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Fantastic Beasts and Where to Find Them:
A proposal for the Spanish translation of
untranslated species names

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ABSTRACT

The creation of fantastic worlds in the fantasy genre has been done on multiple occasions. A clear example is the author J.K. Rowling and the expansion of her “Wizards World” with the *Fantastic Beasts and Where to Find Them* series (2017-2018). These literary extensions in form of screenplays lead to the creation of new names for creatures, spells, magical objects and characters in general. In the case of the Spanish version of the *Fantastic Beasts and Where to Find Them* series, there are several species names of fantastic creatures that remain untranslated in the Spanish translations of the first two screenplays for no apparent reason. This project aims at proposing the Spanish translation of those species names not translated by means of both semantic and (especially) lexical neologisms. At the same time, our proposal is based on the use of different translation techniques which result mainly in adaptations in the case of semantic neologisms and blends in the case of lexical neologisms.

Keywords: Rowling, Fantastic Beasts, Zero translation, English-Spanish translation, Neologisms

La creación de mundos fantásticos en el género de fantasía se ha realizado en múltiples ocasiones. Un claro ejemplo es el de la autora J.K. Rowling y la expansión de su "Wizards World" con la serie de *Fantastic Beasts and Where to Find Them* (2017-2018). La extensión literaria de este mundo fantástico en forma de guiones cinematográficos conlleva la creación de nuevos nombres para criaturas, hechizos, objetos mágicos y personajes en general. En el caso de la traducción al español de los dos primeros guiones esta serie hay varios nombres de especies de criaturas fantásticas que quedan sin traducir al español sin razón aparente. Este proyecto tiene como objetivo proponer la traducción al español de esos nombres de especies no traducidos mediante el uso de neologismos semánticos pero sobre todo léxicos. Paralelamente, nuestra propuesta se basa en el uso de distintas técnicas de traducción que derivan fundamentalmente en adaptaciones (en el caso de los neologismos semánticos) y en *blends* (en el caso de los neologismos léxicos).

Palabras clave: Rowling, Animales fantásticos, Traducción cero, Traducción inglés-español, Neologismos

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1. INTRODUCTION

Twenty years after the creation of *Harry Potter* books, its author, J.K. Rowling, has expanded this world by filling it even more with new characters, spells, and magical creatures in her new saga *Fantastic Beasts and Where to Find Them* (2017-2018). With the *Harry Potter* saga (1998-2018), translators had faced numerous challenges either because of its cultural references or its completely invented names. In this new saga, translators continued facing these same challenges, but they also had to respect those terms that had been translated before.

With the globalization we live in today, there seems to be a recent tendency among young adult fiction to not translate terms, proper names or names of places. In the case of this franchise, this tendency may be due to the use of digital articles, such as the "Wizarding World" internet page—the official *Harry Potter* internet page—, which is only in English. The main problem caused by leaving the terms of the source language not translated in the target one is that not all the Spanish audience is fluent in English, so the information conveyed by these terms may not be captured.

For this reason, this project deals with the translation (or lack of it) in the species names of the creatures appearing in the two screenplays contained in the *Fantastic Beasts* saga, called *Fantastic Beasts and Where to Find Them* and *Fantastic Beasts and Where to Find Them: The Crimes of Grindelwald*, in order to provide a translation of those species names that the translators left in its original form and, therefore, untranslated.

This work is structured in 7 sections, the second describes broadly the use of neologisms in the fantasy genre, and the difference between lexical and semantic neologisms provided by Bednarska (2015), which we will use to classify English-Spanish translations in section 6.

In section 3, a brief summary of the two screenplays mentioned above will provide the necessary context to understand the characteristics of the species that appear in these works. The species names in these two screenplays result from Rowlings's creation of neologisms, being most of them left untranslated by the translators (Garcés and Rovira), who show a maybe an exceeding preference for what is called "zero translation". Section 4 covers the explanation of the aim of this study, i.e., to propose a translation of those species' names into Spanish, and then in section 5, the process of collecting the species names and the procedure to be followed in order to translate them are explained.

