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Fantastic names and how to create them.
An analysis of compound nouns and blends and their translation into Spanish in *Fantastic Beasts and Where to Find Them*

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ABSTRACT

Fantasy books present uncountable imaginary elements such as creatures, places or objects. The names used to refer to these concepts are created by the author, whether using completely new words or combining others that already existed. The English language includes several word-formation processes that provide authors with different techniques to create those names. This dissertation aims at analyzing the word-formation processes of compounding and blends that are found in J.K. Rowling's *Fantastic Beasts and Where to Find Them*, and at comparing these processes with their equivalent translations in the Spanish version of this book. Thus, this dissertation will also review the translation techniques employed by the translator to create the Spanish names.

Keywords: word formation, neologisms, translation, Harry Potter, English, Spanish.

Los libros de fantasía incluyen innumerables elementos imaginarios como criaturas, lugares u objetos. El autor crea los nombres que se utilizan para denominar estos conceptos, ya sea mediante palabras completamente nuevas o combinando otras ya existentes. La lengua inglesa cuenta con un gran número de procesos de formación de palabras que proporcionan al autor diferentes técnicas para crear dichos nombres. Este trabajo tiene como objetivo analizar dos procesos de formación de palabras: composición y compuestos acronímicos ('blends'), tomando como referencia los términos que aparecen en el libro *Fantastic Beasts and Where to Find Them* escrito por J.K. Rowling. Además, se compararán dichos términos con sus correspondientes traducciones en la versión española del libro y se explicarán las técnicas de traducción empleadas por el traductor para crear los nombres en español.

Palabras clave: formación de palabras, neologismos, traducción, Harry Potter, inglés, español.

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1. INTRODUCTION

Nowadays, when we think about some aspects of English culture such as literature, we tend to think first of certain canonical writers such as William Shakespeare, Jane Austen or Charles Dickens. However, there are contemporary authors that have become as important and renowned as them. J.K. Rowling wrote the first book of the Harry Potter saga 22 years ago and it became so popular that it is now timeless. It has become part of the English culture as much as *Macbeth* or *Sense and Sensibility* to such an extent that it transcends generations. Moreover, there are marketing items being constantly released and, through the use of Internet, news, articles and other features are available worldwide, as it is the case of the website *Pottermore*. One of the latest events related to the Harry Potter world was the premier last November of the movie *Fantastic Beasts: the Crimes of Grindelwald*, the sequel of *Fantastic Beasts and Where to Find Them*. Considering the importance of Harry Potter in the English culture and the linguistic benefit that could be obtained from the analysis of neologisms related to this phenomenon, the book on which these movies are based seemed as the perfect source to use to compile the corpus for this dissertation.

This dissertation aims at describing the formation processes of the names used by J.K. Rowling in *Fantastic Beasts and Where to Find Them*, focusing on compounding and blends, and at showing whether the Spanish translation of such names follows the same formation process or a different one. It also attempts to illustrate if there is a relation between the formation process and the translation techniques used. The structure of this dissertation consists of four main sections: literature review, methodology, analysis of the results and conclusion.

The first part presents an overview of the terminology employed in this dissertation and other concepts that should be clarified in order to fully understand the main elements in the analysis and differentiate them from each other. The explanation of the main word-formation processes has followed Bauer's proposal in *English Word-formation* in the case of English, and Lang's description in *Spanish Word Formation: Productive Derivational Morphology in the Modern Lexis* in the case of Spanish. Moreover, a review of techniques that translators can use has been done according to

Newmark's proposal in *A Textbook of Translation*. This section summarizes as well previous studies that have been done on this topic and other questions connected to it, such as the translation of neologisms in other cultural phenomena.

The second part addresses the method followed to compile the corpus with the obstacles encountered in the process. Besides, it deals with the approach employed to analyze the words that compose the corpus. It also provides an explanation of the tools used for completing this analysis, including dictionaries, spreadsheets and the translation techniques that have been found in the Spanish version of the book.

In the analysis section, we can find a summary of all the results obtained after examining the words in the corpus. It is founded, on the one hand, on a description of the inner structure of both types of word-formation processes in terms of word class, together with a comparison with the same elements in the Spanish equivalents. On the other hand, it describes the techniques used for the translation of the words in each word-formation process. After the analysis, a conclusion is provided to summarize the results and to present how this study contributes to word-formation processes in both languages, English and Spanish. It also reflects on what the results entail when it comes to translating these types of words and teaching English as a foreign language.

This dissertation is connected with some of the subjects that are included in the curriculum of the Bachelor's Degree in English Studies. It is related to courses on linguistics, as they cover the study of semantics. When trying to define what meaning is, the notions of compositionality and semantic transparency were explained. Furthermore, this dissertation can be related to courses on grammar, since one of the aspects that are part of the syllabus is compound nouns. The subjects on translation, especially those on literature translation, have also been helpful for this dissertation in terms of learning theory on translation techniques. A final connection can be made between the subject matter of this study and one of the general goals of this Bachelor's Degree: to provide students with a solid knowledge of the traditions and culture that are part of the English language, taking into account its historical past but also connecting it to the present world and society. This dissertation deals with a very specific linguistic element—word formation—but contextualized in a literary phenomenon that has become intrinsic to the English culture in the present: Harry Potter.

2. LITERATURE REVIEW

This section aims at explaining the word-formation processes in English and certain notions related to them, with special focus on compounding and blends, as they are the object of study of this dissertation. It also intends to examine the word-formation processes in Spanish in order to establish a comparison between the two languages. It presents as well the main translation techniques used in the Spanish translation. Finally, it provides a brief review of previous studies related to word formation in connection with Harry Potter and with translation.

In order to determine what the word-formation processes are in a language, it is first needed to establish what is considered as a word, since, depending on that, the rules will be different. In certain languages, there are words whose translation into other languages is equivalent to a phrase or sentence. For instance 'evlerinde' is a Turkish word that means 'in their house' in English (Bauer 9) and 'Juoksentelisinkohan' is a word in Finnish that means 'I wonder if I should run aimlessly.' Thus, defining the term 'word' is not an easy task, as it refers to different things depending on the language, but it is commonly understood as 'a single unit of language that has meaning and can be spoken or written' (Cambridge Dictionary). It is still important to distinguish certain concepts related to the notion of 'word' in order to facilitate its comprehension: lexeme and word-form. The former refers to the item that appears in a dictionary which includes all the possible forms that a word can have, while the latter alludes to a particular shape of one word that is used on a specific occasion (Bauer 11-12). For instance, in the sentence 'Yesterday, he took his cat to the vet,' the verb 'took' is one of the possible forms of the word 'take,' which is the item that appears in the dictionary. In another sentence such as 'He takes his cat to the vet once every six months,' 'takes' is another form of the word 'take.' Thus, we can say that 'takes' and 'took' are word-forms of the lexeme 'take.' Understanding when we are addressing lexemes or word-forms should be taken into account when it comes to word formation in order to know how to create new words correctly. For example, if we observe how the different word-forms of a lexeme work, we can apply the same rules to new words that follow the same structure.

