<sup>14</sup>. Here, the translator must consider whether the expletive attributive of the source text is not too strong (rude) in the target culture, and, if needed, weaken or omit it (due to the fact that expletive attributives convey no propositional meaning, omission does not violate the content of the message although it might cripple its effect). The translator is also

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<sup>13</sup> Available at: <<http://www.oxforddictionaries.com/definition/english/cheers>>.

<sup>14</sup> Available at: <<http://www.dailywritingtips.com/what-is-an-expletive/>>.

confronted with the principle of good Slovak, which may prevent them from adopting such frequently used Slovak expletive attributives as “poondený”, “posratý”, or “blbý” in their translation. Even though one could argue that many translators are not aware of the principles and rules of the Slovak school of translation, one should remember that before it is published, the translation has to pass through the hands of an editor, who might be more concerned with the appropriateness of the language used.

#### **2.4.4 Wordplay**

“Most definitions [of wordplay] agree on the basic principle that all forms of punning directly or indirectly derive their special effect from a specific combination of differences of meaning and likeness of form” (Frank, Greiner, Harald et. al., 2004, p. 601). This combination makes wordplay (and especially puns) notoriously difficult and often impossible to translate. The difficulty of translating wordplay generally further increases in cases where the source language and the target language belong to different branches of languages.

One of Slovak greatest translators, Blahoslav Hečko, notes, that in order to preserve wordplay in translation, the translator must be, among other things, highly intelligent, skilled in stylistics, and able to use language in a creative way. The same applies to the original author who wishes to produce wordplay. (Hečko, 1991)

Wordplay is an indication of wit and not everyone is capable of producing or even understanding it. Therefore, by omitting it in a translation, a character’s trait (wittiness) might be debilitated to various degrees.

#### **2.4.5 Irony and Sarcasm**

“Irony is an expression that implies the opposite of what is actually said, [...] generally used to convey a negative meaning” (Štulajterová, 2013, p. 35). In the spoken variety of language it is usually easily recognisable due to an emphasis placed on the word which contains irony, or from the significant intonation of the whole utterance as well as other, non-linguistic indicators (such as raising one’s eyebrows).

However, in writing, irony is more hidden due to the fact that we can hear neither the emphasis, nor the intonation in the character’s speech, or see their expression (unless one or

more of these things is actually specified in the narrative). Sometimes, irony can be indicated in the written variety of language, for example by using the italic script or visually separating the ironic remark from the rest of the utterance but (at least in Harry Potter) it is rarely, if ever, so. The translator, therefore, has two difficult tasks – to find irony in a character’s speech and translate it appropriately.

One of the definitions of sarcasm from the Merriam-Webster Dictionary reads that it is “a mode of satirical wit, depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual”<sup>15</sup>. Sarcasm is perhaps less obvious than irony, simply because it often occurs frequently, rather than sporadically, in a person’s speech. If this is the case, it becomes an important part of their personality. Furthermore, sarcasm is often funny. Most of the time it is not contained in just one word but, on the contrary, in the whole utterance.

Similarly to the case of irony, the translator has to first find the sarcasm in a character’s speech, and then translate it in a way which preserves the nature of the given utterance and, on a greater scale, of the character’s speech as such.

#### **2.4.6 Alliteration**

Alliteration is a phonetic stylistic device based on the repetition of the same initial consonant or sound in successive words. It aims at a pleasant melodic effect, memorability or emphasis of an expression or utterance. (Štulajterová, 2013)

Problems with translation of alliterated expressions stem from the tension between meaning and form. It may often be difficult to find appropriate lexemes in the target language which would preserve not only the semantic but also the formal aspects of such expressions.

Alliteration occurs frequently in the names of the practical joke products of the Weasley twins, called the Weasleys’ Wizard Wheezes (even the collective name for these objects and, at the same time, the twins’ shop is alliterated). In our opinion, the use of alliteration suggests the wit of the twin brothers, and as such should be preserved. In the practical part of the thesis we present the names of these objects alongside their respective Slovak counterparts and provide our own translation suggestions in cases where alliteration is not present in the target text.

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<sup>15</sup> Available at: <<http://www.merriam-webster.com/dictionary/sarcasm>>.



## 2.5 Translation Criticism

As Ferencík (1982; In: Biloveský, Djovčoš, 2011) notes, translation criticism played only a minimal role in the development of the Slovak literary translation. In fact, it is still rather underdeveloped, which is also the case in many other countries. The main reason for the state of our translation criticism is, according to Popovič, the lack of interest in this activity (Popovič, 1975). Perhaps the most notable systematic attempts at translation criticism in Slovakia can be found in the form of articles in magazines such as *Kritika prekladu*, *Revue svetovej literatúry*, *Romboid*, *Slovenské pohľady*, as well as in the form of prizes for translation, of which the most prestigious is the Ján Hollý Prize for Literary Translation.

Translation criticism is often misunderstood and thought of as a negative assessment of the translator's work. This perception, however, collides with the definition of criticism of an artistic work found in the Oxford Dictionary, according to which criticism is "the analysis and judgment of merits and faults of a literary or artistic work"<sup>16</sup>. The same approach has been adopted by many translators, translation theorists and/or translation critics, for example Katharina Reiss (1971/2000), Antoine Berman (In: Williams, 2004), and Martin Djovčoš (*Kritika prekladu*, 2013), to name but a few. Translation criticism should highlight not only the negative but, with equal importance, the positive aspects of a given translation and, by this potentially help improve the future translations of the same literary work or of the same (or another) translator.

Popovič describes three functions of translation criticism:

1. *postulating function* – focuses on the selection of works for translation. Here the critic observes both the source and target literary context of the work. This function is directed towards the translator;
2. *analytical function* – aims at evaluating the translation by observing the translation strategies and solutions used and applied by the translator. It is therefore directed towards the text itself. The critic must have a perfect knowledge of both source and target language, must be able to interpret both the original and the translated text stylistically, and to evaluate the shifts of expression;

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<sup>16</sup> Available at: <<http://www.oxforddictionaries.com/definition/english/criticism>>.

3. *operative function* – is concerned with the expectations of readers in the target culture, the relationship between foreign and domestic elements in translation, as well as the relationship between the original and translated work in general. It is directed towards the reader. (Popovič, 1975)

Our research is based on the analytical function of translation criticism. We look at the translation solutions of both Ms Petrikovičová and Ms Kral'ovičová, with respect to the observed characters and shifts. Often, we also provide our own suggestions, whenever we think they could help preserve certain aspects of the original work.

We believe that translation can be, to a certain extent, evaluated on the basis of observed shifts. Of course, one shift, whether negative or not, will not, in most cases, have a substantial effect on the translation in the great scheme of things. Therefore, not only quality but also quantity of shifts is an essential factor, should one want to base their evaluation of a translated text on shifts.

## **2.6 Research Methodology**

At the beginning of our research there stood a presumption that certain characters from the Harry Potter books are somewhat different in the Slovak translation from their English counterparts. This presumption stemmed from our own reader's experience with the books.

The characters we believed had changed the most were Ronald Weasley, his twin brothers Fred and George, and Draco Malfoy. We thought the first three characters were less funny in the translation, with Fred and George also being less witty. We perceived Draco Malfoy as less tough or, in other words, wimpier. This was (and is) our presupposition.

We began our research in the second half of June 2015 by reading all seven Harry Potter books in English and partially in Slovak, having previously read them in both languages several times. This time, however, our approach was a systematic one. We were reading chronologically (from the first to the last book of the series) and primarily in English but, focusing on the four aforementioned characters, we always kept the Slovak books close. Whenever any of the observed characters occurred in the books, we looked in the Slovak version and read, line by line, everything that they said or that was said about them in both languages. By paying close attention to these sequences of the books in both languages at the same time, we were able to notice the differences we thought constituted an identity shift.

Whenever such differences occurred, we wrote down the relevant parts of both English and Slovak texts (along with as much context as necessary) and the numbers of their respective pages and books.

There is one important aspect of this research process which we want to emphasize, and that is the fact that we did not merely look up the Slovak translation of, for example, those parts of Ron Weasley's dialogue which we considered funny, but all of them, as well as virtually each and every part of the books where any one of the four character was mentioned in any way. By this, we could make sure that should there be any instances of stylistic transformation (e.g. a compensation for a joke in a different place in the Slovak translation), they would not stay unnoticed. Indeed, we found a few such instances which we present in the practical part of this thesis. Another advantage of this approach was that it allowed us to notice other shifts which did not necessarily make, for example, Fred and George less funny but perhaps altered a different aspect of their personalities.

As one would expect, this extensive research (covering over 4,000 pages of the English version, and almost 4,000 pages of the Slovak one) took a long time. We finished reading the seventh book in early November 2015, so it took us altogether almost five months to collect all the material needed for the writing of this thesis.

The material we had gathered (i.e. all the sequences from the books that we thought might constitute a shift in one of the four characters' identities) required several revisions. We had written down many parts which showed but the slightest shift of expression. At this stage, we revised the collected material and excluded those parts of it which did not seem relevant for our research on second (or third, fourth, etc.) consideration. At first, this material consisted of over 100 parts. After these revisions, the number went down to 78.

The last part of the research process consisted of a questionnaire which was given out to people who had read the Harry Potter books. We created two versions of the questionnaire – a Slovak one for Slovak people, and an English one for native speakers of English. Both versions covered 18 parts from the seven books (and, at the same time, from our research) which the respondents were asked to evaluate on a scale of not funny at all to very funny. Of course, there were no “correct answers”, for every individual has their own, subjective feelings about the funniness of practically anything, and one simply cannot declare these feelings as wrong. If they are true to that particular individual, then they can only be assessed and worked with as such.

The Slovak questionnaire had “two rounds” of questions. Questions 3 – 20 and 21 – 38 were made up of the same parts of the books in two different translations – the official Slovak translation and our own one. In our version we tried to alter the original translation to make it more funny, while keeping the changes as little as possible so as to show that sometimes the only thing that needs to be changed is a unit as small as a word or a phrase. These two versions were mixed up (i.e. the questionnaire did not have all the official translations in the “first round” and ours in the “second round” or vice versa), so as to avoid biased responses. Our aim was to determine whether or not our translations would score higher on the scale of funniness than those taken from the official translation, and in what relation this score would be to the average score of the English version (evaluated by native speakers).

The common characteristics of most of the parts chosen for this questionnaire was the largely subjective feeling of the negative shift of expression in their translation. In other words, in parts where such shift was difficult (or more or less impossible) to explain objectively, we turned to readers and observed the extent of the differences (if any) of their reactions to the given parts. However, the questionnaire did also include several parts which are objectively explainable, simply because we were interested to see the effect they would have on the readers.

On the following pages we present our research, which we have divided into three parts, with respect to the observed characters – Draco Malfoy, Ron Weasley, and Fred and George Weasley. We have decided to treat the Weasley twins as one character, simply because they are virtually always mentioned together as one unit (with very few exceptions).

Out of consideration for the limited extent of this thesis, we only present a sample of our research material in the third chapter. The full research, including all the noted parts of the books side by side in both languages as well as the statistics for all the questionnaire parts, are provided in the appendix.



### 3 THE RESEARCH

The questionnaire, which consists of 14 questions with Ron Weasley's remarks and four questions with remarks from Fred and George<sup>17</sup>, was published online on 7 March 2016 (the Slovak version) and on 10 March 2016 (the English version). The last responses were collected on 16 March 2016.

There were 329 respondents to the Slovak questionnaire and 843 respondents to its English counterpart. Out of the 329 Slovak respondents only a minority (2.1%) had never read a Harry Potter book in the Slovak language. 85.1% had read all of them, 9.7% had read some of them and 3% had read the books in Czech. We also asked about the readers' experience with the English version of the books. 7% of these respondents had read all of the books in English. 36.2% had read some of the books in English, and 55.3% had never read HP in English.

There was no one among the respondents to the English questionnaire with zero experience with the Harry Potter books. 96.8% had read all of the books and 3.2% had read some of them.

We did not ask about the respondents' gender and age. This is due to the fact that our main aim was to determine the average reader's response. The first Harry Potter book was published almost 20 years ago and if we combine this knowledge with the fact that these books are among the most popular books in history, we can confidently say that at least three generations of people are widely represented in the general HP readership. The questionnaire was published in places easily accessible to anyone connected to the world of Harry Potter. As for the gender, we believe that the humour presented in the questionnaire is not gender-related. The collected responses are therefore not specified by age and gender of the respondents.<sup>18</sup>

In the next three subchapters we will look at the four characters and present a part of our research in more detail.

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<sup>17</sup> There were no questions concerning the character of Draco Malfoy because the shift of his identity is not related to humour.

<sup>18</sup> Perhaps the only case in which age would matter substantially would be the instances of wordplay or innuendo which younger readers might not understand. However, as we have already mentioned, we were trying to find out the reaction of an *average* reader, therefore we must also take into account the reactions of readers who belong to the youngest generation of HP readers.

### 3.1 Draco Malfoy

Draco Malfoy is Harry's classmate and rival from the Slytherin house (notoriously known for producing dark witches and wizards). He comes from an old, pure-blood family (a family of purely magical heritage) – something of which he has been raised to be immensely proud. He is arrogant, authoritative, big-headed, and he is a bully. His favourite teacher at Hogwarts is professor Snape, towards whom he always finds words of flattery.

There is one particular aspect of Draco's personality that we found as having been changed in the Slovak translation of the Harry Potter books. It is his pretended toughness. This change can be observed mainly in the way he addresses his parents or talks about them. In the original version, Draco uses the words "mother" and "father" in respect to his parents. Such names are rather unusual, especially considering that when he meets Harry for the first time, Draco is only 11 years old. One of the very first lines that he has in the books, is this:

*"‘My father's next door buying my books and mother's up the street looking at wands,’ said the boy. He had a bored, drawling voice. ‘Then I'm going to drag them off to look at racing brooms. I don't see why first-years can't have their own. I think I'll bully my father into getting me one and I'll smuggle it in somehow.’"* (HP1E, p. 60)

Draco gives Harry all of this information despite the fact that the latter did not ask for it. The monologue in Slovak looks slightly different:

*"‘Ocko mi vedľa zháňa knihy a mamička sa išla pozrieť na koniec ulice na prútiky,’ povedal chlapec znudeným, afektovaným hlasom. ‘A potom ich prinútim, aby sa šli so mnou pozrieť na pretekárske metly. Nechápem, prečo prváci nemôžu mať svoje metly. Asi ocka presvedčím, aby mi nejakú kúpil, a potom ju tam dajako prepašujem.’"* (HP1S, p. 83)

The Slovak version of Draco Malfoy uses the words "ocko" and "mamička" in places of "father" and "mother". We evaluate this negatively, for we consider the way Draco addresses his parents a major part of his personality. We believe it stems from his family's

social status. A parallel can be seen here with “Muggle” aristocratic families, whose members also tend to speak in a rather formal fashion.

Other words used by Draco for the purpose of talking about his father are: “otecko”, “tatko”, and, interestingly, “foter”. There does not seem to be a conception for situations in which one of these names is preferred. Although we think the word “foter” is better than any of the previous ones, we do not consider it a stylistic equivalent, either. “Foter” is a slang word which often carries a pejorative meaning<sup>19</sup>. Draco, in any way, has a huge respect for his father and sees him as an ultimate authority.

This change mainly occurs in the first two books of the series, i.e. the books translated by Jana Petrikovičová. Oľga Kralovičová translates “mother” and “father” with “mama” and “otec”, which we perceive as stylistically equivalent<sup>20</sup>. However, because of the frequency with which these words occur in the translation of HP1 and HP2 (virtually every time Draco mentions his parents), we believe they constitute an identity shift, in the majority of cases changing Draco’s personality to a wimpier one<sup>21</sup>.

For the sake of compliance with the extent of the thesis, we present the rest of the examples in the appendix.

There are two sequences in HP2 where Draco’s opinions on the opening of the Chamber of Secrets (from which a mysterious monster has been released that attacks Muggle-born wizards) are altered. In the first instance, this attitude is just lessened:

“*I wish I knew who it is, ’ said Malfoy petulantly. ‘I could help them.’*”  
(HP2E, p. 242)

In the Slovak translation, we only find the first part of his utterance:

“*Keby som tak vedel, kto to je, ’ pokračoval Malfoy netrpezlivo.*” (HP2S, p. 236)

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<sup>19</sup> Available at: <<http://slovniky.korpus.sk/?w=foter&s=exact&c=1272&d=kssj4&d=psp&d=sssj&d=sssj2&d=scs&d=sss&d=peciar&d=ma&d=hssjV&d=bernolak&d=obce&d=priezviska&d=un&d=locutio&d=pskc&d=psken&d=noundb&ie=utf-8&oe=utf-8#>>>.

<sup>20</sup> Except for one instance in HP3S where she translates “Father” with “tatko”. However, even when in HP5 Draco uses the word “Dad” in reference to father (for the only time in the whole book series), Kralovičová has translated it as “otec” (see appendix).

<sup>21</sup> In the rest of the cases, turning Draco into a disrespectful son.



The second instance occurs a few chapters later, after headmaster Dumbledore has been removed from his position by the Hogwarts board of governors (led by Draco's father, Lucius). Here, Draco's attitude towards the attacks is changed completely:

*"'I always thought Father might be the one who got rid of Dumbledore,' he said, not troubling to keep his voice down. 'I told you he thinks Dumbledore's the worst Headmaster the school's ever had. Maybe we'll get a decent Headmaster now. Someone who won't want the Chamber of Secrets closed. McGonagall won't last long, she's only filling in...'"* (HP2E, p. 287)

Note the difference in the Slovak translation:

*"'Mal som také tušenie, že foter bude jedným z tých, čo Dumbledora odvolajú,' vyhlásil, ani sa neunúval stíšiť hlas. 'Vravel som vám, že považuje Dumbledora za najhoršieho riaditeľa, aký tu kedy bol. Možno konečne dostaneme niekoho na úrovni. Niekoho, kto bude chcieť Tajomnú komnatu naozaj zatvoriť. McGonagallka tu dlho nebude, zaskakuje len dočasne...'"* (HP2S, p. 280–281)

However, despite the fact that the second presented shift is certainly an important one, we do not think these parts constitute an identity shift, mainly because Draco's attitude towards "Muggle-borns" and the opening of the Chamber of Secrets is expressed in numerous places in HP2, and thus this opposite statement should be easily interpretable as a mistake in translation.

### 3.2 Ron Weasley

Ron Weasley is Harry's best friend (together with Hermione Granger). He is the youngest son of the very poor Weasley family and having five older brothers puts a rather big pressure on him, for he does not want to be overshadowed by them (his three oldest brothers did very well at school while twins Fred and George are very popular for being funny). Although he tries to hold back his feelings, Ron sometimes struggles with the fact that his best friend is one of the most famous wizards there have ever been, inadvertently

getting all the attention. Ron is often perceived as Harry's sidekick by other characters, with some of them not even bothering to remember his name.

Just like all the characters, Ron has a unique personality. He is an average student when it comes to his academic achievements and he is more pragmatic than his friends. He is portrayed as emotionally immature and sometimes even insensitive. His humour is sometimes witty, but more often sarcastic and perhaps even sardonic and, on occasions, hurtful. Nevertheless, he is a very loyal friend.

Ron's speech is full of slang, sarcasm and, quite often, swear words<sup>22</sup>. On many occasions he comes up with witty remarks. Humorous situations arise not only from his speech, but also from his actions, as we will demonstrate on the next few pages.

The first time we read the HP books in English, we found ourselves laughing a lot more at Ron's utterances than we did while reading the books in Slovak. However, it was only a few years later when choosing the topic for our thesis that we decided to take his speech apart, sentence by sentence, sometimes even word by word, and find out if there was a reason to this weakening of his funniness. We have discovered a great deal of Ron's utterances which we found funnier in the original version than in the Slovak translation. Although they would not constitute an identity shift by themselves, we believe that all of them contribute to forming Ron Weasley's personality, or, one part of his personality in particular – that of his funniness.

Chronologically, the very first remark that we thought could have been translated more accurately, is Ron's response to Harry's surprise when the latter finds out he has received some Christmas presents (a scenario which he had not known until his first year at Hogwarts): “*‘What did you expect, turnips?’ said Ron, turning to his own pile, which was a lot bigger than Harry’s, ’*” (HP1E, p. 147). For us, the humorous nature of this utterance stems from the unexpectedness of the word “turnips”. In Britain, turnips are not a common “treat” which naughty children get for Christmas<sup>23</sup> (such as a lump of coal in Slovakia and many other Western countries). However, coal is precisely what translator Petrikovičová turned “turnips” into – “uhlie” – thus lessening the moment of surprise: “*A čo si čakal?*

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<sup>22</sup> And question tags, although we do not focus on them in this thesis.

<sup>23</sup> We only found one mention of turnips as a Christmas present in JS Martin's book *Six Weeks Lucky* (2000, p. 37; available at: <<https://books.google.sk/books?id=YTisCCbZUL8C&pg=PA8&dq=six+weeks+lucky&hl=sk&sa=X&ved=0ahUKEwj5PCAxzfLAhWJZpoKHcy4C3IQ6AEIzAA#v=onepage&q=turnips&f=false>>).

*Uhlie?’ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho,”* (HP1S, p. 207).

Our suggestion was to substitute the word “turnips” with some kind of vegetable in the Slovak translation.<sup>24</sup> We chose the word “mrkva” because it is short and flows quite smoothly in speech. We preserved the rest of the Slovak translation.<sup>25</sup> However, we were surprised by the results of this change. While the translation with “uhlie” scored 2.55 on the scale of funniness<sup>26</sup>, “mrkva” only scored 2.32<sup>27</sup>. Although the average score was lower, we think it is quite interesting that while “uhlie” only had four 5’s (the highest score) out of 329 responses, “mrkva” had 17. In conclusion, we suppose that this kind of humour is to a large extent subjective.