In section 6, there is a discussion clarifying how the translation was carried out, and a description of which techniques were used, and the problems encountered. Finally, the conclusions of this project are presented in section 7.

2. FANTASY GENRE AND NEOLOGISMS: HOW TO TRANSLATE THEM

Fantasy genre is not a genre that has been invented nowadays, rather, it is inspired in mythology and folklore (Kolev 2016). It was during the 50's and 60's when it became popular in English literature thanks to authors like J.R.R. Tolkien., Ursula K. Le Guin and C.S. Lewis (Bednarska 2015). As this genre is set in imaginary worlds where magic and magical creatures exist (Kolev 2016), it is normal that authors differentiate this imaginary world from our world with “neologisms, compounds and complex words” (Kolev 2016, 1).

Newmark (1988, 140) states that neologisms are “newly coined lexical units or existing lexical units that acquire a new sense”. Bednarska (2015) broadens this definition adding that neologisms could be classified as semantic or lexical, being lexical those words that acquire a new meaning, in contrast with semantic neologisms that are created as new formed words with its own meaning. For instance, a semantic neologism would be *seeker* when referring to a position of a quidditch player and so an existent word acquiring a new meaning; in contrast, a lexical neologism would be *quidditch*, as it is a new word with its own particular meaning, i.e., an invented sport in the Harry Potter world.

Lexical neologisms, like the example *quidditch* above, may be challenging for translators because these words did not exist before, so they do not exist in the target language either. For this reason, some scholars have stated different procedures to translate them. Kolev (2016) affirms that if the translator fails to translate the word meaning, it is possible that readers do not get the entire meaning intended by the source text’s author. For this reason, not translating this type of words in the source text may lead to the target language audience not grasping the same information as that rendered in the source language.

On the other hand, Bednarska (2015, 23) distinguishes three types of translations when facing neologisms¹: borrowing, that involves the use of the original neologism with small

¹ Although Bednarska's article refers to the translation of neologisms of the fantasy genre into Polish and Slovenian, we will consider the same typology for the translation into Spanish.

phonetic variation or no changes at all, e.g. *augurey*, being the same term in the original screenplay and in the Spanish translation; equivalency, which is “finding an existing term in the vocabulary of the target language”, e.g. *goblin* and *duende*; and creation of a new neologism, as in *death eaters* and its Spanish translation *mortífagos*.

This presence of neologisms—both lexical and semantic— in Rowling’s literary works implies then that the translator(s) of her works must take decisions about what type of strategy to use when translating neologisms, as we will see hereinafter.

3. THE SPANISH TRANSLATION OF NEOLOGISMS IN ROWLING’S FANTASTIC WORLDS

Nowadays, the fantasy genre in Spain has been quite successful with sagas such as *The Lord of the Rings* (Tolkien 1994-1995), *Dune* (Herbert 2006), or *Harry Potter* (Rowling 1998-2018), inter alia. As a result, major production companies, such as Warner Bros, have decided to bring these books to the big screen. In the case of *Harry Potter*, the saga (Rowling 1998-2018) became a popular phenomenon both in its literary and film versions as they captivated an entire generation because of the attractive and imaginative picture of fantastic worlds that they offered to their readers and/or audience.

The present project will deal with a spin-off of this saga, written by J.K. Rowling as well, called *Fantastic Beasts and Where to Find Them* (FB), which for the moment consists of two screenplays, *Fantastic Beasts and Where to Find Them* (2017) and *Fantastic Beasts: The Crimes of Grindelwald* (2018), although there will be five parts in the end, as she said in a global fan online event promoting the first film on the webpage “periscope” (2016).