The basic units that compose the internal structure of word-forms are known as morphemes, and morphology is the sub-branch of linguistics that is in charge of studying them. A morpheme can be then defined as 'the minimal unit of grammatical analysis,' and the representation of a certain morpheme in a word-form is a morph (Bauer 14-15). There are two types of morphs: free morphs, which are those that can appear in isolation and they can therefore be word-forms, and bound morphs, which are those that can only occur in connection with other morphs (Bauer 17). For example in the word-form 'tables,' the morph 'table' can appear in isolation and is, therefore, a free morph, whereas the morph '-s' can occur only in conjunction with other morphs, so it is a bound morph. There are certain bound morphs that do not represent unanalyzable lexemes and they are known as affixes. There are three classes of affixes: prefixes, which are those that are attached at the beginning of a root, such as 'unpopular,' where 'un-' is the prefix; suffixes, which are those that are attached at the end of a root, like 'musical,' where '-al' is the suffix; and infixes, which are those that appear within the root, but they are not used in English (Bauer 18). Affixes are used to create new word-forms (in inflection) or lexemes (in derivation). The word-formation processes of affixation will be briefly explained later.

There are three other terms that have to be clarified: root, stem and base. According to Bauer, a root is 'a form which is not further analyzable, either in terms of derivational or inflectional morphology' (20). For instance, in the word 'undesirables,' the root is 'desire,' which can be divided as un-desir-able-s, so the prefix 'un-' and the suffixes '-able' and '-s' have been added to the root. On the other hand, the concept 'stem' is used when talking about inflectional morphology only. In the previous example, the stem is 'undesirable,' that is, the part remaining after eliminating the inflectional affix '-s' (Bauer 20). Finally, the term 'base' refers to 'any form to which affixes of any kind can be added' (Bauer 21). In the aforementioned example, 'desirable' is the base needed in order to obtain the term 'undesirable' by a process of prefixation. However, 'desirable' is neither a root, because it can still be further analyzed since it contains a derivational suffix, nor a stem, as there are not inflectional affixes involved. This differentiation is relevant regarding word formation because in that case, we are concerned with derivation but not inflection, so we do not work with stems, and it is important to know how each part of the word can be combined to create new ones and in what ways, which

is the root, which is the modifier (when dealing with compounds for instance), or what are the affixes that can be added.

Before focusing on the word-formation processes, a final concept needs to be explained and it is that of transparency. Transparency is a feature of those lexemes that can be clearly analyzed into their constituent parts and easily interpreted in context when the meanings of such parts are known. For example the word 'coverage' can be divided into 'cover' and the derivational suffix '-age,' which is used to nominalize the verb. This is clearly seen through other words such as cartage, postage or pilotage. Nevertheless, there are other words, such as 'carriage,' in which the meaning cannot be inferred by means of analyzing its constituent parts, and this type of words are referred to as opaque (Bauer 19). This notion is highly relevant to compound words, in which it is clearly seen when the word is transparent or not. For example, in the word 'doormat,' the meaning is easily identifiable from the meaning of the constituent parts, but in other words such as 'blackmail,' it is not possible to predict the meaning. Transparency, then, will be useful for analyzing the words in the corpus of this dissertation, as the more transparent the words are, the easier it will be to interpret and, arguably, translate them.

2.1. Word-formation processes

There are several types of word-formation processes in both English and Spanish. The main ones are: prefixation, suffixation, conversion and compounding. **Prefixation** is the process in which new words are produced by adding a prefix to a root. There are two types of prefixes: class-maintaining, which are those that create lexemes that belong to the same word class as the root, and class-changing, which are those that originate lexemes that belong to a different word class from the root (Bauer 31). **Suffixation** refers to the process that is used to form new words by adding a suffix to a root. In English, they can be classified depending on the type of word that they create: suffixes forming nouns, verbs, adjectives and adverbs, but there are also cases in which the process of suffixation occurs on foreign roots (Bauer 220-225). In Spanish, the class-maintaining ones are further divided into augmentatives, diminutives and pejoratives (Lang 91). **Conversion** is the shift of the word class of a term into another word class

without any change in form. This process seems to be able to occur in almost every word class, especially in nouns, verbs, adjectives and adverbs, and not only in simple words but also compounds, derivatives, blends, acronyms and clipped forms (Bauer 226-227).

There are also other formations that cannot be included in the previous classes because of the fact that the ways in which those words have been created cannot be predicted by rules. Some of them are **blends**, which will be further explained below; **clipping**, which is the shortening of a lexeme maintaining the same meaning and word class; and **acronyms**, which are words formed by combining the initial letters of the words from a phrase or title and that are pronounced as a word (Bauer 233, 237). We will focus now on the processes that are the point of study of this dissertation: compounding and blends.

2.1.1. Compounding

Compound words are those lexemes that are composed by two or more roots. There could be more than two roots because there are cases in which one of the roots forming the compound is already a compound, so the resultant form would have three roots, such as 'wastepaper basket' (Bauer 29). According to Bauer, it is also important to take into account the fact that compound words can still undergo derivational processes and, in those cases, the resulting lexeme is not considered a compound (29).

There are two types of classification for compounds. The first one depends on the semantic relation between the constituents of the compound in English, and they can be divided into four groups: **endocentric**, which are those in which the compound is a hyponym of the grammatical head, such as 'wheelchair,' which is a kind of chair; **exocentric**, those in which the compound is a hyponym of a semantic head that is not explicit in the compound form, as in 'redskin,' a hyponym of 'person;' **appositional**, those in which the compound works as a hyponym of both roots, like 'maidservant,' which is a type of both a servant and a maid; and **copulative** compounds, those in which it is not easy to identify the root that is the grammatical head and the compound does not function as a hyponym for any of the roots, as is the case of 'Alsace-Lorraine,' in which both roots refer to separate entities but joined name another entity (Bauer 30-31).

The second classification depends on the grammatical word class, as we can see in Table 1. This table shows the different combinations of word classes that can form compounds acting as nouns, verbs, adjectives and adverbs.