The next part in HP1 which we thought did not quite preserve the humorous nature, was Ron’s remark in a conversation about the security of the Philosopher’s Stone:

*“‘So you mean the Stone’s only safe as long as Quirrell stands up to Snape?’  
said Hermione in alarm.*

*‘It’ll be gone by next Tuesday,’ said Ron.”* (HP1E, p. 166)

The official Slovak translation reads:

*“‘Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi  
nepodarí Quirrella zlomiť?’ opýtala sa Hermiona zhrozene.*

*‘A to sa stane na budúci týždeň,’ povedal Ron.”* (HP1S, p. 234)

In our opinion, Ron’s remark sounds unnatural due to the conjugation at the beginning of the sentence. It also omits the mention of “Tuesday” which, again, is absolutely random, for nothing special was going to happen on that Tuesday. Ron’s utterance sounds more like a confident statement of a fact than a desperate sigh.

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<sup>24</sup> We believe the type of vegetable does not really matter here, as the effect is caused only by the sheer unexpectedness of such word.

<sup>25</sup> In all the situations where we provide our own translation, we try to only change the absolute minimum, so as to show that sometimes the humour really depends on but a few words.

<sup>26</sup> Where 1 meant “not funny at all” and 5 meant “very funny”.

<sup>27</sup> The original sentence was given the average score of 2.92 by native speakers of English.

Our solution was to change this utterance completely, so that it read: *“Do utorka je fuč,” vzdychol si Ron.* In this case, our translation was evaluated as funnier (2.62) than the original one (1.87). However, it did not reach the average score of the original line (3.52).

The next sequence displays situational rather than verbal humour. In this part, the trio (Harry, Ron and Hermione) are discussing who could be behind the attacks on Muggle-born wizards:

*“‘Who can it be, though?’ she [Hermione] said in a quiet voice, as though continuing a conversation they had just been having. ‘Who’d want all the Squibs and Muggle-borns out of Hogwarts?’  
‘Let’s think,’ said Ron in mock puzzlement. ‘Who do we know who thinks Muggle-borns are scum?’”* (HP2E, p. 173)

Note the difference in Ron’s behaviour in the Slovak translation:

*“‘Počkaj,’ povedal Ron, akoby si na niečo spomenul. ‘Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za menejcenných?’”* (HP2S, p. 171)<sup>28</sup>.

This translation does not convey Ron’s “mock puzzlement” found in the original version. In our opinion, this makes the translation less funny because the reader knows that the person Ron is talking about is Draco Malfoy, whom they had been suspecting from the attacks. Therefore, we suggest the following translation:

*“Tak sa nad tým zamyslime,” povedal Ron a naoko si lámal hlavu. “Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za zberbu?”*

We think this translation better conveys what Ron actually did. Note that we also changed the word “menejcenných” for “zberbu”, for we think it is a better stylistic equivalent of the word “scum”. Our translation had an average score of 2.45 while the original translation scored lower, 1.79. The English version was evaluated at 2.83.

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<sup>28</sup> The whole extract can be found in the appendix.

Although the next example does not fit in the chronological order of these parts, we would like to mention it now, as it is another example of situational humour. In HP4, following the arrival of students from two other wizarding schools, Beauxbatons and Durmstrang, there is a big ceremonial feast at Hogwarts at which delicacies of foreign cuisines are offered. Ron does not seem particularly sure about this:

*“‘What’s that?’ said Ron, pointing at a large dish of some sort of shellfish stew that stood beside a large steak-and-kidney pudding.*

*‘Bouillabaisse,’ said Hermione.*

*‘Bless you,’ said Ron.*

*‘It’s French,’ said Hermione. ‘I had it on holiday, summer before last, it’s very nice.’*

*‘I’ll take your word for it,’ said Ron, helping himself to black pudding.*

*[...]*

*At that moment, a voice said, ‘Excuse me, are you wanting ze bouillabaisse?’*

*[...]*

*‘Yeah, have it,’ said Harry, pushing the dish towards the girl.*

*‘You ‘ave finished wiz it?’*

*‘Yeah,’ Ron said breathlessly. ‘Yeah, it was excellent.’” (HP4E, p. 276)*

The funny part about this situation is that Ron (absolutely fascinated by the beautiful Fleur Delacour) had not actually trusted Hermione’s recommendation, yet when the French girl asked for the food, he nevertheless praised it in an attempt to catch her fancy. In HP4S, this situation is changed:

*“‘Čo je toto?’ spýtal sa Ron, ukazujúc na veľkú misu akéhosi rybacieho jedla vedľa mäsového nákypu.*

*‘Bouillabaisse,’ povedala Hermiona.*

*‘Na zdravie!’ zvolal Ron.*

*‘Mne sa nekýchlo. To bolo po francúzsky. Jedla som to predviani cez prázdniny. Je to veľmi dobré.’*

*‘Beriem ťa za slovo,’ povedal Ron a nabral si.*

*[...]*

*V tej chvíli sa nejaký hlas spýtal: 'Prhepáčte, budete chcete bouillabaisse?'*

*[...]*

*'Môžeš si vziať,' povedal Harry a potisol misu pred dievčinu.*

*'Už ste dojedli?'*

*'Áno,' vyhrkol Ron. 'Áno, bolo to vynikajúce!'' (HP4S, p. 254)*

The translation suggests that Ron did actually help himself to some Bouillabaisse, in which case it would be perfectly normal (in other words, not funny) to call it excellent (provided that he liked it, of course). To preserve the original situation, a better translation of his response to Hermione would be: *"Dobre, dobre, verím ti," povedal Ron nepresvedčivo a nabral si radšej tlačenu.*

In HP4, students observe planets in Divination class. Here, Ron comes up with a brilliant play on words:

*"[Lavender Brown:] 'Oh, Professor, look! I think I've got an unsuspected planet! Oooh, which one's that, Professor?'*

*'It is Uranus, my dear,' said Professor Trelawney, peering down at the chart.*

*'Can I have a look at Uranus, too, Lavender?' said Ron." (HP4E, p. 222)*

As one soon realises, this pun cannot be preserved by a direct translation into Slovak, or otherwise the innuendo ("your anus") is completely lost. Unfortunately, that is precisely what happens in the Slovak translation:

*"'Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštne postavenú planétu! Och, ktorá to je, pani profesorka?'*

*'To je Urán, moja milá,' nakukla do mapy profesorka Trelawneyová.*

*'Môžem sa aj ja pozrieť na Urán, Lavender?' dožadoval sa Ron." (HP4S, p. 205)*

This translation, unsurprisingly, scored quite low on the scale of funniness (1.74 as opposed to 4.09 – the average score of the original). The only thing changed in our translation was the word "Urán" which we substituted with a made-up planet "Zadock" – its form looks English but its pronunciation is quite obviously /zadok/. The respondents evaluated this translation at 3.74.

In the HP books, Ron makes the Uranus joke twice; the second one occurs in HP5. Here, the context is rather different – a group of members of the rebellious Dumbledore’s Army have sneaked into the Ministry of Magic in an attempt to save Harry’s godfather. Ron gets lost with a few other friends and is reunited with the rest of the group after escaping from the Space Chamber, where there are space objects floating about the room. He greets Harry with the unforgettable line: “*‘Harry, we saw Uranus up close!’ said Ron, still giggling feebly. ‘Get it, Harry? We saw Uranus – ha ha ha –’*” (HP5E, pp. 874).

Yet again, this joke is lost in the Slovak version – “*‘Harry, my sme videli Urán celkom zblízka!’ povedal Ron a stále sa ticho chichotal. ‘Rozumieš, Harry? Videli sme Urán... ha-ha-ha...’*” (HP5S, p. 760) – and scores only 2.26 (as opposed to 3.64 in the English version). When deciding how to improve this part, we considered simply re-using the planet “Zadock” but then we chose to play with the words a little more. One of the students present at this moment in the book is Luna Lovegood (whose name in Slovak stays the same) and we decided to base the joke on her name: “*‘Harry, videli sme odvrátenú stranu Mesiaca... luny... Chápeš? Videli sme zadok luny – Lunin zadok! A-ha-ha-ha-ha...’*” Creativity proved to be a good decision, evaluated by readers at 3.9 and thus outperforming not only the official Slovak translation but also the English version.

After leaving Hogwarts, Ron’s brother Percy finds a job at the Ministry of Magic and works under Mr Crouch, an older, very formal and influential official, whom rule-loving Percy absolutely adores. Mr Crouch becomes one of the judges in the Triwizard Tournament but very soon stops attending the Tournament tasks and ceremonies, sending Percy to represent him. While discussing Crouch’s continuous absence, Ron comes up with a rather unlikely scenario: “*‘Maybe Percy’s poisoning him,’ said Ron. ‘Probably thinks if Crouch snuffs it he’ll be made Head of the Department of International Magical Co-operation,’*” (HP4E, p. 489).

The Slovak translation of this sentence is as follows: “*‘Možno mu Percy podával jed,’ prehodil Ron. ‘Zrejme si myslí, že ak Crouch bude po smrti, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on,’*” (HP4S, p. 442).

“To snuff it” is an informal way of saying “to die”. Therefore we think that the Slovak translator should have used a stylistic equivalent of this phrase rather than the relatively formal expression “byť po smrti”. In our translation, we decided to substitute this phrase with the phrase “otrčiť kopytá”. The lines were evaluated at 2.19 (the official translation) and 2.99 (our translation), while the English version scored 3.11.

At the end of their fifth year, Hogwarts students take the OWL exams which determine whether or not they will be able to continue studying particular subjects in the sixth and seventh year. After struggling with the absolutely useless Divination class for three years, Ron and Harry fail the Divination OWL spectacularly. Nevertheless, both of them are relieved, for it means that they will not have to take the subject next year. Ron summarises his feelings after the exam in one sentence: “*‘And from now on, I don’t care if my tea-leaves spell die, Ron, die – I’m just chucking them in the bin where they belong,’*” (HP5E, p. 790).

The Slovak version is, again, made less funny by levelling the expression in the following way: “*‘A odteraz mi bude jedno, keď sa mi čarovanie s čajovými lístkami nepodarí, jednoducho ich vyhodím do smetí, kam patria,’*” (HP5S, p. 688). Apart from the phrase “die, Ron, die” the verb “chuck” (which is informal in English) has also been weakened. Our suggested translation was: “*‘A odteraz mi bude fuk, keď mi čajové lístky povedia, že čoskoro zgegнем – jednoducho ich vyšmarím do koša, kam aj patria.’*” The scores go as follows: 3.88 for the English version, 2.53 for the official Slovak translation, and 3.49 for our translation.

In HP5 we are introduced to a new character – Grawp – a half-brother of Rubeus Hagrid, the keeper of keys at Hogwarts. When the trio mention Grawp in a conversation, Luna Lovegood asks with interest who he is, to which Ron’s reply is: “*‘Hagrid’s little brother,’*” (HP5E, p. 835). In this case, Oľga Kralovičová missed the joke, for she translated this answer as: “*‘Hagridov mladší brat,’*” (HP5S, p. 728). In English, you can express that your brother is younger than you by calling him both “younger” and “little”. However, here the choice of the word “little” was intentional, for Grawp is no little – in fact, he is a 16-foot-tall giant! To preserve this joke, we advocate the use of “malý” in place of “mladší”.

In HP6, Harry is given an old textbook for Potions which has been heavily annotated by its previous owner. These annotations, as Harry soon discovers, are more interesting than one would think, and he becomes obsessed with the book. His obsession is described by the narrative in the following way: “*He did not usually lie in bed reading his textbooks; that sort of behaviour, as Ron rightly said, was indecent in anybody except Hermione, who was simply weird that way,*” (HP6E, p. 282).

The Slovak translation slightly changes Ron’s indirect speech: “*Zvyčajne v posteli nečítaval učebnice, a ako sa Ron vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je jednoducho v tomto smere rarita,*” (HP6S, p. 205). While “weird” in this context would carry negative connotations of something bizarre, “rarita” conveys the



meaning of something “unique” but not necessarily in the negative sense of the word. The score of this part went down from 3.3 to 2.5.

Our translation changed the indirect speech in the following way: *Zvyčajne v posteli nečítaval učebnice, a ako sa Ron právom vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je v tomto ohľade jednoducho divná.* It was evaluated at 3.39 and, once more, outperformed the original sentence.

The following part is an example of a sexual innuendo. When Harry turns 17 (which, in the wizarding world means coming of age), Ron gives him an untraditional present – a book. Upon Harry’s surprised expression, he provides an explanation:

*“‘This isn’t your average book,’ said Ron. ‘It’s pure gold: Twelve Fail-Safe Ways to Charm Witches. Explains everything you need to know about girls. If only I’d had this last year, I’d have known exactly how to get rid of Lavender and I would’ve known how to get going with... well, Fred and George gave me a copy, and I’ve learned a lot. You’d be surprised, it’s not all about wandwork, either.’”* (HP7E, p. 129)

“Wandwork” is not an existing English word and we strongly believe that by using it Ron does not simply mean one’s ability to use a magic wand (a device which all wizards use to perform magic) but that by “wand” he also refers to male genitalia and thus by “wandwork” he means the ability to use one’s private parts in sexual activities. However, this ambiguous meaning is lost in translation:

*“‘To nie je len taká obyčajná kniha,’ vysvetľoval Ron. ‘Je to hotový poklad – Dvanásť bezpečných spôsobov ako očariť čarodejnice. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlani, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skrátka Fred a George mi venovali jeden výťah a naučil som sa veľa. Bol by si prekvapený, že to nie je len o čarovaní.’”* (HP7S, p. 101)

Out of the numerous ways of conveying the ambiguity of the last sentence in Slovak, we chose the following one: *“Bol by si prekvapený, že to nie je len o tom, čo dokážeš so svojím prútikom,” dodal veľavýznamne.* As you can see, the direct speech in our translation

is also aided by the phrase “dodal veľavýznamne”. It was evaluated at 3.65 which is much higher than the official translation (2.05) and also a little higher than the English version (3.36).

One of our personal favourite instances of Ron’s sarcasm occurs in the seventh book, when the trio are trying to convince goblin Griphook to help them break into the Gringotts Wizarding Bank. As a former Gringotts’ worker, he would be a very valuable help. However, Griphook asks for the Sword of Gryffindor in exchange for such help. Harry, Ron and Hermione are discussing how to solve this problem, for the Sword is an absolute necessity to them:

“[Hermione:] *‘We need to offer him something else, something just as valuable.’*

[Ron:] *‘Brilliant. I’ll go and get one of our other ancient goblin-made swords and you can gift-wrap it.’*” (HP7E, p. 559)

Note the difference in Ron’s remark in the translation:

“[Hermiona:] *‘Musíme mu ponúknuť niečo iné, niečo rovnako cenné.’*

[Ron:] *‘No to je skvelé, ja teda pôjdem a zožením nejaký iný vzácny meč, ktorý vyrobili raráškovia, a vy mu ho môžete zabaliť do darčkového balenia.’*” (HP7S, p. 422)

The sarcasm of the original Ron’s statement stems from his choice of words which suggest that the trio already own a collection of valuable ancient swords (which they do not). However, the Slovak Ron simply says that he will go and *find* another sword like that. Unsurprisingly, the score of this remark was lower than that of the original one (3.08 as opposed to 3.96). Our translation, which looks as follows, was evaluated at 3.97 (almost precisely the score as the English version):

[Hermiona:] *“Musíme mu ponúknuť niečo iné, niečo rovnako cenné.”*

[Ron:] *“Super, žiadny problém. Ja teda zbehnem po jeden z našich ďalších vzácných raráškovských mečov a vy mu ho môžete zabaliť do darčkového papiera.”*

We found two noteworthy instances of Ron's remarks made funnier in the Slovak translation than in the original version. The first one occurs in the first book, when Ron refers to the Hogwarts matron Madam Pomfrey as "*Pomfritka*" (HP1S, p. 234) while calling her "*Madam Pomfrey*" in the English version (HP1E, p. 166)<sup>29</sup>. We think that using this nickname better suits Ron's style of speaking and makes his utterance a little funnier.

The second instance occurs in HP2, when Ron is explaining the possibility to get round the law which prohibits underage witches and wizards from using magic outside school:

“[Ron:] *‘We’re stuck, right? And we’ve got to get to school, haven’t we? And even underage wizards are allowed to use magic if it’s a real emergency, section nineteen or something of the Restriction of Thingy...’*” (HP2E, p. 78).

Note how creatively Jana Petrikovičová dealt with substituting the non-specific word “Thingy” in her translation:

“[Ron:] *‘Uviazli sme tu, je tak? A musíme sa dostať do školy, nemám pravdu? A mladiství čarodejníci môžu čarovať v prípade, že sa ocitnú v krajnej núdzi, je to tuším odstavec devätnásť Nariadenia vymedzujúceho obmedzenie či obmedzujúceho vymedzenie... kto si to má pamätať...’*” (HP2S, p. 78).

In conclusion, our presumption that the character of Ron Weasley is less funny in the Slovak translation has been confirmed. The observed personal trait (funniness) is still found in the translated version, however, it has been noticeably weakened. The individual scores of Ron's remarks can be seen in the following table:

	English version	Official Slovak translation	Our translation
Example 1	2.92	2.55	2.32
Example 2	3.52	1.87	2.62

<sup>29</sup> The same substitution occurs one more time, on the page 245 in HP1S (p. 174 in HP1E).

Example 3	2.83	1.79	2.45
Example 4	2.85	2.4	2.94
Example 5	4.09	1.74	3.74
Example 6	3.11	2.19	2.99
Example 7	2.6	1.89	2.88
Example 8	3.88	2.53	3.49
Example 9	3.64	2.26	3.9
Example 10	2.84	2.2	3.02
Example 11	3.3	2.5	3.39
Example 12	3.36	2.05	3.65
Example 13	3.96	3.08	3.97
Example 14	2.63	2.29	3.07 <sup>30</sup>

*Table 1: Questionnaire results – Ron Weasley*

While collecting material for our research, we also noticed that Ron Weasley swears rather a lot in the English books. Some of his swearwords were weakened in the Slovak translation and some were omitted completely (despite the fact that they were not particularly strong even in the original version – Harry Potter is, after all, primarily a children and adolescents' book series). However, such instances were few in number and therefore do not constitute an identity shift.

The last thing we want to mention is the fact that several times, Ron's actions<sup>31</sup> stated in the narrative have been attributed in the Slovak translation to other characters. We believe this was purely accidental but it could still lead to a great identity shift. However, the actions were not of much importance and this mistake did not occur frequently, therefore we do not think this changes Ron's identity.<sup>32</sup>

The rest of the research material on Ron Weasley can be found in the appendix.

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<sup>30</sup> The complete table of results including the questions can be found in the appendix.

<sup>31</sup> Most of the time this means speaking.

<sup>32</sup> The instances of weakened profanity as well as the instances in which Ron's actions are performed by other characters can be found in the appendix.

### 3.3 Fred and George Weasley

Fred and George Weasley are Ron's twin brothers. They are two years older than him and are practically inseparable<sup>33</sup>. Born symbolically on 1 April, the twins are generally considered to be the funniest characters in the whole book series. Their humour is less sarcastic than Ron's and is quite often based on witty wordplay or creative use of language in general. They like making fun of other people, especially their older brother Percy as well as their younger brother, Ron. In spite of this, their humour is less hurtful than Ron's. Their language is, nevertheless, often quite profane.

Despite not being particularly academic, Fred and George are actually very wise. At the end of their last year at Hogwarts they drop out of school and start their own business – a joke shop in which they sell their own well-designed practical joke products.

Not unlike in the case of Ron Weasley, our presumption is that Fred and George are less funny in the Slovak translation. However, we have another presumption which is that the twins are less witty in the Slovak version.

In HP2, Harry spends a part of his summer at the Weasleys'. At the time, Mr Weasley is head of the Misuse of Muggle Artefacts Office at the Ministry of Magic. His job is to make sure no witch or wizard is bewitching everyday Muggle objects. However, Mr Weasley himself is a huge fan of doing precisely that. Fred and George are explaining this to Harry on their way to the Weasleys' house – the Burrow:

*"Fred laughed. 'Yeah, Dad's mad about everything to do with Muggles, our shed's full of Muggle stuff. He takes it apart, puts spells on it and puts it back together again. If he raided our house he'd have to put himself straight under arrest. It drives Mum mad.'"* (HP2E, p. 38)

The idea of Mr Weasley arresting himself is, without a doubt, funny. However, the Slovak translation gives us a different scenario:

*"Fred sa začal smiať. 'Hej, tatko je úplný blázon do všetkého, čo má do činenia s muklami. Máme plnú šopu muklovských harabúrd. Všetky najskôr"*

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<sup>33</sup> Until the end of the last book when Fred tragically dies in the Battle of Hogwarts.

*rozoberie, potom ich začaruje a dá opäť dokopy. Keby nám urobili domovú prehliadku, určite by ho zavreli. Mamka je z toho na nervy.’” (HP2S, p. 38)*

Despite the fact that this part is still quite funny, the most humourous part of Fred’s remark is lost in translation. Needless to say, this part does not pose a challenge for a translator, for there is no wordplay or anything else that would be difficult to translate, so we are left to wonder whether this shift was intentional or accidental.

A similar situation occurs several pages later, when all school-aged Weasley children (and Harry) get their lists of books for the next year at Hogwarts. They are surprised to find out that the majority of the books are from the notoriously known Gilderoy Lockhart – allegedly a very skilled combatant against the Dark Arts (dark magic). Although, as we soon find out, he is completely vain, his charming smile has won the hearts of many witches. Fred wastes no time to make a comment about the list of books:

*“‘You’ve been told to get all Lockhart’s books, too!’ he [Fred] said. ‘The new Defence Against the Dark Arts teacher must be a fan – bet it’s a witch!’” (HP2E, p. 52)*

The Slovak version looks as follows:

*“‘Aj vy máte mať všetky Lockhartove knihy?’ čudoval sa [Fred]. ‘Ten nový učiteľ obrany proti čiernej mágii musí byť riadne švihnutý!’” (HP2S, p. 51)*

The word “švihnutý” is objectively funnier than the word “fan”, so we evaluate this decision as a very good one for there are many occasions in the seven books where Fred and George’s humourous remarks simply cannot be translated without losing a little on the funny part. However, we wonder why the translator decided to end the sentence there and not translate the part after the dash. Together with the word “švihnutý” it could have been a great opportunity to outperform the original sentence. That is why we suggest adding “– iste je to ženská!” at the end of the translated sentence.