These two first screenplays are set in the same «Wizarding World» as the *Harry Potter* saga, but they take place in 1926-1927 while the *Harry Potter* saga will take place in 1991-1998. FB, like the *Harry Potter* Saga, is explicitly linked to the concept of «fantasy», understood as “a type of story that is set in a world, or a version of our world, that does not really exist and involves magic, monsters, etc.” (Oxford dictionary, ‘fantasy’, entry number 4). The main characteristic of this concept, therefore, is the appearance of a world, or version of our world, that the author extracts from his/her imagination, where he/she includes characters, objects, or animals which not necessarily have real features. In this Wizarding World, J.K. Rowling plays with the coexistence of

her magical and imagined world, and the real human one where we are living in, justifying it with the fact that wizards cannot reveal the secret to humans, or as she calls them, «muggles». Based on this contrast, Rowling invents new terms to name people, places, or animals, which appear in her Wizarding World and play an important role in the development of the plots, as she gives these names a meaning that conveys relevant and revealing information to the reader or the viewer. That is, in literature, the names can provide information to the reader, conveying mainly a symbolic and/or semantic load, which is important to understand the role of characters, places or objects in the narrative (Fernandes 2006).

Therefore, the names that refer to certain people, places or animals in the plots are essential to follow part of the story of the books or the movies for the reader to get more information about them. This is an understanding that is expected to be clear to the reader of the original language and that should be so as well in the case of the readers of the Spanish translations. However, although some terms that are essential to the plot are translated into the Spanish version, most of them are not: for instance, a reader of the Spanish version of the saga will lose the meaning of the term *muggle* (which comes from «mug», meaning “a person who is stupid and easy to trick”, Oxford dictionary) as this term is one of the untranslated names in the Spanish version.

Following this example, we understand that if the Spanish translation is intended to be as close to the original as possible, it would be necessary to avoid not to translate the terms and so leave them in their original form in the Spanish translations so the reader cannot miss important qualities or nuances of some of the characters or places important to follow the plot.

To be situated in this Wizarding World and to understand the neologisms and the importance of their translation, it is needed to make a brief summary of FB and then focus on the translation of neologisms performed in the Spanish translation of this saga.

3.1 Fantastic Beasts' saga (FB): *Fantastic Beasts and Where to Find Them* and *Fantastic Beasts: The Crimes of Grindelwald*

For the understanding of this project a brief plot explanation must be done in order to understand the relevance of the names given to the fantastic beasts that appear in this saga. The FB saga will consist of five screenplays in total, although for the moment only

two of them have been released. Moreover, part of the events that will occur in *Harry Potter* saga depart from the FB saga: in both sagas, there is a parallel reality in the world where magic exists, and non-magical humans know nothing about it because wizards hide it. In this reality there are also schools that teach magic to wizards. In 1991, Harry Potter starts the school of magic at Hogwarts, where Albus Dumbledore, one of the most powerful wizards of his time, is the headmaster. Gellert Grindelwald—Albus' friend from his teenage years— is also introduced, who believes that wizards are superior to humans, so magic should not be hidden. Because of this clash of perspectives, Dumbledore defeats Grindelwald and has him imprisoned, and this fight appears in both *Fantastic Beasts and Where to Find Them* and *Fantastic Beasts: The Crimes of Grindelwald* screenplays.

3.1.1. *Fantastic Beasts and Where to Find Them* plot

The *Fantastic Beasts and Where to Find Them* (WFT) screenplay is set in 1926, 65 years before the first *Harry Potter* book. It is about Newt Scamander, a wizard from Great Britain who travels to the United States to release a *thunderbird*—a fantastic beast—in Arizona, where the weather conditions are suitable for the beast's living. He is a magical creatures' enthusiast that transports some of them in his magical briefcase: it looks like an ordinary briefcase, but it has an entire ecosystem with various creatures inside. When he arrives in New York, he finds that a beast has ravaged the city, and the American Ministry of Magic believes it was one of the beasts he carries in his briefcase, but he knows it is an *obscurus*—an uncontrollable entity that grows in magical children when their magic is repressed. It is finally discovered that Credence was the boy with the *obscurus* inside him, but he ran away. At the end of the story, Grindelwald appears as an enormous powerful character, who wants Credence, the *obscurus*, on his side to defeat Albus Dumbledore. To stop Grindelwald's intentions, several fantastic beasts collaborate with Dumbledore and Scamander using their different physical qualities and abilities.