<table>
<tr><th colspan="4">COMPOUNDS[1]</th></tr>
<tr><th>NOUNS</th><th>VERBS</th><th>ADJECTIVES</th><th>ADVERBS</th></tr>
<tr><td>Noun + noun
Tea towel</td><td>Noun + verb
Carbon-copy</td><td>Noun + adjective
Lead-free</td><td rowspan="2">Addition of the suffix -ly to a compound adjective</td></tr>
<tr><td>Verb + noun
Washing machine</td><td>Verb + noun
Shunpike</td><td>Verb + adjective
Fail safe</td></tr>
<tr><td>Noun + verb
Sunshine</td><td>Verb + verb
Typewrite</td><td>Adjective + adjective
Bitter-sweet</td><td rowspan="2">Forms as such: double-quick, flat-out, over-night, among others</td></tr>
<tr><td>Verb + verb
Make-believe</td><td>Adjective + verb
Fine-tune</td><td>Adverb + adjective
Over-qualified</td></tr>
<tr><td>Adjective + noun
Fast-food</td><td>Particle + verb
Overbook</td><td rowspan="6"></td><td rowspan="6"></td></tr>
<tr><td>Particle + noun
Afterheat</td><td>Adjective + noun
Brownbag</td></tr>
<tr><td>Adverb + noun
Now generation</td><td>Noun + noun
Breath-test</td></tr>
<tr><td>Verb + particle
Drawback</td><td rowspan="2"></td></tr>
<tr><td>Phrase compound
Son-in-law</td></tr>
</table>

Table 1

In the Spanish language, compounding is much less productive than in English and there is not a classification as such depending on the grammatical word class as in the case of English compounds. Thus, a different classification is provided to represent more accurately the existing types of compounds. There are two categories: **orthographic compounds**, those in which the constituents are graphically linked, such as 'paraguas,' and **syntagmatic compounds**, those in which the roots are not conjoined graphically but they still compose a semantic unit to refer to a certain entity. Syntagmatic compounds are further divided into three groups: juxtaposed compounds, in which the constituents appear juxtaposed, such as 'buque escuela;' prepositional link

[1] Based on Bauer (202- 212)

compounds, in which a preposition is used to connect both lexemes, such as 'ojo de buey;' and finally those compounds in which a noun and an adjective hold a head-modifier relationship, such as 'contestador automático' (Lang 65-66). In Spanish, the use of syntagmatic compounds is much wider than orthographic compounds, and sometimes it could be confusing whether syntagms are simply phrases or they could be considered compounds. According to Lang, there are some criteria that can be applied in order to establish syntagms as compounds (66-69):

- **Semantic criterion**: the syntagm is used as such to refer to an entity, so it has acquired that meaning. There are cases in which the constituents still maintain part of their original meaning, such as 'huelga patronal,' but in others, the meaning of the new entity is not inferred through the meaning of the constituents, such as 'patas de gallo.' This semantic criterion can be equated with the idea of semantic transparency.
- **Frequency of use**: the constituents of the phrase are frequently used conjoined and they are usually related to the other. For instance: 'libro de cocina.'
- **Syntactic criterion**: the constituent of the phrase that acts as the head cannot be replaced by another without causing a change in meaning. For example: 'Guerra Fría.' If the noun 'guerra' was substituted by another such as 'lucha,' the meaning would not be the same. Moreover, modifiers or determiners cannot be added to the phrase: '*Guerra muy fría.'

2.1.2. Blends

Blends are formations composed from parts of two or more words that are joined to create a new term which denotes an entity whose meaning is a combination of the meanings of those components. Some examples are ballute (**ball**oon + parach**ute**), chunnel (**ch**annel + t**unnel**), dawk (**d**ove + h**awk**), carbecue (**car** + bar**becue**), cantautor (**cant**ante + **autor**) or itañol (**ita**liano + espa**ñol**) (Bauer 234, Lang 198).

The rules followed in order to establish how to combine the words to produce new terms are unclear, and basically, up to the decision of the creator. Nowadays their use is increasing in certain areas like advertising, the media, business and commerce due to the need of being catchy, humorous, and straightforward, or even for practical reasons

such as being concise. Thus, there is a growing tendency of certain companies, institutions and bodies to use this process in order to establish the name of the organization. For instance: 'Banesto' (**Ban**co **Es**pañol de Crédi**to**), 'Cordomex' (**Cord**elerías **Mex**icanas), 'Microsoft' (**micro**computer + **soft**ware), or 'Zillow' (**zill**ions + pill**ow**). In any case, this is a category that is not very well defined, and it can be confused with other processes, such as compounding or affixation, both in English and in Spanish (Bauer 236, Lang 198). Still, blends are more productive in English.

As mentioned above, blends are highly connected to the notion of semantic transparency. It has been explained that, regarding compounds, there are some examples that are semantically transparent and others that are semantically non transparent. As opposed to that, in the case of blends, the fact that there are not any rules that govern their formation entails that they are usually semantically non-transparent, unless we are much familiarized with them and we already know their constituents. Bauer exemplifies this very clearly: taking the example 'ballute,' there are many options that could be admissible for the combination of 'balloon' and 'parachute,' such as 'paroon,' 'paraloon' or 'ballachute,' so the final election seems to be somewhat random, as long as the word is pronounceable and can be spelt (235). The fact that blends are not semantically transparent is an issue that translators have to face when translating them, as they have to convey the meaning of the source language as similar as possible in the target language, so they have to be creative and ingenious. Otherwise, they can decide to borrow the term in the source language if certain nuances of the meaning would be lost in translation.

2.2. Translation techniques

Newmark distinguishes several translation techniques: literal translation, transference, naturalization, equivalence, synonymy, through-translation, transposition, modulation, recognized translation, translation label, compensation, reduction, expansion, paraphrase, adaptation and couplets.

Literal translation refers to the process by which the source language words are transformed into their nearest target language equivalents and they are translated out of

context (Newmark 46). It is essential to distinguish this method from word-for-word translation, as one is commonly confused with the other. Word-for-word translation is a method that entails that the source language word order is maintained, and the words are translated singly, following their most frequent meanings. Thus, it is mainly useful when it comes to simple and neutral translations (Newmark 45-46, 69). This can be clarified through an example. If we consider the sentence 'to take an oath,' the equivalent in Spanish is 'prestar juramento,' but if we were to translate it following the word-for-word method, we should keep the article, as the word order should be maintained, and use the most frequent meaning, which in Spanish would be 'coger,' what would result in 'coger un juramento.' We can then say that literal translation is adaptable regarding grammar. This distinction will be relevant for the analysis of certain translations.

Transference is the technique by which a source language word is maintained in the target language as it is; it becomes a 'loan word.' For instance the English word 'hall' is used as such in Spanish. Although some scholars do not recognize this as a translation technique, this is the most appropriate term to refer to the fact that sometimes translators decide to keep the source language word in the target language text (Newmark 81). Other authors refer to this technique as 'borrowing' (Molina and Hurtado 499).

Naturalization is the process by which a source language word is adapted to the normal pronunciation of the target language and then to the normal morphology (Newark 82). For example: 'leader,' which has been naturalized into Spanish as 'líder.'

Transposition is the translation method that implies a grammatical change from the source language to the target language. There are four types of shifts that we can encounter. The first one is a change from singular to plural; the second one occurs when a grammatical structure in the source language is not possible in the target language; the third one happens when the literal translation is grammatically acceptable but it may not be the most natural use in the target language; and the fourth one is a grammatical substitution of a lexical gap (Newark 85-87). For instance: 'The Mexican Border' translated into Spanish as 'la frontera con México' is an example of the third case, and there is a shift from the adjective Mexican to the noun México.

Modulation refers to the technique that entails a variation due to a change of perspective, viewpoint or category of thought. There are several types of modulation: positive for double negative, part for whole, abstract for concrete, cause for effect, one part for another, reversal of terms, active for passive, space for time, intervals and limits and change of symbols (Newark 88-89). For example: 'to sit by the fire,' which is translated into Spanish as 'sentarse junto a la chimenea.' 'Fire' is an abstract element that has been changed for a concrete one, 'chimenea.'