In HP3, Percy becomes Head Boy. Similarly to the Muggle world, Head Boy/Girl are titles awarded to the two most outstanding students (in Hogwarts, they have authority over Prefects and other students). Fred and George lose no time in making fun of their older

brother. This scene begins when Percy questions the fact that the Ministry of Magic has organised transport to King's Cross station for all the Weasleys and Harry.

*"The Ministry's providing a couple of cars," said Mr Weasley.*

*Everyone looked up at him.*

*'Why?' said Percy curiously.*

*'It's because of you, Perce,' said George seriously. 'And there'll be little flags on the bonnets, with HB on them –'*

*'– for Humungous Bighead,' said Fred.'* (HP3E, p. 72)

This is an example of Fred and George's witty humour. The mentioned "HB" is obviously supposed to stand for "Head Boy", until they, not at all unexpectedly, change it in order to offend the pompous Percy. The Slovak translation preserves the joke but not the wit:

*"[...] 'A na kapotách budú vlajočky a na nich iniciály JV...'*

*'... čo v tomto prípade bude znamenať Jeho Veľkonadutenstvo,' dokončil Fred.'* (HP3S, p. 68)

"Head Boy" was translated to Slovak as "hlavný prefekt". Thus, to preserve the wit in this instance, the initial letters on the imaginary flags need to be "HP". Instead of "Jeho Veľkonadutenstvo" the Slovak translation could have had "Hrozný Povýšenec" or perhaps "Horenos Percy".<sup>34</sup>

Both twins and Harry are on the Gryffindor Quidditch team<sup>35</sup>. Their captain, Oliver Wood, is famous for his pre-match pep talk. The team are used to this but that does not prevent them from making fun of Wood. When he tells them that they are underestimating their next rivals – the team from Hufflepuff House – Fred responds: *"'Oliver, calm down!' said Fred, looking slightly alarmed. 'We're taking Hufflepuff very seriously. Seriously,'"* (HP3E, p. 184).

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<sup>34</sup> The twins make fun of Percy's academic role again, just a few pages later, calling him a *"Bighead Boy"* (HP3E, p. 76). In this case, translator Oľga Kralovičová came up with a very good solution: *"Úhlavný prefekt"* (HP3S, p. 72).

<sup>35</sup> Quidditch is the most popular sport in the wizarding world.

This is yet another example of the twins' verbal humour and ability to play with words. It is relatively easy to transfer both the meaning and the form into Slovak but in HP3S one soon finds out that it is only the meaning that has been preserved: “*‘Oliver, upokoj sa!’ povedal Fred a tváril sa trochu vyplašene. ‘Berieme Bifl’omor veľmi vážne. Naozaj,’*” (HP3S, p. 171). We suggest changing the word “Naozaj” for “Vážne”. This way, both the meaning and the form of the utterance would be preserved.

In their sixth year, Fred and George begin developing products which they plan on selling in their own joke shop one day. The collective name for these products (as well as for the shop itself) is “Weasley’s Wizard Wheezes”. As we can see, this very name is alliterated and alliteration becomes almost a rule in naming the numerous objects the twins invent. In our opinion, the ability to use language in a creative way is a proof of one’s wit, for not everyone can do it and some people cannot even understand it (here, we mean wordplay in particular, in a way that not all people are able to understand, for example, puns).

Although translator Oľga Kraľovičová did use alliteration in some of the products’ names in Slovak, she did not use it in other ones. Thus, there is a lack of conception. In the following table we present the names of these products in the original version and the official Slovak version, as well as our suggestions in those cases where alliteration is missing.

English original <sup>36</sup>	Official Slovak translation	Our suggestion
Weasley’s Wizard Wheezes	Weasleyovské výmysly a vynálezy	–
Skiving Snackbox	ulievačky, ulievacie maškrtky	darebákovo dražé, leňochove lahôdky
Nosebleed Nougat	nugát na krvácanie z nosa	krvavé kocky, krvácavé kocky
Fainting Fancies	omdlievačky	omdlievacie óčka
Puking Pastilles	vracačky	dávivé dražé, grcacie guľky
Fever Fudge	horúčkovky	horúčkové hviezdičky
Ton-Tongue Toffee	jazykoplazé karamelky	jašteričie jazýčky

<sup>36</sup> The names of these products occur in various places in HP4, HP5, HP6, and HP7.



Weasley's Wildfire Whiz-bangs	Weasleyovské vrtošivé vybuchovačky	–
Basic Blaze Box	obyčajné ohniváky	–
Deflagration Deluxe	hviezdne horľavky	–
Decoy Detonators	falošné detonátory	rozptyľujúce rozbušky
Headless Hats	bezhlavé klobúky	bezhlavé barety, klobúky bez kotrby

*Table 2: Names of Fred and George's products*

Although some of the suggested names might seem to be denoting different things, they are all in compliance with the function of the given products. Of course, there are numerous possibilities of naming these objects in a way which preserves alliteration and the creativity depends to a great extent on the amount of time the translator has at disposal.

There is one particular product with a non-alliterated name which is introduced in a rather interesting (and, for the translator quite challenging) way – by means of a poem. What is more, the name of the product itself is a play on words:

*“Why Are You Worrying About You-Know-Who?  
You SHOULD Be Worrying About  
U-NO-POO –  
the Constipation Sensation That's Gripping the  
Nation!”* (HP6E, p. 141)

U-NO-POO, as we learn from the poem, is a product which causes the user to be constipated. It was developed shortly after the rise of Lord Voldemort (commonly referred to as You-Know-Who or He-Who-Must-Not-Be-Named) and was probably intended for his followers – or any other enemies one might have. The idea is that you should slip your enemy some U-NO-POO in their food or drink to make their day at least a little unpleasant. However, from the Slovak translation we never get to know that there exists such a product:

*“ODHOĎTE HO.NO, ved'-viete-koho NA SMETISKO,  
HO.NO, ved'-viete-kto A SMETI MAJÚ K SEBE BLÍZKO!  
NÁRODU Z TOHO ZVIERA ZADKY,*

To make sure that the reader of the Slovak translation understands the idea behind U-NO-POO, we propose the following translation:

*Stúpencom Toho-Koho-Netreba-Menovať  
nemusíte sa viac len bezmocne prizeráť.  
Podhod'te im trošku Lorda Hovnomorta  
a zápchu im spôsobí aj obyčajná torta!*

Yet again, the possibilities are endless and depend hugely on the time factor, which, we realise, was not at all ideal in the case of Ms Kral'ovičová.

Fred and George are sometimes quite “dirty” which is shown indirectly in the following example. In HP6, Ron buys one of their special quills which check the user’s spelling and correct it. However, after several months the spell fades away and the quill begins to behave in the opposite way, misspelling the words on purpose:

*“‘How do you spell “belligerent”?’ said Ron, shaking his quill very hard while staring at his parchment. ‘It can’t be B – U – M –’  
‘No, it isn’t,’ said Hermione, pulling Ron’s essay towards her. ‘And “augury” doesn’t begin O – R – G either. What kind of quill are you using?’” (HP6E, p. 532)*

This particular part of the books has become the topic of several internet-based debates for it seems like the special quill began writing rather inappropriate words – in this case “bum” (an informal British word for buttocks) and “orgy”. Although J.K. Rowling has never addressed this theory herself, it does seem like the sort of thing the twins would do. In the translation, Ron’s quill simply misspells the words “agresívny” and “veštec”, so that the first one begins with “B – A – G – R” and the second one is spelt “vežtec”<sup>37</sup>.

We do not evaluate this as a negative shift for, as we said, the theory of the twins’ dirty minds has never been confirmed by the author. We simply wanted to point this out as another (possible) example of their humour and language creativity.

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<sup>37</sup> (HP6S, p. 381–2).

Fred and George test most of their new products on themselves first, to make sure that there are not any dangerous or unpleasant side-effects. The following conversation happens during a Quidditch practice in a particularly bad weather:

*“‘We could try the Fever Fudge,’ George muttered, ‘no one’s seen that yet –’*

*‘Does it work?’ enquired Ron hopefully, as the hammering of rain on the roof intensified and wind howled around the building.*

*‘Well, yeah,’ said Fred, ‘your temperature’ll go right up.’*

*‘But you get these massive pus-filled boils, too,’ said George, ‘and we haven’t worked out how to get rid of them yet.’*

*‘I can’t see any boils,’ said Ron, staring at the twins.*

*‘No, well, you wouldn’t,’ said Fred darkly, ‘they’re not in a place we generally display to the public.’*

*‘But they make sitting on a broom a right pain in the –’” (HP5E, p. 418)*

The last sentence of the conversation demonstrates, yet again, the twins’ creative use of language. To say that someone or something is “a pain in the arse”<sup>38</sup> means that that someone or something is very annoying. However, here, the popular phrase is used in its literal meaning (and is unfinished). The Slovak translation of the last two sentences is as follows:

*“‘No ani nemôžeš,’ mrzuto odvetil Fred, ‘sú na mieste, ktoré zvyčajne nevystavujeme na verejnosti.’*

*‘Ale vďaka nim je sedenie na metle fakt...’” (HP5S, p. 367)*

With a little bit of extra creativity, this joke is at least semi-translatable to Slovak. For example, the last sentence could look like this: *“Ale sedenie na metle je vďaka nim fakt hrôza. Stále cítiš ostrú bolesť kdesi... v pozadí.”* In this case, the phrase “v pozadí” is ambiguous; firstly, it means “in the backside” and secondly, it means “in the background”. The wordplay is thus preserved, although being based on a different principle.

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<sup>38</sup> Also “a pain in the ass”.

At the beginning of HP7, George loses his ear in a battle with the Death Eaters (Lord Voldemort's followers). When he regains consciousness, this conversation follows:

*“‘How do you feel, Georgie?’ whispered Mrs Weasley.  
George’s fingers groped for the side of his head.  
‘Saint-like,’ he murmured.  
‘What’s wrong with him?’ croaked Fred, looking terrified. ‘Is his mind affected?’  
‘Saint-like,’ repeated George, opening his eyes and looking up at his brother.  
‘You see ... I’m holy. Holy, Fred, geddit?’” (HP7E, p. 87)*

This part perfectly demonstrates the twins' humorous nature and wit, when at the moment of regaining consciousness and realizing that his ear has been cut off by a curse, George's biggest concern is to make a joke about what happened to him. The translator did a very good job with translating this part. Although she did not preserve the pun (which is generally a very difficult, if not impossible, thing to do), she did manage to come up with a creative solution:

*“‘Ako sa cítiš, George?’ šepkala pani Weasleyová.  
Georgeove prsty hmatali naboku hlavy.  
‘Do smrti môžem chodiť po vodu,’ zašepkal.  
‘Čo sa mu stalo?’ chrapľavo sa spýtal Fred a tváril sa zdesene. ‘Zasiahlo mu to aj rozum?’  
‘Do smrti môžem chodiť po vodu,’ zopakoval George, otvoril oči a pozrel na brata. ‘Vidiš... už sa mi ucho neodtrhne, Fred, chápeš to?’” (HP7S, p. 69)*

A few pages later, George makes another pun about his ear, after Harry gives a long speech in which he says that they all need to stick together if they want to overthrow Voldemort's regime. The twins first react to his speech:

*“‘Well said, Harry,’ said Fred unexpectedly.  
‘Yeah, ‘ear, ‘ear,’ said George, with a half glance at Fred, the corner of whose mouth twitched.” (HP7E, p. 94)*

This pun is, of course, based on the expression “hear, hear”, which shows that the listener agrees with what has been said. The Slovak version goes as follows:

*“‘To si povedal dobre, Harry,’ nečakane sa ozval Fred.  
‘Áno, sme samé ucho,’ dodal George, pričom letmo pozrel na Freda  
a kútikom úst mu mykalo.”* (HP7S, p. 74)

Once again, we think this is a very creative solution, although the phrase “byť samé ucho” means “to listen carefully” and one usually says it *before* someone else is about to say something important, not *afterwards*. That is why a more suitable translation might be “*Zapíšem si to za uši,*” – a phrase which is more commonly used *after* something important has been said.

There were only four parts concerning the twins in the questionnaire and the only one of them which had a noteworthy difference in the evaluation of the original Slovak translation and our translation also happens shortly after George loses his ear. A little while after he regains consciousness, he realises that his brothers Ron and Bill are missing (both of them took part in the mission in which George himself lost his ear) and asks: “*‘Why aren’t Ron and Bill huddled round my sickbed?’*” (HP7E, p. 88). The original sentence was evaluated at 3.11. The funniness stems from the words “huddle” and “sickbed” because they make the situation look a lot more serious than it actually is (George simply lies on a sofa in the living room). In the Slovak translation both of these words were substituted by words with a different stylistic value: “*‘Prečo pri mojej posteli nesedia Ron s Billom?’*” (HP7S, p. 69). This translation was only evaluated at 1.79. We changed the two abovementioned words to more stylistically appropriate ones (perhaps even stronger ones) and our translation – “*‘Prečo sa pri mojej smrteľnej posteli nechúlia Ron s Billom?’*” – scored 2.81.

We found three instances in which the translation made the original remarks funnier. The first two occur in a close sequence in the first book. The Weasleys are at King’s Cross station and Percy mentions that he is going to sit in the Prefects’ compartment, to which either Fred or George responds: “*‘Oh, are you a Prefect, Percy?’ said one of the twins with an air of great surprise. ‘You should have said something, we had no idea,’*” (HP1E, p. 73). The twins obviously knew at this point that their brother Percy had been made a Prefect. He had been talking about it the whole summer and the twins’ aim was to make fun of it. The

Slovak translation goes as follows: “*‘A ty si nebodaj prefekt, Percy?’ spýtalo sa jedno z dvojčiat začudovane. ‘Ale prečo si nám to nepovedal, my sme vôbec netušili, že sa ti dostalo tej cti dozerať na ostatných študentov...’*” (HP1S, p. 103). This utterance reminds one of Percy’s pompous way of speaking and the translator also added the part about it being an honour when one is responsible for supervising other students (something that Fred and George despise).

Just before they get onto the train to Hogwarts, Mrs Weasley tells the twins to behave:

*“‘Now, you two – this year, you behave yourselves. If I get one more owl telling me you’ve – you’ve blown up a toilet or –’  
‘Blown up a toilet? We’ve never blown up a toilet.’”* (HP1E, p. 73)

In the Slovak version, the twins’ response is made funnier by use of colloquial words:

*“‘A vy dvaja – skúste sa tento rok správať normálne. Ak znova dostanem sovu s odkazom, že ste vyhodili do vzduchu záchodovú misu...’  
‘My a vyhadzovať hajzle do ľufu? V živote sme nevyhodili hajzel’ do ľufu.’”*  
(HP1S, p. 103)

We think such vocabulary perfectly fits Fred and George’s usual way of speaking and therefore we positively evaluate the fact that it was used.

The third instance in which the twins are funnier than in the original version occurs in HP5 when they are talking to Ron about a student from Slytherin who tried to take points off of them:

*“‘Yeah, Montague tried to do us during break,’ said George.  
‘What do you mean, “tried”?’ said Ron quickly.  
‘He never managed to get all the words out,’ said Fred, ‘due to the fact that we forced him head-first into that Vanishing Cabinet on the first floor.’”*  
(HP5E, p. 690)

Note the difference in the Slovak translation:

“‘Áno, aj nás sa cez prestávku Montague pokúsil dostať,’ povedal George.  
 ‘Ako to myslíš, že pokúsil?’ rýchlo sa spýtal Ron.  
 ‘Nestíhol to však ani vysloviť,’ pokračoval Fred, ‘musel sa totiž s našou  
 pomocou pobrat’ hlavou napred do skrinky zmiznutia na prvom poschodí.’”  
 (HP5S, p. 600)

The reason why we evaluate this conversation is funnier in the translated version is that the expression “s našou pomocou” (with our help) was used in place of the original “we forced him”, for it suggests a kind act of helping someone which, nevertheless, soon turns out to be forcing the person into a Vanishing Cabinet.

To sum up, we think both of our presumptions have, to a certain extent, been confirmed. The twins’ humour is very closely tied with their wit and our conclusion is that the wit suffers a greater weakening in the translation than their funniness in general. The reason for this is obvious – the wit stems from the creative use of language, wordplay, which it is often very difficult to preserve in translation. Although we have proven that in most cases it was actually possible, we had incomparably more time at disposal than either of the translators but mostly Oľga Kraľovičová<sup>39</sup>.

Apart from the parts which relate to humour and wit, we noticed a few parts which make Fred and George look less mischievous than they are, and a few parts in which certain expressions are weakened (usually those of profane nature). However, neither of these two groups was large enough to constitute a shift of identity.

Although the research consists of fewer parts concerning Fred and George than those concerning Ron, the important thing to realise is that the twins are not among the main characters (unlike Ron) and therefore have much fewer lines in the books in total. The rest of the research material on Fred and George can be found in the appendix.

Below, we present a table of the average score:

	English version	Official Slovak translation	Our translation
Example 1	2.97	1.99	2.32
Example 2	3.11	2.68	2.93

<sup>39</sup> HP5, which came out on 21 June 2003 in English, was published in Slovak on 6 December 2003, which means that Kraľovičová finished the translation of the longest book in the series in under 6 months (available at: <<http://www.gorila.sk/product/91489>>).

Example 3	3.67	3	3.16
Example 4	3.27	1.79	2.81 <sup>40</sup>

*Table 3: Questionnaire results – Fred and George Weasley*

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<sup>40</sup> Once again, the full table can be found in the appendix.





## CONCLUSION

The aim of our bachelor thesis was to determine whether or not there has been a shift in certain characters' identities in the Harry Potter book series – an impression left upon us by our considerable reader's experience with the books. We worked with both the collected material and the Slovak and English-speaking readership. This was an important part of our research, for humour (our main concern) is a very delicate subject matter which in many instances cannot be objectively assessed.

We were pleasantly surprised by the number of respondents to our questionnaire. We believe that 1,172 responses have provided us with a strong argumentative power in the aforementioned matter of humour.

Our presumption about Draco Malfoy was that he is less tough or, in other words, wimpier in the Slovak translation. This presumption stemmed from and was proven by the fact that his way of addressing his parents was completely changed in the first two books, i.e. in Ms Petrikovičová's work. We do not know why she opted for the diminutive names, when the stylistic equivalents were ready at hand. Perhaps it was simply in compliance with the way she imagined Draco.

We also noticed that in some of the instances Ms Petrikovičová reached out for the pejorative name "foter". This word is, however, also not stylistically equivalent to the word "father", for it shows Draco as lacking respect for his father, while the situation is actually the opposite. This stylistic error was fixed by Ms Kral'ovičová in the rest of the books.

Before beginning our research, we presumed that the character of Ron Weasley was less funny in the translated version of the books. Again, we proved this presumption, this time using the help of our respondents; the average score of Ron's remarks in English was 3.25. In Slovak, Ron's remarks were evaluated at an average of 2.24 in the official translation and at 3.17 in our translation. Therefore, the average difference between the official and our translation is 0.93 (in favour of the latter), which is almost an entire step up on the scale of funniness.

In the third chapter, we also presented several other instances of Ron's humour, such as situational humour and play on words. Although we managed to come up with translation solutions which would preserve the humour of the original version, it sometimes took us a very long time – for instance, we had been (passively) trying to come up with a good

translation of the second “Uranus joke” for almost six months, until the presented solution dawned on us – an amount of time incomparable with that given to Ms Kral’ovičová.

In the case of Fred and George, we had two presumptions – that they are less funny as well as less witty in the translation. Although their wit is closely tied with their humour, it is usually distinguishable, i.e. you can spot its presence or lack in their utterances.

The average score of the original twins’ remarks was 3.26, while in the case of the official Slovak translation it was 2.37. Our translations were evaluated at an average of 2.81, which is almost precisely in the middle of the previous two scores. Of course, this sample is less representative, as it only consists of four parts of the books. The reason for this is that in most cases, the shifts concerning Fred and George can be explained objectively, or have more to do with wit than humour.

To sum up, we believe that the twins’ wit has suffered more in the translation than their general funniness. Fred and George are considered by the majority of HP readers to be the most hilarious characters of the whole series and there is probably not a single part of the book in which they play a major role without it being at least somewhat funny. Therefore, we could say that even if we excluded the parts of the books which we mention in this research, there would still be plenty of other funny parts left. We therefore conclude that the twins’ funniness suffered only a small weakening.

The weakening of Fred and George’s wit is a more important one. Its cause is obvious – as we pointed out in the theoretical part, wordplay is very difficult to translate. Although it was not completely impossible to preserve it in the translation of the presented parts (as proven by our translation suggestions), it again would (and did) require a great deal of time – and we know that time is not something translators have plenty of, even more so if they are translating something as popular and requested as Harry Potter.

In the end, we would like to say that despite the fact that this thesis might look like a negative critique, it is not in any way meant as one. The work of both Ms Petrikovičová and Ms Kral’ovičová is, in our opinion, one of high quality – the Slovak HP books have a clear style and are generally very well written. Perhaps the thing we wanted to point out, as so many before us, is that the circumstances under which translators have to work are often far from ideal and they bring about a clear victim – the final product.

## RESUMÉ

Bakalárska práca *Zmenená identita v preklade: J. K. Rowlingová a Harry Potter* sa zaoberá posunom či zmenou identity postáv sedemdielnej knižnej série Harry Potter v slovenskom preklade. Sága Harry Potter napísala britská spisovateľka Joanne Kathleen (J. K.) Rowlingová, pričom prvá kniha, *Harry Potter a Kameň mudrcov*, vyšla v anglickom jazyku už pred takmer 20 rokmi (1997). S prekladom príbehu mladého čarodejníka sa na Slovensku popasovali dve prekladateľky – Jana Petrikovičová, ktorá preložila prvé dve knihy, a Oľga Kraľovičová, ktorá preložila zvyšných päť.

Naša práca je rozdelená na tri kapitoly. V prvej z nich stručne predstavujeme dielo, ktorému sa venujeme, jeho autorku a slovenské prekladateľky. Druhá kapitola je zameraná teoreticky a tretia prakticky. Za kapitolami sa nachádza záver, v ktorom hodnotíme výsledky výskumu.