3.1.2 *Fantastic Beasts: The Crimes of Grindelwald* plot

In the second screenplay, *Fantastic Beasts: The Crimes of Grindelwald* (CG), it is discovered that Dumbledore and Grindelwald made a blood pact (a magical agreement in which the blood of the two parties is bottled in a vial that is supposedly impossible to destroy) when they were young and cannot fight each other or they will both die.

Grindelwald always carries the vial for fear that Dumbledore, the only one he sees as a worthy rival, will destroy it and so defeat him. Dumbledore sends Newt to find Credence—the obscurus—to try to position him on his side. Grindelwald also goes in search of Credence while recruiting followers to his cause. Finally, Credence sides with Grindelwald, but the *niffler*—a Newt’s fantastic beast—steals him the blood pact without Grindelwald realizing it. The story ends with Dumbledore figuring out how to destroy the pact.

3.2. The translation strategies used in the FB saga: the (lack of) effect of zero translation

Although the focus of this project is the translation of those neologisms associated to the names of species that appear in the FB screenplays, we have also taken into consideration a collection of three books titled *Hogwarts Library*, released by J.K. Rowling in 2001, which is a fantastic creatures encyclopedia supposedly written by Newt Scamander—the protagonist of the FB screenplays.

Most of the fantastic creature species (and so neologisms) that appear in this encyclopedia also appear in FB, and it was translated into Spanish in 2001 by Alicia Dellepiane. As Barbosa (2017) states, the translation of this saga has maintained Dellepiane’s terms of the encyclopedia, so Dellepiane’s translation is still used as a key referent for the translation of the creature names and species found in this saga.

Apart from the species whose name is not a neologism of this Wizarding World—e.g., *phoenix* and *chupacabras*—only two species have received a Spanish translation: the *swooping evil* (*mal acechador*) and the *niffler* (*escarbato*). One of the possible causes why these two terms were translated into Spanish is that these two characters play a crucial role in the plot and so they are perceived as very important for the Spanish readers and/or audience to follow the plot: the *swooping evil* captures Grindelwald in FB and the *niffler* steals the blood pact from Grindelwald in CG.

Although there is a considerable number of neologisms in this series, and in the *Harry Potter* universe in general, that have not been translated into Spanish (e.g., *Nagini*, *Revelio*, *no-maj*, etc.), in the present work we will focus only on those neologisms that refer to common names of the species (e.g., *occamy* or *demiguise*, among others) and whose Spanish translation does not even appear in the Dellepiane’s translation of the

fantastic creature's encyclopedia. This lack of translation will be referred to as “zero translation” (Negro 2010) from now on and although there are different translation techniques proposed and identified in literary works, and specifically in the FB saga, this project will focus on the effect (or lack) of zero translation in the translation of species names. When the zero translation is used (Negro 2010), the target text is not informative for the spectator and this may imply a certain break in the communication, which, in our case, would be the situation in the lack of translation of *muggle* as the Spanish spectator manages to understand that it is referring to “human” or “person” but does not know what is implicit in this word (i.e., a person who is stupid and easy to trick).

As Negro (2010) also points out in her study, zero translation is one of the most frequent translation techniques when talking about proper names, character names or places. However, this study deals with species names that are not exactly proper names or character names but with which the zero translation is also applied. For example, in WFT the fantastic creature is a *bowtruckle*—which is its species name—but one of them is called *Pickett*—which is its proper name—. As observed with *bowtruckle*, formally speaking the species names in the FB saga are lexical neologisms according to the definition of Berdnaska (2015), as they are newly words with their own meaning as well.