Couplets are combinations of two or more techniques employed to translate a problematic term or phrase. It is very common to use transference joined with equivalence to translate cultural words (Newmark 91). As we will see, there are two different combinations of techniques in this analysis.

The remaining techniques do not appear in this study, so we will explain them briefly. **Equivalence** is the process of referring to a situation using different words, phrases or idioms because in the target language there is not an exact equivalent. **Synonymy** refers to the use of a similar target language equivalent when the word itself is not important in the text and there is not a unique target language equivalent. **Through-translation**, also known as calque or loan, is the literal translation of a foreign word, phrase, collocation or name of an organization. **Recognized translation** is the use of a translation that has been commonly adopted to translate the name of institutional terms. **Translation label** is a provisional translation that should be written with inverted commas. **Compensation** is a technique employed to balance in one part of the text a loss of meaning, metaphor or pragmatic effect that has occurred in another part. **Reduction** involves the omission of certain elements of the source language in the target language because they are redundant or misleading. **Expansion** is the addition of elements in the target language to make the text understood more easily. **Paraphrase** consists in an explanation of the meaning of the source language text because it is either poorly written or there are omissions. **Adaptation** refers to employing a recognized equivalent to translate a situation (Newmark 84-91).

2.3. Previous studies on Harry Potter and word formation

Studies related to the world of Harry Potter and to the creation of new words have already been conducted in collections of essays, journals, articles, undergraduate theses or other types of research papers. Many of them deal with the process of formation of such words regarding several aspects: the frequencies of word-formation processes of the neologisms created by J. K. Rowling, which reveals that compounding is the most used one (Prené 26); the morphology followed to create the spell words in the saga (Natalia 2); the importance of the role that neologisms play on the characterization of the world—neologisms are a means to connect the wizarding world to the real world (Von Hilsheimer 52-53). There are also other aspects related to word formation in Harry Potter that can be analyzed, such as translation.

Most of the studies on word formation and Harry Potter deal with the translation of these neologisms. It may seem that translators would have the same problems than when translating any other fantasy books. Nevertheless, some studies defend that there is an obstacle that translators have to face: the difficulty of deciding whether to maintain the original word or to create a new one in the target language that keeps the same connotations and secondary meanings than in the source language. However, they also have to take into account that the possible translation should evoke both a British feeling, since the story is located in London, and a magical atmosphere of a world that is different from ours (Jentsch 285). All in all, the majority of the literature concerning translation and Harry Potter addresses the challenges of translating proper names and neologisms, as most of them have been created following specific word formation processes.

Neologisms and new words are always going to be a difficulty for translators, as an equivalent of those words does not exist in the target language. The knowledge of word formation could be an advantage for this task, as Ahmad Faisal Younis defends. He states that word formation can be the answer to the translation of neologisms (Younis 89). Other studies on word formation and translation also deal with fictional characters, such as Isabel Balteiro's article 'Word-formation and the Translation of Marvel Comic Book Charactonyms,' in which she examines how the Spanish translations of the names of the characters have been produced by using word formation mechanisms trying to

maintain the underlying meaning of those names, which usually explain the characteristics of the superheroes (33).

In this section we have seen basic concepts that need to be clarified before following with the analysis because they will be used throughout this dissertation. An explanation of the word-formation processes and translation techniques that concern this dissertation and examples have also been provided, along with a description of previous studies that address the topic of this dissertation: word formation in Harry Potter and how the translation of these neologisms is approached.

3. METHODOLOGY

The purpose of this section is to show the procedures followed to collect the data for the corpus and to analyze the words. The information is divided into three sub-sections. The first one will explain the method of collection of the data; the second one will describe the approach to the analysis of the words; and in the third one a description of the tools used for the analysis will be provided.

3.1. Data collection

The corpus of words used for this dissertation was obtained from the list of creatures that appear in J.K. Rowling's book *Fantastic Beasts and Where to Find Them*. The book is an encyclopedia of magical beasts that includes 90 creatures. However not all of the names were chosen, as the focus was only on those that are compounds or blends. The data is composed of 51 names, of which 40 are compound nouns and 11 are blends. The Excel tables that include this information are attached to this dissertation in a CD. The process to select the words consisted of several steps.

First, I reviewed the book choosing all of the names that could be considered potential compounds or blends because they were composed of two roots or one root and something else that needed to be identified. Second, I used *The Harry Potter Lexicon* to check if the etymology of the selected words was already established. When it was, I could confirm my initial theory of them being compound nouns or blends. Nevertheless, in most of the cases, the etymology did not appear. Then, dictionaries were employed to search for the words that I initially hypothesized would compose the name, including the monolingual *Oxford English Dictionary* and *Collins Dictionary,* and the etymological *Online Etymology Dictionary*. Some of the words were clearer than others. For instance, in the names of the dragons, there were not any doubts about their components, as they mainly referred to parts of the body, such as 'Swedish Short-Snout' or 'Ukrainian Ironbelly.' These compounds were easier to identify since they are exocentric compounds: they are hyponyms of 'dragon.' Other cases that were not problematic were those that are endocentric compounds, such as 'Horned Serpent' or 'Sea serpent,' which are types of serpents. However, in most of the cases, the term was formed by words I was not familiar with, but I could distinguish that there were two components, or I knew one part of the term, but not the other. If those terms did not

appear in the dictionary, I resorted to a slang dictionary because I thought they could be informal words. This was the case of 'Horklump,' for example, in which the word 'hork' does not appear in the *Oxford English Dictionary* or in the *Collins Dictionary*, but has several definitions in the *Urban Dictionary*.

Moreover, problems arose as well with certain words whose etymology appears in the *Oxford English Dictionary* but which had origins of other languages, such as Irish in the case of 'leprechaun,' Old Persian in the case of 'Manticore,' and Greek in the case of 'Hippogriff.' Only the latter case could be finally added to the list and considered a compound because the root 'hippo-' is used in other English current words, as 'hippodrome,' and 'griff-' comes from the word 'griffin,' which has suffered a process of clipping, and it is also a word in English (OED).

A final difficulty encountered was to decide whether words that are written separately or joined by a hyphen should be considered compounds or not. Studies on this subject show that there are three types of compounds depending on their spelling: open, which are those that are not concatenated and do not use a hyphen; hyphenated, which are those that are concatenated and use a hyphen; and solid, which are those that are concatenated and do not use a hyphen (Sánchez-Stockhammer 55). Therefore, the names of beasts that are open or hyphenated were also included in the corpus.

3.2. Approach to word analysis

The words of the corpus of this study are compound nouns or blends. As we have previously seen, compounds can be classified depending on the grammatical word class (being nouns, verbs, adjectives or adverbs) or on the semantic relation of the constituents (endocentric, exocentric, appositional or copulative). On the other hand, blends do not follow a fixed typology because of the novelty of their nature; they have not yet been deeply studied.