J. K. Rowlingová sa narodila v anglickom meste Yate v roku 1965. Vyštudovala francúzštinu a literatúru na University of Exeter. V roku 1990 po dnes už slávnej príhode s omeškaným vlakom začala písať prvú knihu o čarodejníkovi menom Harry Potter, ktorú dokončila o päť rokov neskôr. Keď jej rukopis nakoniec prijalo vydavateľstvo Bloomsbury (po tom, ako ho dvanásť iných vydavateľstiev odmietlo), nikto ešte netušil, aký fenomén sa z Rowlingovej príbehu stane – dnes je Harry Potter preložený do 78 jazykov a k roku 2014 sa predalo okolo 450 miliónov kópií. V roku 2004 vyhlásili Rowlingovú za prvú spisovateľku, ktorá si písaním zarobila vyše miliardy dolárov. Posledná kniha, *Harry Potter a Dary Smrti*, vyšla v roku 2007, no príbeh o Harrym Potterovi ešte nekončí – v lete 2016 bude mať v Londýne premiéru Rowlingovej divadelná hra, ktorá nadväzuje na koniec knižnej série.

Na Slovensku vyšiel Harry Potter s trojročným odstupom. Prvé dve knihy, ktoré preložila Jana Petrikovičová, sa na pulty kníhkupeciev dostali v roku 2000 a 2001. Petrikovičová mala neľahkú úlohu – musela totiž preložiť množstvo vlastných mien a Rowlingovej „čarodejníckej terminológie“.

V čase, keď rolu prekladateľky prebrala Oľga Kraľovičová, bol Harry Potter už veľmi známy a obľúbený i na Slovensku a dopyt po ďalších prekladoch bol veľký. Kraľovičová, ktorá mala s prekladaním detskej literatúry bohaté skúsenosti, teda bojovala najmä s časom. Za neuveriteľných (zhruba) päť mesiacov preložila najdlhšiu knihu série, *Harry Potter a Fénixov rád* (2003), ktorá má v slovenčine 832 strán (čistého textu). Okrem

piatich kníh tejto ságy si na prekladateľské konto pripísala aj tri ďalšie Rowlingovej knižky zo sveta Harryho Pottera, ktorých príbeh sa odohráva mimo hlavnej dejovej línie (ide o dve učebnice z čarodejníckej školy Rokfort a jednu knihu rozprávok pre deti čarodejníkov).

Teoretická časť bakalárskej práce je rozdelená na šesť podkapitol. V prvej z nich definujeme identitu ako súbor charakteristík príznačných pre jedinca, pričom pracujeme s niekoľkými (aj) psychologickými slovníkmi. Ďalej v nej rozoberáme výrazový posun v ponímaní Antona Popoviča (1983) a uvádzame aj základné delenie posunov na konštitutívny, individuálny, retardačný, negatívny, tematický, žánrový a rytmický. Napokon tu definujeme aj posun identity, pod ktorým chápeme nielen úplnú zmenu nejakej charakterovej črty, ale aj akékoľvek oslabenie či, naopak, zosilnenie takejto črty.

V druhej podkapitole teoretickej časti sa zaoberáme výrazovými zmenami v preklade, pričom konštatujeme, že v našom výskume sme postrehli len zmeny na mikroštylistickej, teda jazykovej úrovni. Zmeny na tejto úrovni sa delia na výrazové zosilnenie, výrazovú zhodu a výrazové zoslabenie (Popovič, 1975).

Tretia podkapitola je venovaná Slovenskej prekladateľskej škole a konkrétne jej zásadám – zásade textovej úplnosti, významovej totožnosti, formálnej totožnosti, dobrej slovenčiny, zásade uprednostňovania významu pred formou a zásade koncepcnosti prekladu – a pravidlám – pravidlu o neprekladaní regionálnych dialektov slovenskými dialektmi, pravidlu o nearchaizovaní prekladu a pravidlu o neprekladaní cudzích názvov a mien. Vychádzame tu z Ferenčíka (1982).

Štvrtá podkapitola je najdlhšia a aj najviac rozčlenená – delí sa na šesť menších častí. Venujeme sa v nej prvkom, ktoré môžu byť pri preklade Harryho Pottera do slovenčiny problematické z rôznych hľadísk, pričom sa zameriavame na také z nich, ktoré sa najviac vyskytujú v našom výskume. Prvým z týchto prvkov je hovorová reč, keďže v našej práci nás zaujímajú najmä prehovory pozorovaných postáv (práve prostredníctvom nich totiž najlepšie môžeme spoznať postavy, do ktorých „hláv“ nás rozprávač nepustí). Hovorová reč totiž niekedy môže súperiť so zásadou dobrej slovenčiny. Druhým pozorovaným javom je slang a nadávky. Tieto dva prvky sú v ešte väčšom rozpore s danou zásadou, obzvlášť ak vezmeme do úvahy fakt, že v anglicky písanej literatúre sú hrubé slová prijateľnejšie než v slovenskej, čo platí aj v prípade literatúry pre deti a mládež. Ďalej sa venujeme zvolaniam a expletívam. Hovoríme o probléme voľby nevhodného zvolania, akým by mohlo byť napríklad „prepánajána“, ktoré by v prípade detskej postavy znelo neprirodzene. Zásada dobrej slovenčiny tu opäť hrá významnú rolu, pretože prekladateľovi znemožňuje použiť

isté výrazy, ktoré by boli štylistickým ekvivalentom originálu (ako sme už spomínali, angličtina znesie omnoho viac hrubých výrazov). Medzi ďalšie problematické prvky patrí slovná hra, ktorú je v preklade veľmi ťažké a niekedy dokonca nemožné zachovať. V takých prípadoch je vhodná kompenzácia, teda prenesenie prvku na iné miesto v preklade. Predposledným javom je irónia a sarkazmus, ktoré je niekedy ťažké rozpoznať (najmä pri notoricky známom suchom anglickom humore) a nahradiť v preklade tak, aby bol zachovaný tón pôvodnej výpovede. Napokon sa venujeme aliterácii. Tá sa v našom výskumnom materiáli vyskytuje pomerne často pri postavách Freda a Georga Weasleyovcov. Podobne ako slovná hra predstavuje aj aliterácia prekladateľský oriešok z dôvodu obtiažneho zachovania formy. V súlade so zásadou uprednostňovania významu sa v preklade aliterácia často vynecháva.

V piatej podkapitole teoretickej časti sa stručne venujeme kritike prekladu. Vychádzame tu opäť najmä z Popoviča (1975), ktorý hovorí o troch funkciách kritiky prekladu – postulatívnej, analytickej a operatívnej. Naš výskum je založený na analytickej funkcii, pretože preklad hodnotíme na pozadí prekladateľských stratégií a riešení.

Posledná časť druhej kapitoly je venovaná metodike výskumu. Dopodrobna v nej opisujeme, ako sme postupovali v praktickej časti. Na začiatku našej práce stál predpoklad, že niektoré postavy zo ságy Harry Potter sú v preklade zmenené. Tento predpoklad vychádzal z našej vlastnej (bohatšej) čitateľskej skúsenosti s oboma verziami kníh – slovenskej i anglickej. Predpokladali sme, že postavy, ktoré sú najviac zmenené, sú Draco Malfoy, Ron Weasley a jeho bratia – dvojčičky Fred a George. Pri prvej postave sa nám zdalo, že je v preklade akási ufňukanejšia, kým zvyšné postavy nám prišli menej vtipné. Pri dvojčičkách nám tiež chýbal dôvtip.

Výskum sme začali tým, že sme si znova prečítali všetky knihy. Čítali sme ich primárne v angličtine, no vždy, keď sa čo i len slovom spomenula akákoľvek z pozorovaných postáv, pozreli sme si príslušnú pasáž aj v slovenskom jazyku. Niekedy sme čítali celé strany, riadok po riadku, v oboch jazykoch. Takto sme sa uistili, že keby sa v preklade vyskytla už spomenutá kompenzácia, nezostala by nepovšimnutá.

Prvá fáza nám trvala takmer päť mesiacov, keďže išlo skutočne o rozsiahly výskum (prečítaných 14 kníh – sedem anglických a sedem slovenských – má spolu okolo 8 000 strán). Všetky posuny, ktoré sme považovali za relevantné, sme si poctivo zapísali a po niekoľkých revíziách sa ich počet ustálil na čísle 78.

Nasledovala tvorba dotazníkov. Z vypísaných pasáží sme vybrali 18, v ktorých sme pozorovali oslabenie humornej stránky, pričom spoločným znakom väčšiny z nich bolo, že strata humoru sa v nich nedala objektívne vysvetliť. Vytvorili sme dve verzie dotazníka. Jeden z nich bol určený rodeným hovoriacim angličtiny a obsahoval, prirodzene, 18 pasáží v anglickom jazyku. Každú pasáž mali respondenti hodnotiť na stupnici vtipnosti od 1 (vôbec nie vtipné) do 5 (veľmi vtipné). Slovenský dotazník bol postavený na rovnakom princípe, no každá z 18 pasáží v ňom bola uvedená dvakrát – raz v podobe, v akej sa vyskytla v oficiálnom slovenskom preklade a raz v našom preklade, pričom sme sa snažili zmeniť čo najmenšiu časť. Tieto preklady boli poprehadzované, aby otázky neboli zavádzajúce. Dotazníky sme zverejnili na rôznych internetových stránkach týkajúcich sa Harryho Pottera (podmienkou bolo, že respondenti museli mať tieto knihy prečítané) a získali sme spolu 1 172 odpovedí – 329 na slovenský dotazník a 843 na anglický.

Náš prvý výskumný predpoklad sa potvrdil. Slovenský Draco Malfoy znie skutočne „uľňukanejšie“. Dôvodom je fakt, že svojich rodičov oslovuje „mamička“ a „otecko“, kým v anglickej verzii požíva slová „mother“ a „father“. Tie sú preňho veľmi príznačné a vychádzajú z aristokratického postavenia jeho rodiny. Zaujímavé však je, že svojho otca Draco občas nazve aj „foter“. Túto skutočnosť sme opäť hodnotili negatívne, pretože slovo „foter“ je pejoratívne a Draco si svojho otca veľmi váži. Daný posun však pozorujeme len v preklade Jany Petrikovičovej, Oľga Kralovičová používa štylisticky ekvivalentné pomenovania „mama“ a „otec“.

Druhý výskumný predpoklad sa týkal Rona Weasleyho, ktorý nám v slovenskom preklade pripadal menej vtipný. V anglickej verzii je reč tejto postavy veľmi sarkastická, plná slangu, hrubých slov (no nie príliš silných nadávok) a dôvetkov. Jeho humor je občas plný dôvtipu a niekedy uňho pozorujeme aj situačnú komiku. Keďže humor je veľmi subjektívna záležitosť, vypomohli sme si pri tejto postave dotazníkom. 14 pasáží (otázok) z celkového počtu 18 sa týkalo práve Ronovej postavy. Odpovede respondentov nám pomohli potvrdiť daný predpoklad. Kým priemerné skóre originálnych pasáží (v ktorých mali respondenti za úlohu hodnotiť Ronove prehovory) bolo 3,25, tie isté pasáže vybrané z originálneho slovenského prekladu dosiahli len skóre 2,24. Naše preklady sa svojím priemerným hodnotením (3,17) priblížili hodnoteniu pôvodných verzií. Na základe týchto hodnôt a aj ďalších pasáží, ktoré sme uviedli v praktickej časti alebo v prílohách konštatujeme, že v prípade Rona Weasleyho došlo k oslabeniu jeho vtipnosti a teda aj k posunu identity.

V prípade dvojčiek Freda a Georga Weasleyovcov bol náš predpoklad rovnaký ako pri ich bratovi Ronovi. Tieto dve postavy sme posudzovali ako jednu, pretože v knihách sú stále spomínané spoločne a veľmi často sa v reči dopĺňajú. Mali sme ešte jeden ďalší predpoklad, ktorý sa týkal ich dôvtipu. Ten sa v ich reči prejavuje najmä slovnými hrami a verbálnou kreativitou vo všeobecnosti (výborným príkladom sú názvy ich vynálezov, ktorých spoločnou črtou je aliterácia). Dotazník obsahoval len štyri pasáže týkajúce sa Freda a Georga. Naše preklady v tomto prípade nepresiahli skóre pôvodného prekladu o veľmi veľkú hodnotu – kým ten mal priemerné hodnotenie 2,37, náš preklad dosiahol skóre 2,81. Priemerné skóre anglických pasáží bolo 3,26. Hoci sme v praktickej časti prezentovali aj ďalšie príklady na oslabený humor, nemyslíme si, že v prípade dvojčiek došlo až k takému veľkému oslabeniu vtipnosti ako pri postave Rona Weasleyho. Naopak, konštatujeme, že väčšiu stratu utrpel ich dôvtip – slovné hry boli v slovenčine často vynechané a aliterácia v názvoch ich produktov bola zachovaná v menej než polovici prípadov. Svojimi návrhmi na preklad sme ukázali, že aliteráciu i slovné hry bolo možné zachovať.

Na záver by sme chceli čitateľa uistiť, že naším cieľom nebola negatívna kritika práce Jany Petrikovičovej a Olgy Kraľovičovej. Slovenský preklad Harryho Pottera vo všeobecnosti hodnotíme ako veľmi kvalitný. Na základe výskumnej časti však môžeme predpokladať, že keby prekladateľky boli mali viac času na vyhotovenie prekladu, pravdepodobne by niektoré z javov, na ktoré sme poukázali, vylepšili. V mnohých prípadoch totiž išlo o prvky, ktoré sa dajú zachovať, ak má na ne prekladateľ dost' času. Myslíme si, že vydavateľstvá by mali poskytnúť prekladateľom lepšie pracovné podmienky, pretože práca v časovej tiesni má svoju jasnú obeť – cieľový produkt.





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## APPENDICES

### Appendix A. Collected research material for Draco Malfoy.

1.

‘My father’s next door buying my books and mother’s up the street looking at wands,’ said the boy. He had a bored, drawling voice. ‘Then I’m going to drag them off to look at racing brooms. I don’t see why first-years can’t have their own. I think I’ll bully my father into getting me one and I’ll smuggle it in somehow.’

[...]

‘I do – Father says it’s a crime if I’m not picked to play for my house, and I must say, I agree. Know what house you’ll be in yet?’

(HP1E, p. 60)

„Ocko mi vedľa zháňa knižky a mamička sa išla pozrieť na koniec ulice na prútiky,“ povedal chlapec znudeným, afektovaným hlasom. „A potom ich prinútim, aby sa šli so mnou pozrieť na pretekárske metly. Nechápem, prečo prváci nemôžu mať svoje metly. Asi ocka presvedčím, aby mi nejakú kúpil, a potom ju tam dajako prepašujem.“

...

„Ja áno – ocko povedal, že by bol zločin, keby ma nevybrali do fakultného družstva, a musím povedať, že s ním stopercentne súhlasím. Vieš už, na ktorú fakultu pôjdeš?“

(HP1S, p. 83–84)

2.

‘Think my name’s funny, do you? No need to ask who you are. My father told me all the Weasleys have red hair, freckles and more children than they can afford.’

(HP1E, p. 81)

„Moje meno sa ti zdá smiešne? Teba sa človek ani pýtať nemusí, kto si. Otecko mi povedal, že všetci Weasleyovci majú červené vlasy, pehy a viac detí, ako si môžu dovoliť.“

(HP1S, p. 116)

3.

‘But this is servant stuff, it’s not for students to do. I thought we’d be writing lines or something. If my father knew I was doing this, he’d –’

(HP1E, 182)

„Nebudem robiť niečo, čo majú robiť sluhovia. Myslel som si, že budeme čosi odpisovať, alebo niečo také, keby môj tatko vedel, kam mám ísť, určite by...”

(HP1S, p. 257)

4.

‘I’m the new Slytherin Seeker, Weasley,’ said Malfoy, smugly. ‘Everyone’s just been admiring the brooms my father’s bought our team.’

(HP2E, p. 123)

„Som nový stíhač Slizolinu, Weasley,“ uškrnul sa Malfoy. „Všetci práve obdivujú metly, ktoré nám kúpil môj otecko.“

(HP2S, p. 122)

5.

‘Wait here,’ said Malfoy to Harry and Ron, motioning them to a pair of empty chairs set back from the fire. ‘I’ll go and get it – my father’s just sent it to me –’

[...]

‘Father’s always said Dumbledore’s the worst thing that’s ever happened to this place.’

[...]

‘And father won’t tell me *anything* about the last time the Chamber was opened, either.’

[...]

‘Father says to keep my head down and let the heir of Slytherin get on with it.’

[...]

‘Father’s got some *very* valuable Dark Arts stuff.’

(HP2E, p. 240–243)

„Počkajte tu,“ prikázal Malfoy Harrymu a Ronovi a ukázal na dve prázdne kreslá trochu bokom od ohňa. „Donesiem to... foter mi to poslal, dostal som to len pred chvíľou.“

[...]

„Môj foter vždy vravel, že starý Dumbledore je tá najväčšia pohroma, aká mohla túto školu postihnúť.“

[...]

„A foter mi nechce povedať, čo sa stalo, keď sa Tajomná komnata otvorila naposledy.“

[...]

„Foter vraví, aby som sa do toho nestaral a nechal to na Slizolinovho potomka, ten si s tým vraj poradí.“

[...]

„Foter má totiž doma zopár *veľmi* vzácných kúskov, týkajúcich sa čiernej mágie.“

(HP2S, p. 234–238)

6.

‘I wish I knew who it is,’ said Malfoy petulantly. ‘I could help them.’

(HP2E, p. 242)

„Keby som tak vedel, kto to je,“ pokračoval Malfoy netrpezlivo.

(HP2S, p. 236)

7.

‘I always thought Father might be the one who got rid of Dumbledore,’ he said, not troubling to keep his voice down. ‘I told you he thinks Dumbledore’s the worst Headmaster the school’s ever had. Maybe we’ll get a decent Headmaster now. Someone who won’t want the Chamber of Secrets closed. McGonagall won’t last long, she’s only filling in...’

(HP2E, p. 287)

„Mal som také tušenie, že foter bude jedným z tých, čo Dumbledora odvolajú,“ vyhlásil, ani sa neunúval stíšiť hlas. „Vravel som vám, že považuje Dumbledora za najhoršieho riaditeľa, aký tu kedy bol. Možno konečne dostaneme niekoho na úrovni. Niekoho, kto bude chcieť Tajomnú komnatu naozaj zatvoriť. McGonagallka tu dlho nebude, zaskakuje len dočasne...“

(HP2S, p. 280–281)



8.

‘Sir,’ said Malfoy loudly. ‘Sir, why don’t you apply for the Headmaster’s job?’  
‘Now, now, Malfoy,’ said Snape, though he couldn’t suppress a thin-lipped smile. ‘Professor Dumbledore has only been suspended by the governors. I dare say he’ll be back with us soon enough.’

‘Yeah, right,’ said Malfoy, smirking. ‘I can expect you’d have Father’s vote, sir, if you wanted to apply for the job. I’ll tell Father you’re the best teacher here, sir...’

(HP2E, p. 288)

„Pane,“ ozval sa Malfoy, „prečo sa neuchádzate o miesto riaditeľa?“  
„Ale, ale, Malfoy,“ pokarhal ho naoko Snape, no nedokázal na úzkych perách potlačiť úsmev. „Profesora Dumbledora odvolala správna rada len dočasne. Ani sa nenazdáme, a bude opäť medzi nami.“

„To určite,“ uškrnul sa Malfoy. „Keby ste sa na to miesto prihlásili, môj otecko by vám určite dal svoj hlas – ja mu poviem, že ste ten najlepší učiteľ na škole...“

(HP2S, p. 281)

9.

‘God, this place is going to the dogs,’ said Malfoy loudly. ‘That oaf teaching classes, my father’ll have a fit when I tell him –’

(HP3E, p. 123)

„Pána, s touto školou to ide dolu vodou,“ nahlas poznamenal Malfoy. „Keď tatkoví poviem, že ten trul’o je tu učiteľom, dostane záchvat.“

(HP3S, p. 117)

10.

‘The Dementors have left Azkaban,’ said Malfoy quietly. ‘Dad and the others’ll be out in no time ...’

(HP5E, p. 936)

„Dementori z Azkabanu odišli,“ šepkal Malfoy. „Otec a ostatní budú onedlho vonku...“

(HP5S, p. 813)

## **Appendix B. Collected research material for Ron Weasley.**

1.

‘Happy Christmas,’ said Ron sleepily, as Harry scrambled out of bed and pulled on his dressing-gown.

‘You too,’ said Harry. ‘Will you look at this? I’ve got some presents!’

‘What did you expect, turnips?’ said Ron, turning to his own pile, which was a lot bigger than Harry’s.

(HP1E, p. 147)

Vstal, obliekol si župan a začul Ronov rozospatý hlas: „Veselé Vianoce.“

„Aj tebe,“ povedal Harry. „Nejdeš sa pozrieť? Dostal som nejaké darčeky!“

„A čo si čakal? Uhlie?“ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho.

(HP1S, p. 207)

2.

‘We won! You won! We won!’ shouted Ron, thumping Harry on the back. ‘And I gave Malfoy a black eye and Neville tried to take on Crabbe and Goyle single-handed! He’s still out cold but Madam Pomfrey says he’ll be all right – talk about showing Slytherin!’

(HP1E, p. 166)

„Vyhrali sme! Vyhrali sme! Vyhrali sme!“ vrieskal Ron a tresol Harryho po chrbte. „A ja som urobil Malfoyovi monokel a Neville sa sám pustil do Crabba a Goyla! Je síce stále v bezvedomí, no Pomfritka vraví, že bude v poriadku – ale sme Slizolinu ukázali!“

(HP1S, p. 234)

3.

‘So you mean the Stone’s only safe as long as Quirrell stands up to Snape?’ said Hermione in alarm.

‘It’ll be gone by next Tuesday,’ said Ron.

(HP1E, p. 166)

„Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi nepodarí Quirrella zlomiť?“ opýtala sa Hermiona zhrozene.

„A to sa stane na budúci týždeň,“ povedal Ron.

(HP1S, p. 234)

4.

‘Malfoy told Madam Pomfrey he wanted to borrow one of my books so he could come and have a good laugh at me. He kept threatening to tell her what really bit me – I’ve told her it was a dog but I don’t think she believes me – I shouldn’t have hit him at the Quidditch match, that’s why he’s doing this.’