The selected words have been analyzed regarding three aspects. First, the word class of the terms that form the compounds and blends; second, the translation into Spanish of these names in relation to whether each target language word maintains the same structure as the source language word; and finally, the techniques used to translate them.

3.3. Tools of analysis

As mentioned above, one of the main tools employed to complete the analysis has been monolingual and etymological dictionaries. Although it could be argued that dictionaries are mostly used to search for definitions, this was not the only case in this study. Definitions were not the main priority, as I first needed to know if the constituents I was considering were actual words or not. The next use I have given to dictionaries is to explore etymologies, in order to classify the names of the creatures as compound nouns or blends. It was only afterwards that I resorted to the meanings of the words. In those cases in which it was troublesome to find the exact components of the terms, I tried to make a connection between the definition of the creature and the meaning of the constituent words.

After having made the first selection of words, they were organized in an Excel sheet in which the English names were included with their respective Spanish equivalents separated into compound nouns and blends. Then, I proceeded to enter the classifications that I would analyze later: word class of the components of both the English and Spanish terms and translation techniques used, and I highlighted the translations with colors to show whether the inner structure was the same as that of the source language word. After consulting different dictionaries to determine if the words were compounds or blends, I obtained the definitive corpus. I also added another sheet to enter all the data and percentages obtained after performing the analysis.

I have also analyzed the translations in terms of the technique used following Newmark's classification of translation techniques, as provided above in the second section. The translator of *Fantastic Beasts and Where to Find Them* has employed six of them: literal translation, transference, naturalization, transposition, modulation and couplets, which will be thus the ones that will be discussed in this analysis.

This section has reviewed the process followed and tools used to collect the data that has been analyzed for this study. It has also specified the elements related to word-formation processes and the translation of neologisms that have been considered for the analysis. Therefore, after having provided background information on the matter of this study and how the corpus has been obtained, we can proceed to present the analysis.

4. ANALYSIS AND RESULTS

The data analysis of this dissertation will follow two different approaches: a quantitative one and a qualitative one. On the one hand, in the quantitative approach I will present the figures that show the usage of each aspect that has been studied, and examples of the cases that are regular and usual. On the other hand, in the qualitative approach, I will examine the cases that show different features from the regular ones or any kind of peculiarity that makes them interesting to analyze in order to expand our knowledge of how language works.

4.1. Quantitative analysis

For the purpose of describing the process followed to carry out the quantitative analysis of the words in the corpus, I will provide first a general overview of the data. Then I will focus on compounds by analyzing their inner structure regarding the word class and by comparing them with the Spanish equivalents. I will explain next the blends following the same process, and finally, I will review the translation techniques that have been used in the Spanish version of the book.

This corpus consists of 51 words, which can be consulted in Appendix 1 in the CD attached to this dissertation. It includes a total of 40 compound nouns and 11 blends, which have been classified in five and four groups respectively depending on the grammatical word class of their components. The summary of these results can be seen in Table 2:

COMPOUND NOUNS			BLENDS		
Type	**Freq.**	**Example**	**Type**	**Freq.**	**Example**
Noun + noun	62.5%	Mooncalf	Noun + noun	54.55%	Merpeople
Adjective + noun	20%	Horned Serpent	Verb + noun	27.27%	Graphorn
Verb + noun	12.5%	Dugbog	Noun + adjective	9.09%	Augurey
Verb + adverb	2.5%	Hidebehind	Adjective + verb	9.09%	Lethifold
Phrase compound	2.5%	Lobalug			

Table 2

Regarding compounds, we can see that the noun + noun pattern is the largest group, as there are 25 compounds (62.50%) of this type. There is a clear predominance of this

type, as the others are found in fewer occasions. The second most common combination is the adjective + noun pattern, as there are eight compounds (20%) of this type. The next pattern is verb + noun and there are only five compounds (12.50%) in this category. The least common types are verb + adverb and phrase compounds, which are rare combinations, since there is only one compound (2.50%) of each of them.

The Spanish equivalents have also been classified into five groups considering the grammatical word classes of the components. However, it should be noted that not all the equivalents can be thus organized, as in several cases the translation technique employed involves that the source language word is borrowed into the target language, and therefore, the constituents of those English terms cannot be analyzed as if they were Spanish words. Therefore, only 20 of all the Spanish equivalents are taken into account in this classification, which we can see in Table 3:

SPANISH EQUIVALENTS		
Type	**Frequency**	**Example**
Noun + adjective	35%	Hada mordedora
Noun + noun	30%	Dragón león
Noun + prepositional phrase	20%	Cangrejo de fuego
Blend	10%	Gusamoco
Verb + adverb	5%	Escondedetrás

Table 3

In Spanish, the largest pattern is noun + adjective, which occurs in seven cases (35%). The second most common structure is noun + noun, used in six terms (30%). The following pattern is noun + prepositional phrase, which is used in four ocassions (20%). The next structure is interesting, as the source language compound has been transformed into a blend in the target language. There are two cases (10%) and they have different constituents: noun + noun (gusamoco) and noun + adjective (hocicorto sueco). The least used pattern is verb + adverb, which occurs in only one case (5%), so it is a rare combination.

The difference in the use of each pattern is clearly higher in English, as the largest category is used 42.50% more frequently than the second one. Meanwhile, in Spanish, there is only a 5% difference between the two most widely used categories.

The components' word classes of both those 20 Spanish terms and their source language equivalent have also been compared in terms of maintenance of the inner structure. There are seven Spanish terms (35%) that keep the same structure as the original, nine terms (45%) that have a different word-class combination, and four terms (20%) that have the same word classes in a different order. The reasons why some structures were maintained and others were not probably depend on the grammatical features of both languages, as we will see below in the analysis of the translations.

With respect to blends, this corpus contains a total of 11 blends. As it has been previously explained, the process to form them is not governed by clear rules. Thus, it is hard to establish a typology of blends based on their semantic relations. Most of the words found in this study are created specifically for the Harry Potter universe. In some cases, the meaning of the components is closely related to the meaning of the creature they refer to, but, in other cases, the relation between the definiens and the definiendum is not as clear or the selection of the components may be even arbitrary. Still, I have tried to classify them in terms of the grammatical word class of the components and I have obtained four groups, displayed in Table 2 above. The largest category is the one that follows the noun + noun pattern, as it includes six terms (54.55%). The second most common combination is verb + noun, since there are three terms (27.27%) in this category. The two types remaining, noun + adjective and adjective + verb, are rarer: there is only one case (9.09%) in each of them.

The first category is predominant over the others, but the addition of the number of terms that used the other constructions is almost equivalent to the noun + noun category. This reveals that, as opposed to compounds, the word-class pattern is not as clearly fixed when it comes to blends, as we have various patterns with only one or a few cases of each. We have seen that, regarding compounds, there is a vast majority of noun + noun pattern, and the difference in use between the first most common categories is bigger than in blends, in which it is 27.28%.

In the Spanish translation of the book, there is only one term, 'merpeople,' that has been translated using a technique that does not imply the borrowing of the source language word into the target language. Consequently, and for the same reason as in the case of the compounds, this is the only name that can be analyzed in terms of the grammatical word class of the components. Thus, regarding that aspect, a classification for the Spanish equivalents of blends cannot be provided. Yet, it should be mentioned that the grammatical structure of the translated word is that of noun + prepositional phrase ('gente del agua'), the same that has been used in 20% of the cases of translated compound nouns. This shows that it is a quite recurring structure for the NP in Spanish.

As for the Spanish translation of *Fantastic Beasts and Where to Find Them*, there are six different techniques that the translator has used to address the words in the corpus, as we can see in Table 4:

TECHNIQUE	FREQUENCY	EXAMPLE
Transference	47.06%	Ashwinder > Ashwinder
Literal translation	31.37%	Hidebehind > Escondedetrás
Couplet	11.76%	Romanian Longhorn > Longhorn rumano
Transposition	5.88%	Sea serpent > Serpiente marina
Modulation	1.96%	Flobberworm > Gusamoco
Naturalization	1.96%	Acromantula > Acromántula

Table 4

The most common technique is transference, used in 24 cases (47.06%). It is closely followed by literal translation, which is used in 16 cases (31.37%). In six cases (11.76%), the translator has resorted to a combination of two techniques: a couplet. The next technique is transposition, employed in three cases (5.88%). The last two techniques, modulation and naturalization, are very unusual: they only occur in one case respectively (1.96%). It is clear that transference and literal translation are dominant, as almost 80% of the terms are translated using one of those techniques.

We can also compare the translation techniques separately in compounds and blends. The results are shown in Table 5 below. This comparison reveals that, while in compound nouns both literal translation and transference are widely used and with the

same frequency—they are used in 15 cases each—, the technique that has an obvious predominance when it comes to translating blends is transference, employed in 9 cases. Literal translation and naturalization are only used in one case each, almost exceptionally, probably due to the lack of semantic transparency in blends, as it will be later explained.

COMPOUND NOUNS		**BLENDS**	
Technique	**Freq.**	**Technique**	**Freq.**
Literal translation	**37.5%**	Literal translation	9.09%
Transference	**37.5%**	Transference	**81.82%**
Couplet	15%	Couplet	0%
Transposition	7.5%	Transposition	0%
Modulation	2.5%	Modulation	0%
Naturalization	0%	Naturalization	9.09%

Table 5

Moreover, the techniques that are used to a smaller degree can be further analyzed, with the examples displayed in Table 6 below. The couplets occur in the names of dragons, which have an adjective acting as a pre-modifier, and in 'Wampus Cat,' in which the name 'Wampus' has been transferred into Spanish as such. They include two different combinations: transference with transposition of the pre-modifier from adjective to noun in example 1, and literal translation of the pre-modifier with transference in examples 2 to 6. As for transposition, there are also two different shifts: from verb to adjective in examples 7 and 8 and from noun to adjective in example 9. In the case of the modulation, there is a change of a part for another, as they both refer to bodily secretions (example 10). Finally, the naturalization (example 11) occurs in order to adapt the source language term into Spanish orthography, since it is a proparoxytone word and, as such, following Spanish grammatical rules, it should have a written accent (RAE 232).

Source Language	Target Language	Techniques
1. **Antipodean** Opaleye	Opaleye **de las Antípodas**	Transposition + transference
2. Norwegian Ridgeback	Ridgeback noruego	Literal translation + transference
3. Peruvian Viperetooth	Vipertooth peruano	Literal translation + transference
4. Romanian Longhorn	Longhorn rumano	Literal translation + transference
5. Ukranian Ironbelly	Ironbelly ucraniano	Literal translation + transference
6. Wampus Cat	Gato Wampus	Literal translation + transference
7. **Biting** Fairy	Hada **mordedora**	Transposition (verb to adjective)
8. **Living** Shroud	Mortaja **viviente**	Transposition (verb to adjective)
9. **Sea** serpent	Serpiente **marina**	Transposition (noun to adjective)
10. **Flobber**worm	Gusa**moco**	Modulation
11. Acromantula	Acromántula	Naturalization

Table 6

Another aspect that should be remembered when analyzing these techniques is that literal translation is not the same as word-for-word translation (Newark 45-46). In certain cases in which the structure of the target language compound is noun + noun, the classification provided for the structure of the source language equivalent is that of noun + prepositional phrase, such as 'Firecrab,' translated as 'cangrejo de fuego.' I have nonetheless considered that the technique used is literal translation instead of transposition because the equivalent was still composed of noun + noun, as the prepositional phrase was formed by the preposition and a noun, so the noun is still a noun. Besides, the English and Spanish NP structures are different, as it will be explained next, and the translation has to show this difference. In that example, it would be grammatically incorrect in Spanish to translate it as 'fuegocangrejo.' However, there is one case (example 1 of Table 6) in which there is a transposition, as the original pre-modifier, which is an adjective, has been translated as a prepositional phrase formed by the preposition and a noun.

The inner structure of the noun phrase in English needs to be considered as well, as it may be a key reason for the change or conservation of the inner structure in the Spanish

equivalents. As Quirk et al state, in the English noun phrase, adjectives and nouns are mostly used to pre-modify and there are only a few minor types in which adjectives act as post-modifiers: very restricted phrases in which the head is an indefinite pronoun or adverb, the adjective includes a post-modifier, or in idiomatic phrases (1239, 1293-95), but none of the terms in this corpus falls into any of those groups. On the contrary, in Spanish, the place of adjectives in the noun phrase is not as fixed, and it depends on the type of adjective. The number of types that are only used to post-modify is higher than those used to pre-modify (Bosque and Demonte 182, 190). Thus, we can say that pre-modification is more common in English than in Spanish, as can be seen in the terms of this corpus.

On the one hand, the translations whose constituents have the same word class but in different order are those with the adjective + noun structure in English, and the technique used to translate them is the literal translation. This is the case of 'winged horse,' translated as 'caballo alado.' On the other hand, in the translation of those nouns with the noun + noun structure that have the same word class and order in Spanish, the head noun is placed in the first position and the modifier noun is placed in the second position, such as 'Liondragon,' translated as 'dragón león.' There are some exceptions in which the head and modifier remain in the same position in English and in Spanish. They come from Greek ('Hippogriff' and 'Hippocampus' translated as 'hipogrifo' and 'hipocampo' respectively) or Old English words ('werewolf' translated as 'hombre lobo'). Since word order is more permissible in Old English than in Modern English (Baker 36), it could be easier to find post-modification in the noun phrase. Moreover, as compound nouns function as regular nouns, they can also be modified, and that is why some of the terms in the list are preceded by adjectives functioning as pre-modifiers, which indicate the origin of the creature. These are the cases of the dragons, whose pre-modifiers are easily translated into Spanish, as adjectives in seven cases and as a prepositional phrase in one case.

4.2. Qualitative analysis

The qualitative analysis of this dissertation focuses on two elements: those related to the morphology of the term and those related to the translation. It should be clarified that blending is a minor process that is not widely used and there is not much literature about it. Therefore I have provided my own analysis of the blends included in the corpus of this dissertation. Surely, other interpretations might be possible if the study was to be replicated. Regarding the morphology of the words, there are some aspects that should be mentioned.