(HP1E, p. 174)

„Malfoy povedal madam Pomfreyovej, že si chce odo mňa požičať nejakú knihu, prišiel sem a skvele sa na mne zabával. Vyhrážal sa mi, že prezradí, kto ma pohrýzol – povedal som totiž, že to bol pes, ale Pomfritka mi to asi neuverila – nemal som ho na tom metlobalovom zápase zbiť, teraz sa mi chce pomstiť.“

(HP1S, p. 245)

5.

‘We’re stuck, right? And we’ve got to get to school, haven’t we? And even underage wizards are allowed to use magic if it’s a real emergency, section nineteen or something of the Restriction of Thingy...’

(HP2E, p. 78)

„Uviazli sme tu, je tak? A musíme sa dostať do školy, nemám pravdu? A mladiství čarodejníci môžu čarovať v prípade, že sa ocitnú v krajnej núdzi, je to tuším odstavec devätnásť Nariadenia vymedzujúceho obmedzenie či obmedzujúceho vymedzenie... kto si to má pamätať...“

(HP2S, p. 78)

6.

‘You’re not telling me you did fly here?’ said Hermione, sounding almost as severe as Professor McGonagall.

‘Skip the lecture,’ said Ron impatiently, ‘and tell us the new password.’  
(HP2E, p. 94)

„Hádam mi len nechcete tvrdiť, že ste sem naozaj prileteli?!“ opýtala sa Hermiona a jej vyčítavý tón im pripomenul profesorku McGonagallovú.  
„Nechajme to teraz tak,“ povedal Ron netrpezlivo, „povedz nám radšej heslo.“  
(HP2S, p. 92)

7.

‘Who can it be, though?’ she said in a quiet voice, as though continuing a conversation they had just been having. ‘Who’d want all the Squibs and Muggle-borns out of Hogwarts?’  
‘Let’s think,’ said Ron in mock puzzlement. ‘Who do we know who thinks Muggle-borns are scum?’  
(HP2E, p. 173)

„Kto to len mohol byť?“ opýtala sa tichým hlasom, akoby pokračovali v načatom rozhovore.  
„Kto chce šmuklom a deťom s muklovským pôvodom nahnať strach?“  
„Počkaj,“ povedal Ron, akoby si na niečo spomenul. „Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za menejcenných?“  
(HP2S, p. 171)

8.

They lurked in the deserted Entrance Hall after Christmas tea, waiting for Crabbe and Goyle, who had remained alone at the Slytherin table, shovelling down fourth helpings of trifle. Harry had perched the chocolate cakes on the end of the banisters. When they spotted Crabbe and Goyle coming out of the Great Hall, Harry and Ron hid quickly behind a suit of armour next to the front door.  
‘How thick can you get?’ Ron whispered ecstatically, as Crabbe gleefully pointed out the cakes to Goyle and grabbed them.  
(HP2E, p. 232–233)

Striehli za vianočným stromčekom v opustenej vstupnej hale a čakali na Crabba a Goyla, ktoré sedeli pri slizolinskom stole sami a hltali už štvrtý ovocný pohár s piškótami a so

šľahačkou. Harry položil čokoládovú tortu na koniec zábradlia. Keď zbadali, že Crabbe s Goylom vychádzajú z Veľkej siene, rýchlo sa skryli za brnením stojacim oproti hlavnému vchodu.

„Tí chcú mať azda sto kíl,“ zašepkal Ron, keď Crabbe natešene ukázal na tortu.

(HP2S, p. 227–228)

9.

It took a few seconds for the absurdity of this statement to sink in. Then Ron voiced what Harry was thinking.

‘You’re both mental.’

(HP3E, p. 376)

Chvíľu trvalo, kým sa im absurdnosť tohto vyhlásenia uležala v hlave. Vtedy Ron nahlas vyslovil, čo si myslel aj Harry.

„Obaja ste sa zbláznili.“

(HP3S, p. 350)

10.

‘You’re nutters, both of you,’ said Ron shakily, looking round at Harry and Hermione for support. ‘I’ve had enough of this. I’m off.’

(HP3E, p. 377)

„Obaja ste zošaleli,“ povedal Ron trasľavo a obzrel sa, aby hľadal podporu u Harryho a Hermiony. „Už mám toho dosť. Ja idem.“

(HP3S, p. 351)

11.

We’re coming for you whether the Muggles like it or not, you can’t miss the World Cup, only Mum and Dad reckon it’s better if we pretend to ask their permission first.

(HP4E, p. 44)

Prídeme po Teba, či sa to muklom bude páčiť, alebo nie, o Svetový pohár nesmieš prísť, no mamka s tatkom tvrdia, že bude lepšie, keď Ťa najskôr vypýtame.

(HP4S, p. 42)

12.

‘Er – is this the new stand on Elf rights?’ said Ron. ‘You’re going to make yourself puke instead?’

(HP4E, p. 219)

„Ehm... toto má byť ten nový spôsob boja za práva domácich škriatkov?“ spýtal sa Ron.

„Chceš pre zmenu prasknúť?“

(HP4S, p. 202)

13.

‘Oh, Professor, look! I think I’ve got an unsuspected planet! Oooh, which one’s that, Professor?’

‘It is Uranus, my dear,’ said Professor Trelawney, peering down at the chart.

‘Can I have a look at Uranus, too, Lavender?’ said Ron.

(HP4E, p. 222)

„Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštne postavenú planétu! Och, ktorá to je, pani profesorka?“

„To je Urán, moja milá,“ nakukla do mapy profesorka Trelawneyová.

„Môžem sa aj ja pozrieť na Urán, Lavender?“ dožadoval sa Ron.

(HP4S, p. 205)

14.

‘What’s *that*?’ said Ron, pointing at a large dish of some sort of shellfish stew that stood beside a large steak-and-kidney pudding.

‘Bouillabaisse,’ said Hermione.

‘Bless you,’ said Ron.

‘It’s *French*,’ said Hermione. ‘I had it on holiday, summer before last, it’s very nice.’

‘I’ll take your word for it,’ said Ron, helping himself to black pudding.

[...]

At that moment, a voice said, 'Excuse me, are you wanting ze bouillabaisse?'

[...]

'Yeah, have it,' said Harry, pushing the dish towards the girl.

'You 'ave finished wiz it?'

'Yeah,' Ron said breathlessly. 'Yeah, it was excellent.'

(HP4E, p. 276)

„Čo je toto?“ spýtal sa Ron, ukazujúc na veľkú misu akéhosi rybacieho jedla vedľa mäsového nákypu.

„*Bouillabaisse*“, povedala Hermiona.

„Na zdravie!“ zvolal Ron.

„Mne sa nekýchlo. To bolo po francúzsky. Jedla som to predvlani cez prázdniny. Je to veľmi dobré.“

„Beriem ťa za slovo“, povedal Ron a nabral si.

[...]

V tej chvíli sa nejaký hlas spýtal: „Prhepáchte, budete chcete bouillabaisse?“

[...]

„Môžeš si vziať“, povedal Harry a potisol misu pred dievčinu.

„Už ste dojedli?“

„Áno“, vyhrkol Ron. „Áno, bolo to vynikajúce.“

(HP4S, p. 254)

15.

'Percy wouldn't recognize a joke if it danced naked in front of him wearing Dobby's tea-cosy.'

(HP4E, p. 420)

„Percy nepochopí vtip, ani keď mu ho olúpaný položíš na tácke pod nos.“

(HP4S, p. 381)

16.

Those goblins didn't look very friendly,' said Hermione, sipping her Butterbeer. 'What were they doing here?'

'Looking for Crouch, according to Bagman,' said Harry. 'He's still ill. Hasn't been into work.'

'Maybe Percy's poisoning him,' said Ron. 'Probably thinks if Crouch snuffs it he'll be made Head of the Department of International Magical Co-operation.'

(HP4E, p. 489)

„Tí raráškovia sa netvárali veľmi priateľsky,“ poznamenala Hermiona, popíjajúc pivo. „Čo tu robili?“

„Podľa Bagmana hľadali Croucha,“ odvetil Harry. „Stále je chorý. Nechodí do práce.“

„Možno mu Percy podával jed,“ prehodil Ron. „Zrejme si myslí, že ak Crouch bude po smrti, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on.“

(HP4S, p. 442)

17.

'Are you trying to weasel out of showing us any of this stuff?' said Zacharias Smith. 'Here's an idea,' said Ron loudly, before Harry could speak, 'why don't you shut your mouth?'

(HP5E, p. 380)

„Chceš sa z toho vykrútiť, aby si nám nemusel niečo z toho ukazovať?“ spýtal sa Zacharias Smith.

„No to je ale sprostý nápad!“ nahlas skríkol Ron, kým Harry stihol odpovedať. „Radšej si zavri klapačku!“

(HP5S, p. 334)

18.

'Well, you're just going to have to break your promise, that's all,' said Ron firmly. 'I mean, come on ... we've got exams and we're about this far –' he held up his hand to show thumb and forefinger almost touching – 'from being chucked out as it is.'

(HP5E, p. 776)



„No tak budete musieť svoj sľub porušiť, a je to,“ rozhodne vyhlásil Ron. „Ale no tak... ved' sú skúšky a aj tak to máme nahnuté, mohli by nás vylúčiť.“

(HP5S, p. 676)

19.

‘And from now on, I don’t care if my tea-leaves spell die, Ron, die – I’m just chucking them in the bin where they belong.’

(HP5E, p. 790)

„A odteraz mi bude jedno, keď sa mi čarovanie s čajovými lístkami nepodarí, jednoducho ich vyhodím do smetí, kam patria.“

(HP5S, p. 688)

20.

‘Who’s Grawp?’ said Luna interestedly.

‘Hagrid’s little brother,’ said Ron promptly.

(HP5E, p. 835)

„Kto je Grawp?“ so záujmom sa spýtala Luna.

„Hagridov mladší brat,“ ihneď odvetil Ron.

(HP5S, p. 728)

21.

‘Harry, we saw Uranus up close!’ said Ron, still giggling feebly. ‘Get it, Harry? We saw Uranus – ha ha ha –’

(HP5E, p. 874)

„Harry, my sme videli Urán celkom zblízka!“ povedal Ron a stále sa ticho chichotal. „Rozumieš, Harry? Videli sme Urán... ha-ha-ha...“

(HP5S, p. 760)

22.

‘Dumbledore says people find it far easier to forgive others for being wrong than being right,’ said Hermione. ‘I heard him telling your mum, Ron.’

‘Sounds like the sort of mental thing Dumbledore would say,’ said Ron.

(HP6E, p. 119)

„Dumbledore tvrdí, že ľudia ľahšie odpúšťajú druhým to, že sa mýlili, než to, že mali pravdu,“ zamudrovala Hermiona. „Počula som, ako to hovorí tvojej mame, Ron.“

„To sa na Dumbledora podobá,“ poznamenal Ron.

(HP6S, p. 87)

23.

‘Hermione?’ said Ginny tentatively, for Hermione still hadn’t turned round. ‘How did you do?’

‘I – not bad,’ said Hermione in a small voice.

‘Oh, come off it,’ said Ron, striding over to her and whipping her results out of her hand.

‘Yep – nine “Outstandings” and one “Exceeds Expectations” in Defence Against the Dark Arts.’

(HP6E, p. 127)

„Hermiona?“ opatrne sa spýtala Ginny, lebo Hermiona sa ešte stále neobrátila k ostatným.

„Ako si dopadla?“

„Ja... nie je to zlé,“ potichu povedala Hermiona.

„Och, no tak to vysyp,“ netrpezlivo dobiedzal Ron, zamieril k nej a vytrhol jej výsledky z ruky. „FÍHA! Desať vynikajúcich a jedno prekonáva očakávania z obrany proti čiernej mágii.“

(HP6S, p. 93)

24.

He did not usually lie in bed reading his textbooks; that sort of behaviour, as Ron rightly said, was indecent in anybody except Hermione, who was simply weird that way.

(HP6E, p. 282)

Zvyčajne v posteli nečítaval učebnice, a ako sa Ron vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je jednoducho v tomto smere rarita.

(HP6E, p. 205)

25.

““Slug Club”,’ repeated Ron with a sneer worthy of Malfoy. ‘It’s pathetic. Well, I hope you enjoy your party. Why don’t you try getting off with McLaggen, then can make you King and Queen Slug –’

(HP6E, p. 333)

„Slugyho klub,“ zopakoval Ron s úškrnom hodným Malfoya. „Trápne. No dúfam, že sa vám bude večierok páčiť. Skús sa zamilovať do McLaggena, Hermiona, a Slughorn z vás urobí Slugyho kráľa a kráľovnú...“

(HP6S, p. 241)

26.

Potions lessons were uncomfortable enough these days, seeing as Harry, Ron and Hermione had to share a desk. Today, Hermione moved her cauldron around the table so that she was close to Ernie, and ignored both Harry and Ron.

‘What have *you* done?’ Ron muttered to Harry, looking at Hermione’s haughty profile.

(HP6E, p. 444)

Hodiny elixírov bývali v poslednom čase dosť zlé, lebo Harry, Ron a Hermiona mali spoločný stôl. Dnes si Hermiona presťahovala kotlík na opačnú stranu, aby bola blízko Ernieho a ignorovala aj Harryho, aj Rona.

„Čo si jej urobil?“ potichu sa Ron pýtal Harryho, hľadiac na Hermionin nadutý profil.

(HP6S, p. 319)

27.

‘Seriously good haul this year!’ he announced, holding up a heavy gold watch with odd symbols around the edge and tiny moving stars instead of hands. ‘See what Mum and Dad got me? Blimey, I think I’ll come of age next year too ...’

(HP6E, p. 463)

„Tento rok to bolo fakt výborné!“ oznamoval a držal v ruke mohutné zlaté hodinky so zvláštnymi symbolmi na okraji a drobnými pohybujúcimi sa hviezdikami namiesto ručičiek. „Pozri, čo som dostal od mamy a otca. Pána, tuším aj na budúci rok chcem dosiahnuť plnoletosť...“  
(HP6S, p. 332)

28.

‘This isn’t your average book,’ said Ron. ‘It’s pure gold: *Twelve Fail-Safe Ways to Charm Witches*. Explains everything you need to know about girls. If only I’d had this last year, I’d have known exactly how to get rid of Lavender and I would’ve known how to get going with... well, Fred and George gave me a copy, and I’ve learned a lot. You’d be surprised, it’s not all about wandwork, either.’  
(HP7E, p. 129)

„To nie je len taká obyčajná kniha,“ vysvetľoval Ron. „Je to hotový poklad – *Dvanásť bezpečných spôsobov ako očariť čarodejnice*. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlani, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skrátka Fred a George mi venovali jeden výtlačok a naučil som sa veľa. Bol by si prekvapený, že to nie je len o čarovaní.“  
(HP7S, p. 101)

29.

‘Kreacher, I’d, er, like you to have this,’ he [Harry] said, pressing the locket into the elf’s hand. ‘This belonged to Regulus and I’m sure he’d want you to have it as a token of gratitude for what you –’  
‘Overkill, mate,’ said Ron, as the elf took one look at the locket, let out a howl of shock and misery and threw himself back on to the ground.  
(HP7E, p. 223)

„Kreacher, chcel by som ti dať toto,“ povedal [Harry] a strčil medailón škriatkovi do ruky. „Patril Regulusovi a určite by chcel, aby si ho mal ty ako symbol vďaky za to, čo si...“

„To si prehnal, kamoško,“ pokrútil hlavou Ron, keď škriatok vrhol pohľad na medailón, z úst mu vyletelo šokované a nešťastné zavýtie a hodil sa znovu na zem.

(HP7S, p. 171)

30.

‘We need to offer him something else, something just as valuable.’

‘Brilliant. I’ll go and get one of our other ancient goblin-made swords and you can gift-wrap it.’

(HP7E, p. 559)

„Musíme mu ponúknuť niečo iné, niečo rovnako cenné.“

„No to je skvelé, ja teda pôjdem a zoženiem nejaký iný vzácny meč, ktorý vyrobili raráškovia, a vy mu ho môžete zabaliť do darčkového balenia.“

(HP7S, p. 422)

31.

‘When was it lost?’ asked Harry.

‘Centuries ago, they say,’ said Cho, and Harry’s heart sank. ‘Professor Flitwick says the diadem vanished with Ravenclaw herself. People have looked, but,’ she appealed to her fellow Ravenclaws, ‘nobody’s ever found a trace of it, have they?’

They all shook their heads.

‘Sorry, but what *is* a diadem?’ asked Ron.

(HP7E, p. 641)

„Kedy sa stratil?“ spýtal sa Harry.

„Vraví sa, že pred storočiami,“ odpovedala Čcho a Harrymu zovrelo srdce. „Profesor Flitwick hovorí, že diadém zmizol zároveň s Bystrohlavovou. Ale ľudia ho hľadali,“ obrátila sa k svojim spolužiakom z Bystrohlavu, „nikto nenašiel po ňom ani stopy, však?“

Všetci pokrútili hlavami.

„Prepáčte, ale čo je to za diadém?“ spýtal sa Ron.

(HP7S, p. 484)

32.

‘All right, I’ll spit it out. Don’t expect me to skip up and down the tent because there’s some other damn thing we’ve got to find. Just add it to the list of stuff you don’t know.’

(HP7E, p. 340)

„Dobre, tak to vysypem. Nečakajte odo mňa, že budem poskakovať po stane sem a tam len preto, že musíme nájsť ešte nejakú ďalšiu vec. Len ju pokojne pripíš do zoznamu vecí, ktoré nevieš.“

(HP7S, p. 259)

33.

‘Yeah, and we’re about as near getting rid of it [a Horcrux] as we are to finding the rest of them – nowhere effing near, in other words!’

(HP7E, p. 341)

„Áno a sme asi rovnako blízko k tomu, aby sme sa ho [horcruxu] zbavili, ako blízko sme k nájdeniu ostatných – inými slovami, ani o kúsok bližšie.“

(HP7S, p. 260)

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34.

A sudden noise outside in the corridor put an end to their discussion. They hadn’t realised how loudly they had been talking.

‘Quick!’

Ron threw the Cloak back over them as the luminous eyes of Mrs Norris came round the door.

(HP1E, p. 155)

Ich hádku ukončili zvuky, ktoré sem doľahli z chodby. Vôbec si neuvedomili, ako hlasno sa rozprávajú.

„Rýchlo!“

Harry prehodil cez oboch plášť a v tej chvíli vyšli spoza dverí svetielkujúce oči pani Norrisovej.

(HP7S, p. 218)

35.

‘Look, Snape helped protect the Stone, he’s not about ter steal it.’

Harry knew Ron and Hermione were thinking the same as he was. If Snape had been in on protecting the Stone, it must have been easy to find out how the other teachers had guarded it.

(HP1E, p. 170)

„Vidíte, Snape pomáha kameň chrániť, prečo by ho kradol.“

Harry vedel, že Hermiona v tej chvíli myslí na to isté, na čo on. Ak Snape vymýšľal kúzlo, ako kameň uchrániť, potom nemôže byť preňho ťažké zistiť, čo za kúzla robili ostatní učitelia.

(HP7S, p. 239)

36.

‘Let’s go for a walk,’ Ron muttered to Harry, ‘get away from Percy ...’

(HP4E, p. 464)

„Pod’me sa prejsť,“ pošepkal Harry Ronovi, „zbavíme sa Percyho...“

(HP4S, p. 420)

37.

‘Anyone we know dead?’ asked Ron in a determinedly casual voice; he posed the same question every time Hermione opened her paper.

(HP6E, p. 262)

„Zahynul niekto, koho poznáme?“ spýtal sa Ron, usilujúc sa o vecný tón. Túto otázku vždy kládol Harry, keď Hermiona roztvorila noviny.

(HP6S, p. 192)

38.

‘You’re going to leave us in this mess?’ demanded Michael Corner.

‘No!’ said Ron. ‘What we’re doing will benefit everyone in the end, it’s all about getting rid of You-Know-Who –’

(HP7E, p. 638)

„Necháte nás v tejto kaši?“ spýtal sa Michael Corner.

„Nie! To, čo robíme, bude nakoniec na prospech každému. Pokúšame sa zbaviť Ved’-Viete-Koho.“

(HP7S, p. 482)



## Appendix C. Collected research material for Fred and George Weasley.

1.

‘Oh, are you a Prefect, Percy?’ said one of the twins with an air of great surprise. ‘You should have said something, we had no idea.’

(HP1E, p. 73)

„A ty si nebudaj prefekt, Percy?“ spýtalo sa jedno z dvojčiat začudovane. „Ale prečo si nám to nepovedal, my sme vôbec netušili, že sa ti dostalo tej cti dozerat’ na ostatných študentov...“

(HP1S, p. 103)

2.

‘Now, you two – this year, you behave yourselves. If I get one more owl telling me you’ve – you’ve blown up a toilet or –’

‘Blown up a toilet? We’ve never blown up a toilet.’

(HP1E, p. 73)

„A vy dvaja – skúste sa tento rok správať normálne. Ak znova dostanem sovu s odkazom, že ste vyhodili do vzduchu záchodovú misu...“

„My a vyhadzovať hajzle do ľufu? V živote sme nevyhodili hajzeľ do ľufu.“

(HP1S, p. 103)

3.

‘Poor *dear* – no wonder he was alone. I wondered. He was ever so polite when he asked how to get on to the platform.’

‘Never mind that, do you think he remembers what You-Know-Who looks like?’

Their mother suddenly became very stern.

‘I forbid you to ask him, Fred. No, don’t you dare. As though he needs reminding of that on his first day at school.’

‘All right, keep your hair on.’

(HP1E, p. 73)

„Chudáčik – preto bol sám, hneď sa mi to zdalo čudné. Bol taký slušný, keď sa pýtal, ako sa dostane na nástupište.“

„Myslíš si, že si pamätá, ako Ved'-Vieš-Kto vyzeral?“

Tvár ich mamy odrazu zväžnela.

„Nie, aby ste sa ho na to pýtali, Fred. Neopovážte sa. Nepotrebuje sa predsa hneď prvý deň školského roka rozpamätávať na čosi také strašné.“

„Okej, nerozčuľuj sa.“

(HP1S, p. 104)

4.