First, there are certain terms in the corpus that I have included even though they are formed by Latin roots: 'Hippocampus' and 'Hippogriff.' These words appear in the *Oxford English Dictionary* as such and they can be considered compound nouns. Given that classification, they have been added to this study, even if the components by themselves are not English words. Another reason why they have been included in the study is that a great amount of neologisms in Harry Potter come from Latin words, as in the case of many spell words (Von Hilsheimer 9). It is also interesting that the word 'Hippogriff,' apart from being a compound noun, has suffered a process of clipping as well, as it is composed by the words 'hippo' and 'griffin.' The second component's lexeme has been shortened to create this word.

Second, the term 'Quintaped' proved somewhat problematic to classify as a compound noun or as a noun preceded by a prefix. After researching other existing words such as quintary, quintuplet or quintessence, it was found that, according to their etymology, 'quinta' comes from Latin 'quintus,' fifth, and should be considered as a root (OED). The same happened with 'ped,' foot, which is also a root that comes from Latin (OED) and can be found in other words such as biped, pedicure or pedestal. Thus, 'Quintaped' is formed by two roots and can be regarded as a compound. It was interesting, however, that another term that I considered including as a compound noun, unicorn, was rejected in the end, as 'uni-' is considered as a prefix or combining word (OED), but not as a root itself, and therefore, the word-formation process is different.

Third, in the literature review, we have seen the different combinations that can create a compound noun and the terms in this corpus reflect some of them. Still, there is

one word, 'Hidebehind,' that has a totally new pattern which is verb + adverb. This reveals that, even though according to linguists there is a classification of the possible combinations to create compound nouns, they are not immovable, as language is not fixed, it is always evolving and neologisms appear constantly. This is related with another word-formation process that has been briefly explained in the literature review: grammatical conversion. The term is composed of two roots that are a verb and an adverb, but the word class of the compound is a noun. Thus, there are cases in which a double word-formation process occurs.

Fourth, another term that was difficult to classify is 'Lobalug.' At first I thought it would be a blending of 'lug' and another word that I tried to decipher. After considering several options such as something related to lobe or lobate, I found the word 'lob,' which is an informal way to say 'to throw' (Urban Dictionary). I decided then that this verb could be part of the name of this creature, since it is said to throw venom as a defense mechanism (Rowling 57, 2018). I researched what the 'alug' part could be, and I discovered the expression 'chug-a-lug,' which means to drink something at once (OED). The name of this creature could be thus considered as a pun between this phrase and the fact that the Lobalug suddenly throws venom when it is threatened: lob-a-lug, which J. K. Rowling has nominalized to refer to a creature. Consequently, this term has been categorized as a phrase compound, similar to other examples proposed by Bauer in his classification, such as 'forget-me-not' (207).

Fifth, the term 'Wampus Cat' was also problematic in terms of the morphology of the Spanish equivalent. As we have previously seen, there are some cases in which the Spanish equivalent has not been taken into account to compare the inner structure of the source and target language terms because they include a borrowed word. We can see that the translation of this example, 'gato Wampus,' contains a transferred word, but this case has been considered as a noun in Spanish as well because it is a proper name, as this creature belongs to the North American folklore (Campbell 92-93).

Finally, blends were challenging to analyze overall. As they are creations of the author, it is not always obvious what their components are because they are not semantically transparent. I could only find the etymology of a few of them in *The Harry Potter Lexicon*: Augurey comes from **augu**ry + g**rey**, Erkling comes from i**rk** +

Erlking, Grindylow comes from the words **grind**el + **low** (Colbert 6), merpeople comes from the Old English word **mer**e + **people**, and Shrake comes from **shr**ed + h**ake**.

Following the pattern of analysis of those blends that have been identified in *The Harry Potter Lexicon*, I have tried to propose an interpretation for those that did not appear there. In some cases, I have tried to relate the components of the name to physical features of the descriptions of each creature, like in the case of Augurey, which is a greenish-black bird that has a mournful appearance (Rowling 5, 2018). For instance, I considered that the name Acromantula, which refers to a gigantic spider, comes from **acro**n + tar**antula**, and I interpreted the name Fwooper, which is a bird that has 'extremely vivid plumage, [whose] song will eventually drive the listener crazy' (Rowling 32, 2018), as a combination of **f**eather and **wh**o**oper**. In other cases, I have connected the components to their behavior or actions. For example, the name Graphorn may come from **grap**ple + **horn**, as this is a very aggressive creature characterized by having two big horns (Rowling 35, 2018), and the name Lethifold, which refers to a creature similar to a cloak that suffocates people, may come from **leth**al + **fold**. This case is also interesting because it shows the double formation process that has been previously explained: blending with conversion.

Nevertheless, I have not been able to relate all of the blend names to the descriptions provided by the book. In the case of Porlock, there is a town in England with this name, so it is possible that the author was inspired by it instead of trying to find a name fitting the description of the creature. According to *Exmoor National Park*, this term comes from **por**t + **lock**, due to the location of this town. There is one last interesting case, which is selkie, a creature that exists in Irish and Scottish mythology (Dennison 172), and whose name comes from **se**al + fo**lk** + a diminutive suffix. This term shows as well that blends function as nouns too, since they can suffer other processes as affixation. Some of these blends also reveal that in their formation process some adjustments could be necessary, like adding a vowel or consonant in between both words, as in the cases of Acro**m**antula, Leth**i**fold and Grind**y**low. This happens due to phonetic reasons, in order to avoid cacophony, as it also occurs sometimes in the creation of compound nouns (Lang 71-72).

As for translation, we have seen that more than half of the compounds have been translated using a technique different from transference, but only one blend has. The reasons are very likely to be found in the semantic transparency of those terms. As it has just been explained, decoding the blends to obtain their constituents was a difficult task because the meaning of each component is chosen arbitrarily to a certain extent, regardless of their relation in one way or another to the meaning of the creature. At first, when we reflect theoretically about the process of blending, it may seem an easily identifiable process, especially when we are familiarized with what blends refer to. However, in reality, when we start working with them, constituents are not as easily inferred. This is clearly revealed by the fact that only one blend has been translated. It proves that it is simpler to leave them in the source language. The Spanish reader will understand that those are the proper names of those creatures and a translation would probably sound unnatural because, as we have previously seen, blending is not a very productive word-formation process in Spanish. Besides, the interpretations here provided are only an interpretation, and those names should not be translated if their constituents are not completely known, as the meaning that the target language reader would receive could be different from the one intended by the author.

The case of the blend that has a Spanish equivalent that is not transferred from the source langue, merpeople, was rather easy, as it included the word ‘mere,’ which means ‘sea,’ and ‘people,’ so the translation, ‘gente del agua,’ does not sound awkward, and it is clear that both source and target language readers are likely to obtain the same connotations for this creature. Nevertheless, it is interesting that the translator opted to use a literal translation, as it does not reflect other cases with the same origin and root that have a Spanish translation, such as ‘mermaid’ or ‘merman,’ which are translated as ‘sirena’ and ‘tritón’ respectively.