Fred laughed. ‘Yeah, Dad’s mad about everything to do with Muggles, our shed’s full of Muggle stuff. He takes it apart, puts spells on it and puts it back together again. If he raided our house he’d have to put himself straight under arrest. It drives Mum mad.’

(HP2E, p. 38)

Fred sa začal smiať. „Hej, tatko je úplný blázon do všetkého, čo má do činenia s muklami. Máme plnú šopu muklovských harabúrd. Všetky najskôr rozoberie, potom ich začaruje a dá opäť dokopy. Keby nám urobili domovú prehliadku, určite by ho zavreli. Mamka je z toho na nervy.“

(HP2S, p. 38)

5.

‘This is what you have to do,’ he said. He raised the gnome above his head (‘Gerroff me!’) and started to swing it in great circles like a lasso. Seeing the shocked look on Harry’s face, Ron added, ‘It doesn’t hurt them – you’ve just got to make them really dizzy so they can’t find their way back to the gnome holes.’

He let go of the gnome’s ankles: it flew twenty feet into the air and landed with a thud in the field over the hedge.

‘Pitiful,’ said Fred. ‘I bet I can get mine beyond that stump.’

(HP2E, p. 44)

„Takto to musíš robiť,“ vysvetľoval mu. Zdvihol trpaslíka vysoko nad hlavu („Daj ma dolu!“) a rozkrútil ho nad sebou ako laso. Keď zbadal zhrozený výraz na Harryho tvári,

dodal: „Treba ich roztočiť, aby sa im zamotala hlava a netrafili späť do svojich trpasličích dier.“

„To bolo slabé,“ povedal Fred. „O čo, že ho odhodím až za ten močiar.“

(HP2S, p. 44)

6.

‘You’ve been told to get all Lockhart’s books, too!’ he said. ‘The new Defence Against the Dark Arts teacher must be a fan – bet it’s a witch!’

(HP2E, p. 52)

„Aj vy máte mať všetky Lockhartove knihy?“ čudoval sa. „Ten nový učiteľ obrany proti čiernej mágii musí byť riadne švihnutý!“

(HP2S, p. 51)

7.

‘The Ministry’s providing a couple of cars,’ said Mr Weasley.

Everyone looked up at him.

‘Why?’ said Percy curiously.

‘It’s because of you, Perce,’ said George seriously. ‘And there’ll be little flags on the bonnets, with HB on them –’

‘– for Humungous Bighead,’ said Fred.

(HP3E, p. 72)

„Ministerstvo nám poskytlo dve autá,“ povedal pán Weasley.

Všetci pozreli naňho.

„Prečo?“ zvedavo sa spýtal Percy.

„Kvôli tebe, Percy,“ vážne povedal George. „A na kapotách budú vlajočky a na nich iniciály JV...“

„... čo v tomto prípade bude znamenať Jeho Veľkonadutenstvo,“ dokončil Fred.

(HP3S, p. 68)

8.

Fred and George were crouching in the shadows on the landing, heaving with laughter, as they listened to Percy dismantling his and Ron's room in the search for his badge.

'We've got it,' Fred whispered to Harry. 'We've been improving it.'

The badge now read "Bighead Boy".

(HP3E, p. 76)

Fred a George sa krčili v tieni na schodoch a len ich tak nadhadzovalo od smiechu, keď počúvali, ako Percy rozoberá izbu na kúsky a hľadá prefektský odznak.

„Máme ho,“ zašepkal Fred Harrymu. „Trochu sme ho upravovali.“

Na odznaku teraz stálo „Úhlavný prefekt“.

(HP3S, p. 72)

9.

'Oliver, calm down!' said Fred, looking slightly alarmed. 'We're taking Hufflepuff very seriously. Seriously.'

(HP3E, p. 184)

„Oliver, upokoj sa!“ povedal Fred a tváril sa trochu vyplašene. „Berieme Bifflomor veľmi vážne. Naozaj.“

(HP3S, p. 171)

10.

'So he hauled us off to his office and started threatening us with the usual –'

'– detention –'

'– disembowelment –'

(HP3E, p. 208)

„Takže nás nahnal do svojej kancelárie a vyhrážal sa nám ako zvyčajne...“

„... že budeme po škole...“

„... že nás vylejú zo školy...“

(HP3S, p. 193)

11.

‘Ron, can we borrow Pigwidgeon?’ George asked.

‘No, he’s off delivering a letter,’ said Ron. ‘Why?’

‘Because George wants to invite him to the ball,’ said Fred sarcastically.

‘Because we want to send a letter, you stupid great prat,’ said George.

(HP4E, p. 430)

„Ron, môžeme si požičať Kvíka?“ spýtal sa George.

„Nie, je preč, doručuje list,“ odveril Ron. „Prečo?“

„Lebo George ho chce pozvať na ples,“ uštipačne odsekol Fred.

„Lebo chceme poslať list, ty hlupák,“ osopil sa naňho George.

(HP7S, p. 389–390)

12.

‘And why would starting fifth year mean I want a Skiving Snackbox?’ asked Hermione.

‘Fifth year’s OWL year,’ said George.

‘So?’

‘So you’ve got your exams coming up, haven’t you? They’ll be keeping your noses so hard to that grindstone they’ll be rubbed raw,’ said Fred with satisfaction.

(HP5E, p. 252)

„A prečo by mal začiatok piateho ročníka znamenať, že budem zháňať ulievacie maškrtky?“ spýtala sa Hermiona.

„V piatom ročníku sa robia VČÚ,“ pripomenul George.

„No a?“

„Čakajú vás predsa skúšky, či nie? Budete driet ako muly,“ so zadosťučinením dodal Fred.

(HP5S, p. 222)

13.

‘We could try the Fever Fudge,’ George muttered, ‘no one’s seen that yet –’

‘Does it work?’ enquired Ron hopefully, as the hammering of rain on the roof intensified and wind howled around the building.

‘Well, yeah,’ said Fred, ‘your temperature’ll go right up.’

‘But you get these massive pus-filled boils, too,’ said George, ‘and we haven’t worked out how to get rid of them yet.’

‘I can’t see any boils,’ said Ron, staring at the twins.

‘No, well, you wouldn’t,’ said Fred darkly, ‘they’re not in a place we generally display to the public.’

‘But they make sitting on a broom a right pain in the —’

(HP5E, p. 418)

„Mohli by sme skúsiť horúčkovky,“ zašepkal George, „tie ešte nikto nevidel...“

„Fungujú?“ s nádejou sa spýtal Ron, keď kľopot dažďa na streche zosilnel a okolo budovy zavýjal vietor.

„No áno, hneď ti vystúpi teplota,“ povedal Fred.

„Lenže navrú ti aj veľké hnisavé vredy,“ dodal George, „a ešte sme nevymysleli, ako sa ich zbaviť.“

„Ja nijaké vredy nevidím,“ Ron pozrel na dvojčatá.

„No ani nemôžeš,“ mrzuto odvetil Fred, „sú na mieste, ktoré zvyčajne nevystavujeme na verejnosti.“

„Ale vďaka nim je sedenie na metle fakt...“

(HP5S, p. 367)

14.

Harry was a hero in the Gryffindor common room that night. Daringly, Fred and George had put an Enlargement Charm on the front cover of *The Quibbler* and hung it on the wall, so that Harry’s giant head gazed down upon the proceedings, occasionally saying things like ‘*THE MINISTRY ARE MORONS*’ and ‘*EAT DUNG, UMBRIDGE*’ in a booming voice.

(HP5E, p. 642–643)

V ten večer bol Harry v chrabromilskej klubovni hrdinom. Fred a George sa odvážili zväčšujúcim kúzlom začarovať obálku *Sršňa* a vyvesili ju na stenu, takže Harryho obrovská hlava hľadela na všetko, čo sa deje v miestnosti, a občas dunivým hlasom volala niečo v tom zmysle ako: *Na ministerstve sú tupci! a Umbridgeová na hnojisko!*

(HP5S, p. 560)

15.

‘Yeah, Montague tried to do us during break,’ said George.

‘What do you mean, “tried”?’ said Ron quickly.

‘He never managed to get all the words out,’ said Fred, ‘due to the fact that we forced him head-first into that Vanishing Cabinet on the first floor.’

(HP5E, p. 690)

„Áno, aj nás sa cez prestávku Montague pokúsil dostať,“ povedal George.

„Ako to myslíš, že pokúsil?“ rýchlo sa spýtal Ron.

„Nestihol to však ani vysloviť,“ pokračoval Fred, „musel sa totiž s našou pomocou pobrat hlavou napred do skrinky zmiznutia na prvom poschodí.“

(HP5S, p. 600)

16.

*Why Are You Worrying About You-Know-Who?*

*You SHOULD Be Worrying About*

*U-NO-POO –*

*the Constipation Sensation That’s Gripping the Nation!*

(HP6E, p. 141)

*ODHOĎTE HO.NO, ved’-viete-koho NA SMETISKO,*

*HO.NO, ved’-viete-kto A SMETI MAJÚ K SEBE BLÍZKO!*

*NÁRODU Z TOHO ZVIERA ZADKY,*

*SÚ PRÍČINOU CELOŠTÁTNEJ ZÁPCHY!*

(HP5S, p. 103)

17.

‘How do you spell “belligerent”?’ said Ron, shaking his quill very hard while staring at his parchment. ‘It can’t be B – U – M –’

‘No, it isn’t,’ said Hermione, pulling Ron’s essay towards her. ‘And “augury” doesn’t begin O – R – G either. What kind of quill are you using?’

‘It’s one of Fred and George’s Spell-Checking ones ... but I think the charm must be wearing off ...’

(HP6E, p. 532)

„Ako sa píše agresívny?“ spýtal sa Ron, silno triasol brkom a hľadel na svoj pergamen. „To predsa nemôže byť B – A – G – R...“

„Nie,“ Hermiona si pritiahla pred seba Ronovu úlohu. „A veštec sa nepíše so ž. Čo to máš za brko?“

„To je jedno z tých Fredových s kontrolou pravopisu... ale kúzlo v ňom zrejme oslablo...“

(HP6S, p. 381–2)

18.

‘How do you feel, Georgie?’ whispered Mrs Weasley.

George’s fingers groped for the side of his head.

‘Saint-like,’ he murmured.

‘What’s wrong with him?’ croaked Fred, looking terrified. ‘Is his mind affected?’

‘Saint-like,’ repeated George, opening his eyes and looking up at his brother. ‘You see ... I’m holy. Holey, Fred, geddit?’

(HP7E, p. 87)

„Ako sa cítiš, George?“ šepkala pani Weasleyová.

Georgeove prsty hmatali naboku hlavy.

„Do smrti môžem chodiť po vodu,“ zašepkal.

„Čo sa mu stalo?“ chrapľavo sa spýtal Fred a tváril sa zdesene. „Zasiahlo mu to aj rozum?“

„Do smrti môžem chodiť po vodu,“ zopakoval George, otvoril oči a pozrel na brata. „Vidíš... už sa mi ucho neodtrhne, Fred, chápeš to?“

(HP7S, p. 69)

19.

‘Why aren’t Ron and Bill huddled round my sickbed?’

(HP7E, p. 88)



„Prečo pri mojej posteli nesedia Ron s Billom?“

(HP7S, p. 69)

20.

‘Well said, Harry,’ said Fred unexpectedly.

‘Yeah, ‘ear, ‘ear,’ said George, with a half glance at Fred, the corner of whose mouth twitched.

(HP7E, p. 94)

„To si povedal dobre, Harry,“ nečakane sa ozval Fred.

„Áno, sme samé ucho,“ dodal George, pričom letmo pozrel na Freda a kútikom úst mu mykalo.

(HP7S, p. 74)

21.

Weasley’s Wizard Wheezes	Weasleyovské výmysly a vynálezy
Skiving Snackbox	ulievačky, ulievacie maškrtky
Nosebleed Nougat	nugát na krvácanie z nosa
Fainting Fancies	omdlievačky
Puking Pastilles	vracačky
Fever Fudge	horúčkovky
Ton-Tongue Toffee	jazykoplazé karamelky
Weasley’s Wildfire Whiz-bangs	Weasleyovské vrtošivé vybuchovačky
Basic Blaze Box	obyčajné ohniváky
Deflagration Deluxe	hviezdne horľavky
Decoy Detonators	falošné detonátory
Headless Hats	bezhlavé klobúky

22.

‘Anyway, we’ve got to go, Lee Jordan reckons he’s found a new secret passageway out of the school.’

‘Bet you it’s that one behind the statue of Gregory the Smarmy that we found in our first week. See you.’

(HP1E, p. 114)

„Ale už musíme ísť, Lee Jordan tvrdí, že našiel nový tajný východ zo školy.“  
„Určite je to ten za sochou Gregora Podlízavého, ktorý sme objavili už ako prváci. Tak zatiaľ ahojte.“

(HP1S, p. 160)

23.

‘Even the Hogwarts ghosts avoid it,’ said Ron, as they leaned on the fence, looking up at it. ‘I asked Nearly Headless Nick ... he says he’s heard a very rough crowd live here. No one can get in. Fred and George tried, obviously, but all the entrances are sealed shut...’

(HP3E, p. 302)

„Ešte aj rokfortskí duchovia sa jej vyhýbajú,“ povedal Ron, keď sa opierali o plot a hľadeli na ňu. „Pýtal som sa Takmer bezhlavého Nicka... vraj počul, že sa tu usadila veľmi drsná spoločnosť. Nikto sa nemôže dostať dnu. Fred a George sa o to zrejme pokúšali, ale všetky vchody sú napevno uzavreté...“

(HP3S, p. 280–281)

## Appendix D. The Slovak questionnaire.

### Humor v knihách Harry Potter

Vážení respondenti,

tento dotazník zisťuje Vaše dojmy pri čítaní pasáží z kníh Harry Potter od autorky J. K. Rowlingovej a je určený ľuďom, ktorí dané knihy čítali. Jeho jadro tvorí 36 otázok, kde na stupnici od 1-5 vyberáte odpoveď, s ktorou sa najviac stotožňujete. Dotazník je anonymný a Vaše odpovede budú použité len vo výskume k mojej bakalárskej práci. Ak by ste po dokončení dotazníka mali akékoľvek otázky či postrehy, napíšte ich do položky 39 a uveďte svoju e-mailovú adresu.

Vopred Vám ďakujem za spoluprácu.

Andrea Tokárová  
Filozofická fakulta Univerzity Mateja Bela v Banskej Bystrici

#### 1. Čítali ste knihy Harry Potter v slovenskom jazyku?

- ☐ Áno, všetky.
- ☐ Áno, niektoré.
- ☐ Nie. [Pokračujte na otázku č. 39.]
- ☐ Iné

#### 2. Čítali ste knihy Harry Potter v anglickom jazyku?

- ☐ Áno, všetky.
- ☐ Áno, niektoré.
- ☐ Nie.
- ☐ Iné

#### Hodnotenie pasáží z kníh Harry Potter

Pri každej z nasledujúcich pasáží uveďte, ako na vás pôsobia repliky (prehovory v dialógu) Rona Weasleyho (otázky 3-16 a 21-34) alebo Freda a Georga Weasleyovcov (otázky 17-20 a 35-38). K dispozícii máte stupnicu 1-5, kde 1 = "vôbec nie vtipné", 2 = "skôr nie vtipné", 3 = "skôr vtipné", 4 = "vtipné" a 5 = "veľmi vtipné".

Otázky 21-38 sa Vám možno budú zdať podobné, ba dokonca rovnaké ako otázky 3-20. Napriek tomu si ich, prosím, prečítajte rovnako svedomito a nevracajte sa pri odpovedaní na ne k otázkam 3-20.

Pri niektorých pasážach je v hranatých zátvorkách uvedený ich kontext. Na konci každej otázky je pre lepšiu prehľadnosť uvedená kniha, z ktorej daná pasáž pochádza.

#### 3. [Harryho prvé Vianoce na Rokforte.]

Vstal, obliekol si župan a začul Ronov rozospatý hlas: „Veselé Vianoce.“ „Aj tebe,“ povedal Harry. „Nejdeš sa pozrieť? Dostal som nejaké darčeky!“

„A čo si čakal? Uhlie?“ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho.

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

4. „Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi nepodarí Quirrella zlomiť?“ opýtala sa Hermione zhrozene.  
„A to sa stane na budúci týždeň,“ povedal Ron.

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

5. „Kto to len mohol byť?“ opýtala sa [Hermiona] tichým hlasom, akoby pokračovali v načatom rozhovore. „Kto chce šmuklom a deťom s muklovským pôvodom nahnať strach?“  
„Tak sa nad tým zamyslime,“ povedal Ron a naoko si lámal hlavu „Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za zberbu?“

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

6. Striehli za vianočným stromčekom v opustenej vstupnej hale a čakali na Crabba a Goyla, ktorí sedeli pri slizolinskom stole sami a hltali už štvrtý ovocný pohár s piškótami a so šľahačkou. Harry položil čokoládovú tortu na koniec zábradlia. Keď zbadali, že Crabbe s Goylom vychádzajú z Veľkej siene, rýchlo sa skryli za brnením stojacim oproti hlavnému vchodu.  
„Tí chcú mať azda sto kíľ,“ zašepkal Ron, keď Crabbe natešene ukázal na tortu.

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

7. [Lavender Brownová na hodine veštenia.]

„Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštne postavenú planétu! Och, ktorá to je, pani profesorka?“  
„To je vzdialená planétka Zadock, moja milá,“ nakukla do mapy profesorka Trelawneyová.  
„Môžem sa aj ja pozrieť na Zadock, Lavender?“ dožadoval sa Ron.

(Harry Potter a Ohnivá čaša)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

8. [Rozhovor Harryho, Rona a Hermiony o pánovi Crouchovi.]

„Tí raráškovia sa netvárali veľmi priateľsky,“ poznamenala Hermiona, popíjajúc pivo.  
„Čo tu robili?“  
„Podľa Bagmana hľadali Croucha,“ odvetil Harry. „Stále je chorý. Nechodí do práce.“  
„Možno mu Percy podával jed,“ prehodil Ron. „Zrejme si myslí, že ak Crouch otrčí kopytá, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on.“

(Harry Potter a Ohnivá čaša)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

9. [Stretnutie študentov u Kančej hlavy, zakladanie Dumbledorovej armády. Kamaráti vyratúvajú Harryho hrdinské skutky, no ten ich tvrdenia odmieta.]

„Chceš sa z toho vykrútiť, aby si nám nemusel niečo z toho ukazovať?“ spýtal sa Zacharias Smith.  
„No to je ale sprostý nápad!“ nahlas skríkol Ron, kým Harry stihol odpovedať. „Radšej si zavri klapku!“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

10. [Ron po skúške VČÚ z veštenia.]

„A odteraz mi bude fuk, keď mi čajové lístky povedia, že čoskoro zgegнем - jednoducho ich vyšmarím do koša, kam aj patria.“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

11. [Ron na Oddelení záhad po vyjdení z miestnosti s planétami.]

„Harry, my sme videli Urán celkom zblízka!“ povedal Ron a stále sa ticho chichotal.  
„Rozumieš, Harry? Videli sme Urán... ha-ha-ha...“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

12. „Dumbledore tvrdí, že ľudia ľahšie odpúšťajú druhým to, že sa mýlili, než to, že mali pravdu,“ zamudrovala Hermiona. „Počula som, ako to hovorí tvojej mame, Ron.“  
„To sa na Dumbledora podobá,“ poznamenal Ron.

(Harry Potter a Polovičný Princ)

1 2 3 4 5

vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

13. [Harryho posadnutosť knihou Polovičného Princa. Hodnot'te, prosím, Ronovu nepriamu reč.]

Zvyčajne v posteli nečítaval učebnice, a ako sa Ron právom vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je v tomto ohľade jednoducho divná.

(Harry Potter a Polovičný Princ)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

14. [Ron opisuje Harrymu knihu, ktorú mu dal na narodeniny.]

„To nie je len taká obyčajná kniha,“ vysvetľoval Ron. „Je to hotový poklad - Dvanásť bezpečných spôsobov ako očariť čarodejnice. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlni, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skrátka Fred a George mi venovali jeden výťah, a naučil som sa veľa. Bol by si prekvapený, že to nie je len o tom, čo dokážeš so svojim prúťkom,“ dodal veľavýznamne.

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

15. [Harry, Ron a Hermiona rozoberajú Griphookovu požiadavku meča za pomoc pri vlámaní sa do Gringottbanky.]

„Musíme mu ponúknuť niečo iné, niečo rovnako cenné.“

[Ron:] „Super, žiadny problém. Ja teda zbehnem po jeden z našich ďalších vzácných raráškových mečov a vy mu ho môžete zabaliť do darčkového papiera.“

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

16. [Harry sa pýta Bystrohlavčanov na Bystrohlavovej diadém.]

„Kedy sa stratil?“ spýtal sa Harry.

„Vrávi sa, že pred storočiami,“ odpovedala Čcho a Harrymu zovrelo srdce. „Profesor Flitwick hovorí, že diadém zmizol zároveň s Bystrohlavovou. Ale ľudia ho hľadali,“ obrátila sa k svojim spolužiakom z Bystrohlavu, „nikto nenašiel po ňom ani stopy, však?“ Všetci pokrútili hlavami.

„Prepáčte, ale čo je to za diadém?“ spýtal sa Ron.

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

17. [Fred a George po stretnutí sa s Harrym na stanici King's Cross.]

„Myslíš si, že si pamätá, ako Ved'-Vieš-Kto vyzeral?“

Tvár ich mamy odrazu zväžnela.

„Nie, aby ste sa ho na to pýtali, Fred. Neopovážte sa. Nepotrebuje sa predsa hneď prvý deň školského roka rozpamätávať na čosi také strašné.“

[Fred:] „Dobre, ved' sa hneď nezblázni.“

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

18. [Odtrpaslíkovávanie záhrady Weasleyovcov. Prosím, hodnot'te Fredov komentár.]

„Takto to musíš robiť,“ vysvetľoval mu. Zdvihol trpaslíka vysoko nad hlavu („Daj ma dolu!“) a rozkrútil ho nad sebou ako laso. Keď zbadal zhrozený výraz na Harryho tvári, dodal: „Treba ich roztočiť, aby sa im zamotala hlava a netrafili späť do svojich trpasličích dier.“

„To bolo slabé,“ povedal Fred. „O čo, že ho odhodím až za ten močiar.“

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

19. [Hodnot'te, prosím, výkriky Harryho hlavy na obálke Sršňa.]

V ten večer bol Harry v chrabromilskej klubovni hrdinom. Fred a George sa odvážili zväčšujúcim kúzlom začarovať obálku Sršňa a vyvesili ju na stenu, takže Harryho obrovská hlava hľadela na všetko, čo sa deje v miestnosti, a občas dunivým hlasom volala niečo v tom zmysle ako: Na ministerstve sú tupci! a Zožer lajno, Umbridgeová!

(Harry Potter a Fénixov rád)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

20. [George po tom, ako prišiel o ucho.]

„Prečo pri mojej posteli nesedia Ron s Billom?“

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

21. [Harryho prvé Vianoce na Rokforte.]

Vstal, obliekol si župan a začul Ronov rozospatý hlas: „Veselé Vianoce.“

„Aj tebe,“ povedal Harry. „Nejdeš sa pozrieť? Dostal som nejaké darčeky!“

„A čo si čakal, mrkvu?“ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho.

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

22. „Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi nepodari Quirrella zlomiť?“ opýtala sa Hermione zhrozene.  
„Do utorka je fuč,“ vzdychol si Ron.

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

23. „Kto to len mohol byť?“ opýtala sa tichým hlasom, akoby pokračovali v načatom rozhovore.

„Kto chce šmuklom a deťom s muklovským pôvodom nahnať strach?“

„Počkaj,“ povedal Ron, akoby si na niečo spomenul. „Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za menejcenných?“

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

24. Striehli za vianočným stromčekom v opustenej vstupnej hale a čakali na Crabba a Goyla, ktorí sedeli pri slizolinskom stole sami a hltali už štvrtý ovocný pohár s piškótami a so šľahačkou. Harry položil čokoládovú tortu na koniec zábradlia. Keď zbadali, že Crabbe s Goylom vychádzajú z Veľkej siene, rýchlo sa skryli za brnením stojacim oproti hlavnému vchodu.

„Ako môže byť niekto taký blbý?“ zašepkal Ron vzrušene, keď Crabbe s nadšením ukázal na tortu.

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

25. [Lavender Brownová na hodine veštenia.]

„Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštne postavenú planétu! Och, ktorá to je, pani profesorka?“

„To je Urán, moja milá,“ nakukla do mapy profesorka Trelawneyová.

„Môžem sa aj ja pozrieť na Urán, Lavender?“ dožadoval sa Ron.

(Harry Potter a Ohnivá čaša)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

26. [Rozhovor Harryho, Rona a Hermiony o pánovi Crouchovi.]



„Tí raráškovia sa netvárali veľmi priateľsky,“ poznamenala Hermiona, popíjajúc pivo. „Čo tu robili?“  
 „Podľa Bagmana hľadali Croucha,“ odvetil Harry. „Stále je chorý. Nechodí do práce.“  
 „Možno mu Percy podával jed,“ prehodil Ron. „Zrejme si myslí, že ak Crouch bude po smrti, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on.“

(Harry Potter a Ohnivá čaša)

1 2 3 4 5  
 vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

27. [Stretnutie študentov u Kančej hlavy, zakladanie Dumbledorovej armády. Kamaráti vyratúvajú Harryho hrdinské skutky, no ten ich tvrdenia odmieta.]

„Chceš sa z toho vykrútiť, aby si nám nemusel niečo z toho ukazovať?“ spýtal sa Zacharias Smith.  
 „Ja mám lepší nápad!“ okríkol ho Ron, kým Harry stihol odpovedať. „Prečo si nezavrieš hubu?!“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
 vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

28. [Ron po skúške VČÚ z veštenia.]

„A odteraz mi bude jedno, keď sa mi čarovanie s čajovými lístkami nepodarí, jednoducho ich vyhodím do smetí, kam patria.“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
 vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

29. [Ron na Oddelení záhad po vyjdení z miestnosti s planétami.]

„Harry, videli sme odvrátenú stranu Mesiaca... luny... Chápeš? Videli sme zadok luny - Lunin zadok! A-ha-ha-ha-ha...“

(Harry Potter a Fénixov rád)

1 2 3 4 5  
 vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

30. „Dumbledore tvrdí, že ľudia ľahšie odpúšťajú druhým to, že sa mýlili, než to, že mali pravdu,“ zamudrovala Hermiona. „Počula som, ako to hovorí tvojej mame, Ron.“  
 „Áno, znie to ako jedna z tých šialených vecí, čo by Dumbledore povedal.“

(Harry Potter a Polovičný Princ)

1 2 3 4 5  
 vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

31. [Harryho posadnutosť knihou Polovičného Princa. Hodnot'te, prosím, Ronovu nepriamu reč.]

Zvyčajne v posteli nečítaval učebnice, a ako sa Ron vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je jednoducho v tomto smere rarita.

(Harry Potter a Polovičný Princ)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

32. [Ron opisuje Harrymu knihu, ktorú mu dal na narodeniny.]

„To nie je len taká obyčajná kniha,“ vysvetľoval Ron. „Je to hotový poklad - Dvanásť bezpečných spôsobov ako očariť čarodejnice. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlni, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skratka Fred a George mi venovali jeden výťah a naučil som sa veľa. Bol by si prekvapený, že to nie je len o čarovaní.“

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

33. [Harry, Ron a Hermiona rozoberajú Griphookovu požiadavku meča za pomoc pri vlamaní sa do Gringottbanky.]

„Musíme mu ponúknuť niečo iné, niečo rovnako cenné.“  
„No to je skvelé, ja teda pôjdem a zoženiem nejaký iný vzácny meč, ktorý vyrobili raráškovia, a vy mu ho môžete zabaliť do darčiekového balenia.“

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

34. [Harry sa pýta Bystrohlavčanov na Bystrohlavovej diadém.]

„Kedy sa stratil?“ spýtal sa Harry.  
„Vrávi sa, že pred storočiami,“ odpovedala Čcho a Harrymu zovrelo srdce. „Profesor Flitwick hovorí, že diadém zmizol zároveň s Bystrohlavovou. Ľudia ho hľadali,“ obrátila sa k svojim spolužiakom z Bystrohlavu, „no nikto nenašiel po ňom ani stopy, však?“  
Všetci pokrútili hlavami.  
„Prepáčte, ale čo je to diadém?“ prerušil ticho Ron.

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

35. [Fred a George po stretnutí sa s Harrym na stanici King's Cross.]

„Myslíš si, že si pamätá, ako Ved'-Vieš-Kto vyzeral?“  
Tvár ich mamy odrazu zväžnela. „Nie, aby ste sa ho na to pýtali, Fred. Neopovážte sa.“

Nepotrebuje sa predsa hneď prvý deň školského roka rozpamätávať na čosi také strašné.“

[Fred:] „Okej, nerozčuľuj sa.“

(Harry Potter a Kameň mudrcov)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

36. [Odtrpaslíkovávanie záhrady Weasleyovcov. Prosím, hodnot'te Fredov komentár.]

„Takto to musíš robiť,“ vysvetľoval mu. Zdvihol trpaslíka vysoko nad hlavu („Daj ma dolu!“) a rozkrútil ho nad sebou ako laso. Keď zbadal zhrozený výraz na Harryho tvári, dodal: „Neboj, nebolí ich to - ale treba ich roztočiť, aby sa im zamotala hlava a netrafili späť do svojich trpasličích dier.“

Zrazu trpaslíka pustil, ten vyletel desať metrov do výšky a s hlasným žuchnutím pristál na poli za plotom.

„Úbohé,“ povedal Fred. „O čo, že dohodím až za tamten močiar.“

(Harry Potter a Tajomná komnata)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

37. [Hodnot'te, prosím, výkriky Harryho hlavy na obálke Sršňa.]

V ten večer bol Harry v chrabromilskej klubovni hrdinom. Fred a George sa odvážili zväčšujúcim kúzlom začarovať obálku Sršňa a vyvesili ju na stenu, takže Harryho obrovská hlava hľadela na všetko, čo sa deje v miestnosti, a občas dunivým hlasom volala niečo v tom zmysle ako: Na ministerstve sú tupci! a Umbridgeová na hnojisko!

(Harry Potter a Fénixov rád)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

38. [George po tom, ako prišiel o ucho.]

„Prečo sa pri mojej smrteľnej posteli nechúlia Ron s Billom?“

(Harry Potter a Dary Smrti)

1 2 3 4 5  
vôbec nie vtipné ☐ ☐ ☐ ☐ ☐ veľmi vtipné

39. Ak máte akékoľvek otázky, postrehy či komentáre, napíšte ich do tejto položky a uveďte aj svoju e-mailovú adresu, aby som Vám na ne mohla odpovedať. Ešte raz Vám veľmi pekne ďakujem za ochotu a za čas, ktorý ste strávili vyplňaním tohto dotazníka.

## Appendix E. The English questionnaire.

### Humour in the Harry Potter Books

Dear respondent,

this questionnaire is intended to collect data about the impression left on readers of Harry Potter by certain carefully selected parts of the seven books. Please note that it is intended for native speakers of English who have previously read the Harry Potter books. Its main part consists of 18 scale questions in which the respondent chooses the answer they best identify with.

The questionnaire is anonymous and its results will only be used for purposes of my BA thesis.

Should you have any questions after filling in the questionnaire, feel free to state them in its last item (#19) and add your e-mail address, so that I can contact you.

Thank you for your time.

Andrea Tokárová  
Faculty of Arts, Matej Bel University

#### 1. Have you read the Harry Potter books?

- ☐ Yes, all of them.
- ☐ Yes, some of them.
- ☐ No. [Please, go to question #19].
- ☐ Iné

In the following 18 questions, please evaluate the effect that the given remarks from Ron (questions 2-15) or Fred and George (16-19) have on you. You can choose your answer on a scale of 1-5, where 1 = 'not funny at all', 2 = 'not really funny', 3 = 'quite funny', 4 = 'funny', and 5 = 'very funny'.

Please note that not all of these remarks may seem funny by themselves. I am trying to determine whether or not a given remark helps build up the general image of these characters as funny. These parts were carefully selected for purposes of my research, of which the central concern is a comparison between the English original and Slovak translation, with the focus being on Ron, Fred and George. Therefore, if you do not find some of their other funny remarks in this survey, it means that they were translated well in the Slovak version.

Some questions are accompanied by context given in square brackets. All questions state the book from which the given sequence was taken, for better clarity.

#### 2. [Harry's first Christmas at Hogwarts.]

'Happy Christmas,' said Ron sleepily, as Harry scrambled out of bed and pulled on his dressing-gown.

'You too,' said Harry. 'Will you look at this? I've got some presents!'

'What did you expect, turnips?' said Ron, turning to his own pile, which was a lot bigger than Harry's.

(Harry Potter and the Philosopher's Stone)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

3. 'So you mean the Stone's only safe as long as Quirrell stands up to Snape?' said Hermione in alarm.  
'It'll be gone by next Tuesday,' said Ron.

(Harry Potter and the Philosopher's Stone)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

4. 'Who can it be, though?' she [Hermione] said in a quiet voice, as though continuing a conversation they had just been having. 'Who'd want all the Squibs and Muggle-borns out of Hogwarts?'  
'Let's think,' said Ron in mock puzzlement. 'Who do we know who thinks Muggle-borns are scum?'

(Harry Potter and the Chamber of Secrets)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

5. They lurked in the deserted Entrance Hall after Christmas tea, waiting for Crabbe and Goyle, who had remained alone at the Slytherin table, shovelling down fourth helpings of trifle. Harry had perched the chocolate cakes on the end of the banisters. When they spotted Crabbe and Goyle coming out of the Great Hall, Harry and Ron hid quickly behind a suit of armour next to the front door.  
'How thick can you get?' Ron whispered ecstatically, as Crabbe gleefully pointed out the cakes to Goyle and grabbed them.

(Harry Potter and the Chamber of Secrets)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

6. [Lavender Brown in Divination class.]

'Oh, Professor, look! I think I've got an unsuspected planet! Oooh, which one's that, Professor?'  
'It is Uranus, my dear,' said Professor Trelawney, peering down at the chart.  
'Can I have a look at Uranus, too, Lavender?' said Ron.

(Harry Potter and the Goblet of Fire)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

7. [Harry, Ron and Hermione's conversation about Mr Crouch.]

'Those goblins didn't look very friendly,' said Hermione, sipping her Butterbeer. 'What were they doing here?'  
'Looking for Crouch, according to Bagman,' said Harry. 'He's still ill. Hasn't been into

work.'

'Maybe Percy's poisoning him,' said Ron. 'Probably thinks if Crouch snuffs it he'll be made Head of the Department of International Magical Co-operation.'

(Harry Potter and the Goblet of Fire)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

8. [The founding of Dumbledore's Army in the Hog's Head. Harry's friends are listing his heroic past actions and he keeps denying the credit for them.]

'Are you trying to weasel out of showing us any of this stuff?' said Zacharias Smith. 'Here's an idea,' said Ron loudly, before Harry could speak, 'why don't you shut your mouth?'

(Harry Potter and the Order of the Phoenix)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

9. [Ron after his OWL exam from Divination.]

'And from now on, I don't care if my tea-leaves spell die, Ron, die - I'm just chucking them in the bin where they belong.'

(Harry Potter and the Order of the Phoenix)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

10. [Ron at the Department of Mysteries after he got out of the Space Chamber.]

'Harry, we saw Uranus up close!' said Ron, still giggling feebly. 'Get it, Harry? We saw Uranus - ha ha ha -'

(Harry Potter and the Order of the Phoenix)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

11. 'Dumbledore says people find it far easier to forgive others for being wrong than being right,' said Hermione. 'I heard him telling your mum, Ron.'  
'Sounds like the sort of mental thing Dumbledore would say,' said Ron.

(Harry Potter and the Half-Blood Prince)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

12. [Harry's obsession with the Half-Blood Prince's book. Please, focus on Ron's statement about reading textbooks in bed.]

He did not usually lie in bed reading his textbooks; that sort of behaviour, as Ron rightly said, was indecent in anybody except Hermione, who was simply weird that way.

(Harry Potter and the Half-Blood Prince)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

13. [Ron is explaining what the book he gave Harry as a birthday present is about.]

‘This isn’t your average book,’ said Ron. ‘It’s pure gold: Twelve Fail-Safe Ways to Charm Witches. Explains everything you need to know about girls. If only I’d had this last year, I’d have known exactly how to get rid of Lavender and I would’ve known how to get going with... well, Fred and George gave me a copy, and I’ve learned a lot. You’d be surprised, it’s not all about wandwork, either.’

(Harry Potter and the Deathly Hallows)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

14. [Harry, Ron and Hermione are discussing Griphook’s request of the Sword of Gryffindor in exchange for helping them break into Gringott’s.]

‘We need to offer him something else, something just as valuable.’

[Ron:] ‘Brilliant. I’ll go and get one of our other ancient goblin-made swords and you can gift-wrap it.’

(Harry Potter and the Deathly Hallows)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

15. [Harry is asking the Ravenclaws about Ravenclaw’s Diadem.]

‘When was it lost?’ asked Harry.

‘Centuries ago, they say,’ said Cho, and Harry’s heart sank. ‘Professor Flitwick says the diadem vanished with Ravenclaw herself. People have looked, but,’ she appealed to her fellow Ravenclaws, ‘nobody’s ever found a trace of it, have they?’

They all shook their heads.

‘Sorry, but what is a diadem?’ asked Ron.

(Harry Potter and the Deathly Hallows)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

16. [Fred and George after meeting Harry for the first time at King’s Cross.]

‘[...] do you think he remembers what You-Know-Who looks like?’

Their mother suddenly became very stern.

‘I forbid you to ask him, Fred. No, don’t you dare. As though he needs reminding of that on his first day at school.’

‘All right, keep your hair on.’

(Harry Potter and the Philosopher's Stone)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

17. [De-gnoming of the Weasley's garden. Please, focus on Fred's remark.]

'This is what you have to do,' he said. He raised the gnome above his head ('Gerroff me!') and started to swing it in great circles like a lasso. Seeing the shocked look on Harry's face, Ron added, 'It doesn't hurt them - you've just got to make them really dizzy so they can't find their way back to the gnomeholes.'  
He let go of the gnome's ankles: it flew twenty feet into the air and landed with a thud in the field over the hedge.  
'Pitiful,' said Fred. 'I bet I can get mine beyond that stump.'

(Harry Potter and the Chamber of Secrets)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

18. [Please, focus on the remarks of Harry's head.]

Harry was a hero in the Gryffindor common room that night. Daringly, Fred and George had put an Enlargement Charm on the front cover of The Quibbler and hung it on the wall, so that Harry's giant head gazed down upon the proceedings, occasionally saying things like 'THE MINISTRY ARE MORONS' and 'EAT DUNG, UMBRIDGE' in a booming voice.

(Harry Potter and the Order of the Phoenix)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

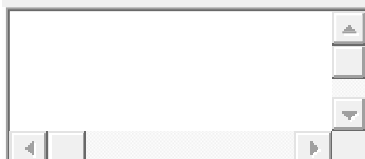
19. [George after having lost his ear and regaining consciousness.]

'Why aren't Ron and Bill huddled round my sickbed?'

(Harry Potter and the Deathly Hallows)

1 2 3 4 5  
not funny at all ☐ ☐ ☐ ☐ ☐ very funny

20. In case you have any questions or remarks about this questionnaire, please write them here along with your e-mail address. Thank you very much for your time.





## Appendix F. The complete results of both questionnaires.

Question number; version <sup>41</sup>	Question	Average score
E2; E	<p>[Harry's first Christmas at Hogwarts.]</p> <p>'Happy Christmas,' said Ron sleepily, as Harry scrambled out of bed and pulled on his dressing-gown.</p> <p>'You too,' said Harry. 'Will you look at this? I've got some presents!'</p> <p>'What did you expect, turnips?' said Ron, turning to his own pile, which was a lot bigger than Harry's.</p> <p>(Harry Potter and the Philosopher's Stone)</p>	2.92
S3; SKO	<p>[Harryho prvé Vianoce na Rokforte]</p> <p>Vstal, obliekol si župan a začul Ronov rozospatý hlas: „Veselé Vianoce.“</p> <p>„Aj tebe,“ povedal Harry. „Nejdeš sa pozrieť? Dostal som nejaké darčeky!“</p> <p>„A čo si čakal? Uhlie?“ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho.</p> <p>(Harry Potter a Kameň mudrcov)</p>	2.55
S21; SKM	<p>[Harryho prvé Vianoce na Rokforte]</p> <p>Vstal, obliekol si župan a začul Ronov rozospatý hlas: „Veselé Vianoce.“</p> <p>„Aj tebe,“ povedal Harry. „Nejdeš sa pozrieť? Dostal som nejaké darčeky!“</p> <p>„A čo si čakal, mrkvu?“ spýtal sa ho Ron a obrátil sa k svojej kôpke, ktorá bola oveľa väčšia ako Harryho.</p> <p>(Harry Potter a Kameň mudrcov)</p>	2.32

<sup>41</sup> The first letter and number combination refers to the version of questionnaire and the question number (e.g. E2 means English questionnaire, question 2). The second letter combination refers to the language version and/or translation version (E = English, SKO = official Slovak translation, SKM = our translation).