Regarding compounds, it is obvious that they are easier to translate, but still, semantic transparency has an important role to play. If we pay attention to the terms that have been translated, we can see that most of them have a head constituent referring to animals, creatures or things that are known to us, or a modifier constituent that does not present problems to be translated in the sense that there are no doubts that the same meaning will be implied in both languages. Some of these cases are: the Abominable

Snowman (el abominable hombre de las nieves), Biting Fairy (hada mordedora), Chinese Fireball (bola de fuego chino), Hungarian Horntail (colacuerno húngaro), Liondragon (dragón león), Swedish Short-Snout (hocicorto sueco), Firecrab (cangrejo de fuego), Flobberworm (gusamoco), Hippocampus (hipocampo), Hippogriff (hipogrifo), Horned serpent (serpiente cornuda), Living shroud (mortaja viviente), Redcap (gorros rojos), sea serpent (serpiente marina), Thunderbird (ave del trueno), Wampus Cat (gato Wampus), werewolf (hombre lobo), winged horse (caballo alado) and Bigfoot (pies grandes).

In the case of the Hidebehind, there is not an animal or thing that already exists in the source language, but it is composed of a verb and an adverb that do exist in Spanish, so it is literally translated. In other cases, the meaning of both or one of the constituents was not as clear, and that is probably why the translator decided to transfer them from the source language, for example 'Bowtruckle' or 'Jobberknoll.'

There are also other examples that are worth mentioning: the names of the different breeds of dragons. There are nine types, and only four of them have been completely translated using a technique different from transference, while in the other five, only the pre-modifier, which indicates the origin of the dragon, has not been transferred. I have realized that, apart from Liondragon, which is easily translated into 'dragón león' considering that 'Lion' is the modifier and, as such, in Spanish should appear in second position, the other three names of dragons that have been translated are those that appear in *Harry Potter and the Goblet of Fire*, so they had already been translated before *Fantastic Beasts and Where to Find Them* was translated into Spanish.

In the analysis we have examined the differences between the structures of the compounds and blends in the corpus and how the features of each type of process influences the structure of the Spanish equivalents. The translation techniques employed by the translator have also been reviewed and compared in terms of usage between the formation processes that concern this study. Furthermore, examples of minor and especial cases regarding the morphology of the terms and translation techniques have been explained. After having completed the analysis, it is only appropriate to address the conclusion of this dissertation, which will not only review the results that we have obtained in this analysis, but also will reflect about the implications of this study in

relation to the translation of neologisms and in teaching English as a foreign language, following previous proposals in this regard (Filardo and Gutiérrez).

5. CONCLUSION

After having done this analysis, we can infer certain conclusions that can be classified regarding three aspects. The first one is a descriptive conclusion in which we will see how this study contributes to word-formation processes in both English and Spanish. The second one is related to the implications that this research involves when it comes to translation. Finally, the third aspect deals with the relation between this analysis and teaching English as a foreign language.

First of all, one of the main objectives of this dissertation has been to analyze the word-formation processes in *Fantastic Beasts and Where to Find Them,* with special emphasis on compounds and blends. The data includes 78.43% of compounds and 21.57% of blends, which reveals the preference of the author to use the former category rather than the latter. This reinforces the fact that compounding is a highly productive process in English, much more than blending. We have also seen that, regarding the inner structure, the most widely used word-class structure in both compounds and blends is noun + noun, used in 62.5% and 54.55% cases respectively. However, the difference between this pattern and the second mostly used one is much bigger in compounds than in blends, which shows that compounding is a more fixed pattern than blending.

In the case of the Spanish equivalents, in terms of their morphology, this study reveals that the preferred structure is noun + adjective (35%), although other structures such as noun + noun (30%) and noun + prepositional phrase (20%) are highly used as well. These results remark that the Spanish noun phrase has a structure consisting of head + modifier, while, in the case of English, it is reversed, modifier + head, being noun + noun, adjective + noun and verb + noun the most common structures.

The other main aim of this dissertation has been to compare the English terms with their Spanish translation. The translation technique that has been used in most cases is transference (47.06%), closely followed by literal translation (31.37%). If we consider each word-formation process individually, we see that there is a big difference, as in the case of compounds these two techniques are used to the same extent (37.5%), whereas in blends, transference is employed in the vast majority of the cases (81.82%). There are

clear conclusions that we can obtain from these results. The fact that in most of the blends the translation technique entails the borrowing of the source language words reveals that they are more difficult to translate, which results from the lack of semantic transparency of this process. In the case of the compounds, the names that have been translated using a method different from transference are semantically transparent, as the meaning of their constituents addresses to the physical characteristics or personality of those creatures. The meaning of the definiens is easily interpretable and translated into Spanish, while in the names in which the relation between definiens and definiendum is not as clear, the translation technique used has been transference as well.

Moreover, this is also connected to the productivity of blending in each language. Even though we have seen that in English it is less productive than compounding, in Spanish it is even more restricted, to such an extent that blends appear mostly in advertisement and publicity. However, it is interesting to note that in two cases of compounds (Flobberworm and Swedish Short-Snout), the Spanish equivalent has been converted into a blend (gusamoco and hocicorto sueco), but this is an extraordinary phenomenon that only occurs in 5% of the terms. The reasons are probably of phonologic nature: to avoid the cacophony that would result of the combination of two nasals and the same vowel in the first case and the same syllable repeated in the second case, a phonologic assimilation has occurred to create the blends. Besides, the only English blend that has been translated using a technique that does not involve borrowing has been transformed into a compound noun, which shows that even in the cases when a blend is semantically transparent, it is difficult to maintain the process of blending in Spanish. I would like to re-emphasize here the fact that blending is a novel process that is not governed by clearly established rules, and the analysis provided in this study is an interpretation that could be replicated with different results. In addition, the corpus obtained for this dissertation is not very large, so further research could be carried out in this area.

Finally, this study could be applied to teaching in several ways. Firstly, the world of Harry Potter is widely disseminated among young people, so using any of the elements related to this world as a tool to teach is highly recommendable. It will rouse students to feel more interested to what they are learning. Studying, for instance, notions connected

to morphology, word formation and other grammatical aspects through names of creatures—or even spells, potions, and magical objects—with which students are familiar could be very motivational for them. Besides, this can strengthen the interest that students have on reading, which is also very useful for them to learn vocabulary, both in their native language or in a second language that they are studying. Moreover, comparing one language with another encourages students to become accustomed to using dictionaries, which is a very powerful tool to develop your vocabulary when learning a new language. Dictionaries with other sources such as encyclopedias, specialized books and the Internet are essential to investigate, for instance, in the case of this study, the meaning of unknown creatures, and research is a useful alternative to promote the learning of students, beyond mere memorization, following the task-based model. They can become more autonomous and independent in their process of learning. In any case, this could be another field in which further research could be conducted.

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