E3; E	<p>‘So you mean the Stone’s only safe as long as Quirrell stands up to Snape?’ said Hermione in alarm.</p> <p>‘It’ll be gone by next Tuesday,’ said Ron.</p> <p>(Harry Potter and the Philosopher’s Stone)</p>	3.52
S4; SKO	<p>„Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi nepodari Quirrella zlomiť?“ opýtala sa Hermiona zhrozene.</p> <p>„A to sa stane na budúci týždeň,“ povedal Ron.</p> <p>(Harry Potter a Kameň mudrcov)</p>	1.87
S22; SKM	<p>„Chceš tým povedať, že kameň je v bezpečí iba dovtedy, kým sa Snapovi nepodari Quirrella zlomiť?“ opýtala sa Hermiona zhrozene.</p> <p>„Do utorka je fuč,“ vzdychol si Ron.</p> <p>(Harry Potter a Kameň mudrcov)</p>	2.62
E4; E	<p>‘Who can it be, though?’ she said in a quiet voice, as though continuing a conversation they had just been having. ‘Who’d <i>want</i> all the Squibs and Muggle-borns out of Hogwarts?’</p> <p>‘Let’s think,’ said Ron in mock puzzlement. ‘Who do we know who thinks Muggle-borns are scum?’</p> <p>(Harry Potter and the Chamber of Secrets)</p>	2.83
S23; SKO	<p>„Kto to len mohol byť?“ opýtala sa tichým hlasom, akoby pokračovali v načatom rozhovore. „Kto chce šmuklom a deťom s muklovským pôvodom nahnať strach?“</p> <p>„Počkaj,“ povedal Ron, akoby si na niečo spomenul. „Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za menejcenných?“</p> <p>(Harry Potter a Tajomná komnata)</p>	1.79
S5; SKM	<p>„Kto to len mohol byť?“ opýtala sa tichým hlasom, akoby pokračovali v načatom rozhovore. „Kto chce šmuklom a deťom s muklovským pôvodom nahnať strach?“</p> <p>„Tak sa nad tým zamyslime,“ povedal Ron a naoko si lámal hlavu „Kto z tých, koho poznáme, považuje čarodejníkov z muklovských rodín za zberbu?“</p>	2.45

	(Harry Potter a Tajomná komnata)	
E5; E	<p>They lurked in the deserted Entrance Hall after Christmas tea, waiting for Crabbe and Goyle, who had remained alone at the Slytherin table, shovelling down fourth helpings of trifle. Harry had perched the chocolate cakes on the end of the banisters.</p> <p>When they spotted Crabbe and Goyle coming out of the Great Hall, Harry and Ron hid quickly behind a suit of armour next to the front door.</p> <p>‘How thick can you get?’ Ron whispered ecstatically, as Crabbe gleefully pointed out the cakes to Goyle and grabbed them.</p> <p>(Harry Potter and the Chamber of Secrets)</p>	2.85
S6; SKO	<p>Striehli za vianočným stromčekom v opustenej vstupnej hale a čakali na Crabba a Goyla, ktorí sedeli pri slizolinskom stole sami a hltali už štvrtý ovocný pohár s piškótami a so šľahačkou.</p> <p>Harry položil čokoládovú tortu na koniec zábradlia. Keď zbadali, že Crabbe s Goylom vychádzajú z Veľkej siene, rýchlo sa skryli za brnením stojacim oproti hlavnému vchodu.</p> <p>„Tí chcú mať azda sto kíľ,“ zašepkal Ron, keď Crabbe natešene ukázal na tortu.</p> <p>(Harry Potter a Tajomná komnata)</p>	2.4
S24; SKM	<p>Striehli za vianočným stromčekom v opustenej vstupnej hale a čakali na Crabba a Goyla, ktorí sedeli pri slizolinskom stole sami a hltali už štvrtý ovocný pohár s piškótami a so šľahačkou.</p> <p>Harry položil čokoládovú tortu na koniec zábradlia. Keď zbadali, že Crabbe s Goylom vychádzajú z Veľkej siene, rýchlo sa skryli za brnením stojacim oproti hlavnému vchodu.</p> <p>„Môže byť niekto až taký blbý?“ zašepkal Ron vzrušene, keď Crabbe s nadšením ukázal na tortu.</p> <p>(Harry Potter a Tajomná komnata)</p>	2.94
E6; E	<p>[Lavender Brown in Divination class.]</p> <p>‘Oh, Professor, look! I think I’ve got an unsuspected planet! Oooh, which one’s that, Professor?’</p> <p>‘It is Uranus, my dear,’ said Professor Trelawney, peering down</p>	4.09

	<p>at the chart.</p> <p>‘Can I have a look at Uranus, too, Lavender?’ said Ron.</p> <p>(Harry Potter and the Goblet of Fire)</p>	
S25; SKO	<p>[Lavender Brownová na hodine veštenia.]</p> <p>„Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštnu postavenú planétu! Och, ktorá to je, pani profesorka?“</p> <p>„To je Urán, moja milá,“ nakukla do mapy profesorka Trelawneyová.</p> <p>„Môžem sa aj ja pozrieť na Urán, Lavender?“ dožadoval sa Ron.</p> <p>(Harry Potter a Ohnivá čaša)</p>	1.74
S7; SKM	<p>[Lavender Brownová na hodine veštenia.]</p> <p>„Och, pani profesorka, pozrite! Myslím, že mám jednu zvláštnu postavenú planétu! Och, ktorá to je, pani profesorka?“</p> <p>„To je vzdialená planétka Zadock, moja milá,“ nakukla do mapy profesorka Trelawneyová.</p> <p>„Môžem sa aj ja pozrieť na Zadock, Lavender?“ dožadoval sa Ron.</p> <p>(Harry Potter a Ohnivá čaša)</p>	3.74
E7; E	<p>[Harry, Ron and Hermione’s conversation about Mr Crouch.]</p> <p>‘Those goblins didn’t look very friendly,’ said Hermione, sipping her Butterbeer. ‘What were they doing here?’</p> <p>‘Looking for Crouch, according to Bagman,’ said Harry. ‘He’s still ill. Hasn’t been into work.’</p> <p>‘Maybe Percy’s poisoning him,’ said Ron. ‘Probably thinks if Crouch snuffs it he’ll be made Head of the Department of International Magical Co-operation.’</p> <p>(Harry Potter and the Goblet of Fire)</p>	3.11
S26; SKO	<p>[Rozhovor Harryho, Rona a Hermiony o pánovi Crouchovi.]</p> <p>„Tí raráškovia sa netváрили veľmi priateľsky,“ poznamenala Hermiona, popíjajúc pivo. „Čo tu robili?“</p> <p>„Podľa Bagmana hľadali Croucha,“ odvetil Harry. „Stále je chorý. Nechodí do práce.“</p> <p>„Možno mu Percy podával jed,“ prehodil Ron. „Zrejme si myslí,</p>	2.19

	že ak Crouch bude po smrti, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on.“ (Harry Potter a Ohnivá čaša)	
S8; SKM	[Rozhovor Harryho, Rona a Hermiony o pánovi Crouchovi.] „Tí raráškovia sa netvárili veľmi priateľsky,“ poznamenala Hermiona, popíjajúc pivo. „Čo tu robili?“ „Podľa Bagmana hľadali Croucha,“ odvetil Harry. „Stále je chorý. Nechodí do práce.“ „Možno mu Percy podával jed,“ prehodil Ron. „Zrejme si myslí, že ak Crouch otrčí kopytá, stane sa vedúcim Oddelenia medzinárodnej čarodejníckej spolupráce on.“ (Harry Potter a Ohnivá čaša)	2.99
E8; E	[The founding of Dumbledore's Army in the Hog's Head. Harry's friends are listing his heroic past actions and he keeps denying the credit for them.] ‘Are you trying to weasel out of showing us any of this stuff?’ said Zacharias Smith. ‘Here’s an idea,’ said Ron loudly, before Harry could speak, ‘why don’t you shut your mouth?’ (Harry Potter and the Order of the Phoenix)	2.6
S9; SKO	[Stretnutie študentov u Kančej hlavy, zakladanie Dumbledoreovej armády. Kamaráti vyratúvajú Harryho hrdinské skutky, no ten ich tvrdenia odmieta.] „Chceš sa z toho vykrútiť, aby si nám nemusel niečo z toho ukazovať?“ spýtal sa Zacharias Smith. „No to je ale sprostý nápad!“ nahlas skríkol Ron, kým Harry stihol odpovedať. „Radšej si zavri klapačku!“ (Harry Potter a Fénixov rád)	1.89
S27; SKM	[Stretnutie študentov u Kančej hlavy, zakladanie Dumbledoreovej armády. Kamaráti vyratúvajú Harryho hrdinské skutky, no ten ich tvrdenia odmieta.] „Chceš sa z toho vykrútiť, aby si nám nemusel niečo z toho ukazovať?“ spýtal sa Zacharias Smith.	2.88

	<p>„Ja mám lepší nápad!“ skríkol Ron, kým Harry stihol odpovedať, „Prečo si nezavrieš hubu?!“</p> <p>(Harry Potter a Fénixov rád)</p>	
E9; E	<p>[Ron after his OWL exam from Divination.]</p> <p>‘And from now on, I don’t care if my tea-leaves spell die, Ron, die – I’m just chucking them in the bin where they belong.’</p> <p>(Harry Potter and the Order of the Phoenix)</p>	3.88
S10; SKM	<p>(Ron po skúške VČÚ z veštenia.)</p> <p>„A odteraz mi bude jedno, keď sa mi čarovanie s čajovými lístkami nepodarí, jednoducho ich vyhodím do smetí, kam patria.“</p> <p>(Harry Potter a Fénixov rád)</p>	2.53
S28; SKO	<p>(Ron po skúške VČÚ z veštenia.)</p> <p>„A odteraz mi bude fuk, keď mi čajové lístky povedia, že čoskoro zgegнем – jednoducho ich vyšmarím do koša, kam aj patria.“</p> <p>(Harry Potter a Fénixov rád)</p>	3.49
E10; E	<p>[Ron at the Department of Mysteries after he got out of the Space Chamber.]</p> <p>‘Harry, we saw Uranus up close!’ said Ron, still giggling feebly.</p> <p>‘Get it, Harry? We saw Uranus – ha ha ha –’</p> <p>(Harry Potter and the Order of the Phoenix)</p>	3.64
S11; SKO	<p>[Ron na Oddelení záhad po vyjdení z miestnosti s planétami.]</p> <p>„Harry, my sme videli Urán celkom zblízka!“ povedal Ron a stále sa ticho chichotal. „Rozumieš, Harry? Videli sme Urán... ha-ha-ha...“</p> <p>(Harry Potter a Fénixov rád)</p>	2.26
S29; SKM	<p>[Ron na Oddelení záhad po vyjdení z miestnosti s planétami.]</p> <p>„Harry, videli sme odvrátenú stranu Mesiaca... luny... Chápeš? Videli sme zadok luny – Lunin zadok! A-ha-ha-ha-ha...“</p> <p>(Harry Potter a Fénixov rád)</p>	3.9
E11; E	<p>‘Dumbledore says people find it far easier to forgive others for being wrong than being right,’ said Hermione. ‘I heard him</p>	2.84

	<p>telling your mum, Ron.'</p> <p>'Sounds like the sort of mental thing Dumbledore would say,' said Ron.</p> <p>(Harry Potter and the Half-Blood Prince)</p>	
S12; SKO	<p>„Dumbledore tvrdí, že ľudia ľahšie odpúšťajú druhým to, že sa mýlili, než to, že mali pravdu,“ zamudrovala Hermiona. „Počula som, ako to hovorí tvojej mame, Ron.“</p> <p>„To sa na Dumbledora podobá,“ poznamenal Ron.</p> <p>(Harry Potter a Polovičný Princ)</p>	2.2
S30; SKM	<p>„Dumbledore tvrdí, že ľudia ľahšie odpúšťajú druhým to, že sa mýlili, než to, že mali pravdu,“ zamudrovala Hermiona. „Počula som, ako to hovorí tvojej mame, Ron.“</p> <p>„Áno, znie to ako jedna z tých šialených vecí, čo by Dumbledore povedal.“</p> <p>(Harry Potter a Polovičný Princ)</p>	3.02
E12; E	<p>[Harry's obsession with the Half-Blood Prince's book. Please, focus on Ron's statement about reading textbooks in bed.]</p> <p>He did not usually lie in bed reading his textbooks; that sort of behaviour, as Ron rightly said, was indecent in anybody except Hermione, who was simply weird that way.</p> <p>(Harry Potter and the Half-Blood Prince)</p>	3.3
S31; SKO	<p>[Harryho posadnutosť knihou Polovičného Princa. Hodnoťte, prosím, Ronovu nepriamu reč.]</p> <p>Zvyčajne v posteli nečítaval učebnice, a ako sa Ron vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je jednoducho v tomto smere rarita.</p> <p>(Harry Potter a Polovičný Princ)</p>	2.5
S13; SKM	<p>[Harryho posadnutosť knihou Polovičného Princa. Hodnoťte, prosím, Ronovu nepriamu reč.]</p> <p>Zvyčajne v posteli nečítaval učebnice, a ako sa Ron právom vyjadril, takáto činnosť je neprístojná pre každého okrem Hermiony, lebo tá je v tomto ohľade jednoducho divná.</p> <p>(Harry Potter a Polovičný Princ)</p>	3.39

E13; E	<p>[Ron is explaining what the book he gave Harry as a birthday present is about.]</p> <p>‘This isn’t your average book,’ said Ron. ‘It’s pure gold: <i>Twelve Fail-Safe Ways to Charm Witches</i>. Explains everything you need to know about girls. If only I’d had this last year, I’d have known exactly how to get rid of Lavender and I would’ve known how to get going with... well, Fred and George gave me a copy, and I’ve learned a lot. You’d be surprised, it’s not all about wandwork, either.’</p> <p>(Harry Potter and the Deathly Hallows)</p>	3.36
S32; SKO	<p>[Ron opisuje Harrymu knihu, ktorú mu dal na narodeniny.]</p> <p>„To nie je len taká obyčajná kniha,“ vysvetľoval Ron. „Je to hotový poklad – <i>Dvanásť bezpečných spôsobov ako očariť čarodejnice</i>. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlani, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skrátka Fred a George mi venovali jeden výtlačok a naučil som sa veľa. Bol by si prekvapený, že to nie je len o čarovaní.“</p> <p>(Harry Potter a Dary Smrti)</p>	2.05
S14; SKM	<p>[Ron opisuje Harrymu knihu, ktorú mu dal na narodeniny.]</p> <p>„To nie je len taká obyčajná kniha,“ vysvetľoval Ron. „Je to hotový poklad – <i>Dvanásť bezpečných spôsobov ako očariť čarodejnice</i>. Vysvetľuje všetko, čo potrebuješ vedieť o dievčatách. Keby som ju bol mal vlani, presne by som vedel, ako sa zbaviť Lavender, a vedel by som, ako pokračovať... no, skrátka Fred a George mi venovali jeden výtlačok a naučil som sa veľa. Bol by si prekvapený, že to nie je len o tom, čo dokážeš so svojím prútikom,“ dodal veľavýznamne.</p> <p>(Harry Potter a Dary Smrti)</p>	3.65
E14; E	<p>[Harry, Ron and Hermione are discussing Griphook’s request of the Sword of Gryffindor in exchange for helping them break into Gringott’s.]</p>	3.96



	<p>‘We need to offer him something else, something just as valuable.’</p> <p>‘Brilliant. I’ll go and get one of our other ancient goblin-made swords and you can gift-wrap it.’</p> <p>(Harry Potter and the Deathly Hallows)</p>	
S33; SKO	<p>[Harry, Ron a Hermiona rozoberajú Griphookovu požiadavku meča za pomoc pri vlámaní sa do Gringottbanky.]</p> <p>„Musíme mu ponúknuť niečo iné, niečo rovnako cenné.“</p> <p>„No to je skvelé, ja teda pôjdem a zoženiem nejaký iný vzácny meč, ktorý vyrobili raráškovia, a vy mu ho môžete zabaliť do darčkového balenia.“</p> <p>(Harry Potter a Dary Smrti)</p>	3.08
S15; SKM	<p>[Harry, Ron a Hermiona rozoberajú Griphookovu požiadavku meča za pomoc pri vlámaní sa do Gringottbanky.]</p> <p>„Musíme mu ponúknuť niečo iné, niečo rovnako cenné.“</p> <p>„Super, žiadny problém. Ja teda zbehnem po jeden z našich ďalších vzácných mečov, ktoré vyrobili raráškovia, a vy mu ho môžete zabaliť do darčkového papiera.“</p> <p>(Harry Potter a Dary Smrti)</p>	3.97
E15; E	<p>[Harry is asking the Ravenclaws about Ravenclaw’s Diadem.]</p> <p>‘When was it lost?’ asked Harry.</p> <p>‘Centuries ago, they say,’ said Cho, and Harry’s heart sank.</p> <p>‘Professor Flitwick says the diadem vanished with Ravenclaw herself. People have looked, but,’ she appealed to her fellow Ravenclaws, ‘nobody’s ever found a trace of it, have they?’</p> <p>They all shook their heads.</p> <p>‘Sorry, but what <i>is</i> a diadem?’ asked Ron.</p> <p>(Harry Potter and the Deathly Hallows)</p>	2.63
S16; SKO	<p>[Harry sa pýta Bystrohlavčanov na Bystrohlavovej diadém.]</p> <p>„Kedy sa stratil?“ spýtal sa Harry.</p> <p>„Vraví sa, že pred storočiami,“ odpovedala Čcho a Harrymu zovrelo srdce. „Profesor Flitwick hovorí, že diadém zmizol zároveň s Bystrohlavovou. Ale ľudia ho hľadali,“ obrátila sa</p>	2.29

	<p>k svojim spolužiakom z Bystrohlavu, „nikto nenašiel po ňom ani stopy, však?“</p> <p>Všetci pokrútili hlavami.</p> <p>„Prepáčte, ale čo je to za diadém?“ spýtal sa Ron.</p> <p>(Harry Potter a Dary Smrti)</p>	
S34; SKM	<p>[Harry sa pýta Bystrohlavčanov na Bystrohlavovej diadém.]</p> <p>„Kedy sa stratil?“ spýtal sa Harry.</p> <p>„Vraví sa, že pred storočiami,“ odpovedala Čcho a Harrymu zovrelo srdce. „Profesor Flitwick hovorí, že diadém zmizol zároveň s Bystrohlavovou. Ľudia ho hľadali,“ obrátila sa k svojim spolužiakom z Bystrohlavu, „no nikto nenašiel po ňom ani stopy, však?“</p> <p>Všetci pokrútili hlavami.</p> <p>„Prepáčte, ale čo je to diadém?“ prerušil ticho Ron.</p> <p>(Harry Potter a Dary Smrti)</p>	3.07
E16; E	<p>[Fred and George after meeting Harry for the first time at King's Cross.]</p> <p>‘Never mind that, do you think he remembers what You-Know-Who looks like?’</p> <p>Their mother suddenly became very stern.</p> <p>‘I forbid you to ask him, Fred. No, don’t you dare. As though he needs reminding of that on his first day at school.’</p> <p>[Fred:] ‘All right, keep your hair on.’</p> <p>(Harry Potter and the Philosopher’s Stone)</p>	2.97
S35; SKO	<p>[Fred a George po stretnutí sa s Harrym na stanici King’s Cross.]</p> <p>„Myslíš si, že si pamätá, ako Ved’-Vieš-Kto vyzeral?“</p> <p>Tvár ich mamy odrazu zväžnela.</p> <p>„Nie, aby ste sa ho na to pýtali, Fred. Neopovážte sa. Nepotrebuje sa predsa hneď prvý deň školského roka rozpamätávať na čosi také strašné.“</p> <p>[Fred:] „Okej, nerozčuľuj sa.“</p> <p>(Harry Potter a Kameň mudrcov)</p>	1.99
S17; SKM	<p>[Fred a George po stretnutí sa s Harrym na stanici King’s Cross.]</p>	2.32

	<p>„Myslíš si, že si pamätá, ako Ved'-Vieš-Kto vyzeral?“</p> <p>Tvár ich mamy odrazu zväžnela.</p> <p>„Nie, aby ste sa ho na to pýtali, Fred. Neopovážte sa. Nepotrebuje sa predsa hneď prvý deň školského roka rozpamätávať na čosi také strašné.“</p> <p>[Fred:] „Dobre, dobre, veď sa hneď nezblázni.“</p> <p>(Harry Potter a Kameň mudrcov)</p>	
E17; E	<p>[De-gnoming of the Weasleys' garden. Please, focus on Fred's remark.]</p> <p>‘This is what you have to do,’ he said. He raised the gnome above his head (‘Gerroff me!’) and started to swing it in great circles like a lasso. Seeing the shocked look on Harry’s face, Ron added, ‘It doesn’t hurt them – you’ve just got to make them really dizzy so they can’t find their way back to the gnomeholes.’</p> <p>He let go of the gnome’s ankles: it flew twenty feet into the air and landed with a thud in the field over the hedge.</p> <p>‘Pitiful,’ said Fred. ‘I bet I can get mine beyond that stump.’</p> <p>(Harry Potter and the Chamber of Secrets)</p>	3.11
S18; SKO	<p>[Odtrpaslíkovávanie záhrady Weasleyovcov. Prosím, hodnot'ite Fredov komentár.]</p> <p>„Takto to musíš robiť,“ vysvetľoval mu. Zdvihol trpaslíka vysoko nad hlavu („Daj ma dolu!“) a rozkrútil ho nad sebou ako laso. Keď zbadal zhrozený výraz na Harryho tvári, dodal: „Treba ich roztočiť, aby sa im zamotala hlava a netrafili späť do svojich trpasličích dier.“</p> <p>„To bolo slabé,“ povedal Fred. „O čo, že ho odhodím až za ten močiar.“</p> <p>(Harry Potter a Tajomná komnata)</p>	2.68
S36; SKM	<p>[Odtrpaslíkovávanie záhrady Weasleyovcov. Prosím, hodnot'ite Fredov komentár.]</p> <p>„Takto to musíš robiť,“ vysvetľoval mu. Zdvihol trpaslíka vysoko nad hlavu („Daj ma dolu!“) a rozkrútil ho nad sebou ako</p>	2.93

	<p>laso. Keď zbadal zhrozený výraz na Harryho tvári, dodal:</p> <p>„Neboj, nebolí ich to – ale treba ich roztočiť, aby sa im zamotala hlava a netrafili späť do svojich trpasličích dier.“</p> <p>Zrazu trpaslíka pustil, ten vyletel desať metrov do výšky a s hlasným žuchnutím pristál na poli za plotom.</p> <p>„Úbohé,“ povedal Fred. „O čo, že dohodím až za tamten močiar.“</p> <p>(Harry Potter a Tajomná komnata)</p>	
E18; E	<p>[Please, focus on the remarks of Harry's head.]</p> <p>Harry was a hero in the Gryffindor common room that night. Daringly, Fred and George had put an Enlargement Charm on the front cover of <i>The Quibbler</i> and hung it on the wall, so that Harry's giant head gazed down upon the proceedings, occasionally saying things like 'THE MINISTRY ARE MORONS' and 'EAT DUNG, UMBRIDGE' in a booming voice.</p> <p>(Harry Potter and the Order of the Phoenix)</p>	3.67
S37; SKO	<p>[Hodnoťte, prosím, výkriky Harryho hlavy na obálke Sršňa.]</p> <p>V ten večer bol Harry v chrabromilskej klubovni hrdinom. Fred a George sa odvážili zväčšujúcim kúzlom začarovať obálku Sršňa a vyvesili ju na stenu, takže Harryho obrovská hlava hľadela na všetko, čo sa deje v miestnosti, a občas dunivým hlasom volala niečo v tom zmysle ako: <i>Na ministerstve sú tupci!</i> a <i>Umbridgeová na hnojisko!</i></p> <p>(Harry Potter a Fénixov rád)</p>	3
S19; SKM	<p>[Hodnoťte, prosím, výkriky Harryho hlavy na obálke Sršňa.]</p> <p>V ten večer bol Harry v chrabromilskej klubovni hrdinom. Fred a George sa odvážili zväčšujúcim kúzlom začarovať obálku Sršňa a vyvesili ju na stenu, takže Harryho obrovská hlava hľadela na všetko, čo sa deje v miestnosti, a občas dunivým hlasom volala niečo v tom zmysle ako: <i>Na ministerstve sú tupci!</i> a <i>Zožer lajno, Umbridgeová!</i></p> <p>(Harry Potter a Fénixov rád)</p>	3.16

E19; E	[George after having lost his ear and regaining consciousness.] 'Why aren't Ron and Bill huddled round my sickbed?' (Harry Potter and the Deathly Hallows)	3.27
S20; SKO	[George po tom, ako prišiel o ucho.] „Prečo pri mojej posteli nesedia Ron s Billom?“ (Harry Potter a Dary Smrti)	1.79
S38; SKM	[George po tom, ako prišiel o ucho.] „Prečo sa pri mojej smrteľnej posteli nechúlia Ron s Billom?“ (Harry Potter a Dary Smrti)	2.81