As we consider that the use of zero translation may involve a certain loss of important information about the characteristics of the species and their importance in the plot, this study will provide a translation proposal for the species names of the fantastic creatures where this translation technique was applied. More details on our main purpose will be described in the next section.

4. AIM OF THE PRESENT STUDY: A PROPOSAL OF TRANSLATION FOR UNTRANSLATED SPECIES NAMES

Albert Nida (1964, 12) defines translation as “the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”. If we take account of this definition, the most important part of any translation would be to convey the message of the source text to the target text. In relation with the neologisms in FB series, as the beasts' species names, it seems very important in their translation to render their semantic weight as this would explain the key meaning of the new word invented by J.K. Rowling. However, despite Nida's definition, in the Spanish edition of the FB

series Eva Garcés (the translator of the screenplays for Warner Bros. Ent.) and Gema Rovira (the translator of the screenplays' annotations) decided to leave some names with zero translation. However, in the case of the names of the beasts that appear in these screenplays, these provide clues as to what they are like or what their qualities are without having to see them or know them. If the reader of the Spanish text has prior English language knowledge, then he or she may be able to grasp all the information contained within each name. However, a reader of the Spanish screenplays who only understands Spanish would not be able to do so.

For this reason, in the present study a proposal of translation into Spanish of the species names will be proposed, with which we try to transmit the semantic information to the Spanish public as fully as possible. In order to meet this purpose, the methodology followed for extracting the species names and their proposed translation for those that remained untranslated will be presented in the following section.

5. METHODOLOGY

This section is subdivided in two subsections. The first one describes how the compilation of the species names (SN) that appear in the screenplays of *FB* and in *CG* have been carried out; and which ones were discarded and why. The second subsection deals with the classification of the SNs according to how they were translated (if they really were).

5.1. Procedure: the extraction of species names

We extracted manually each SN that came up from the reading of both *FB* screenplays in English. Whereas there are some beasts that have proper names, we only chose the SNs, that is the common name referring to the type of animal in the Wizarding World.

5.2. Classification of species names according to the translation strategy used

When we had all the SNs annotated, we checked their translation (or lack of it) in the Spanish screenplays. The table below shows all the species found in the saga in alphabetical order, the screenplay and the page where they were named for the first time, the original and the target name, and which translation technique was applied in each

case, making a basic distinction between the application of a zero translation and other techniques.

Table 1. Compilation of SNs in FB series and the translation technique used for each

PART	PAGE	ST-ENGLISH	TT-SPANISH	TRANSLATION TECHNIQUE
WFT	166	ashwinder	ashwinder	zero translation
CG	67	augurey	augurey	zero translation
WFT	56	billywig	billywig	zero translation
WFT	32	bowtruckle	bowtruckle	zero translation
WFT	26	chupacabra	chupacabras	calque
WFT	177	demiguise	demiguise	zero translation
WFT	99	diricawl	diricawl	zero translation
WFT	99	doxy	doxy	zero translation
WFT	116	erumpent	erumpent	zero translation
CG	92	fire Drake	dragón de fuego	literal translation
WFT	95	fwooper	fwooper	zero translation
WFT	93	graphorn	graphorn	zero translation
WFT	99	grindy low	grindy low	zero translation
CG	91	kappa	kappa	zero translation
CG	68	kelpie	kelpie	zero translation
CG	203	matagot	matagot	zero translation
WFT	89	mooncalf	mooncalf	zero translation
WFT	52	murtlap	murtlap	zero translation
WFT	22	niffler	escarbato	modulation
WFT	99	nundu	nundu	zero translation
WFT	101	obscurus	obscurus	zero translation
WFT	31	occamy	occamy	zero translation
CG	56	phoenix	fénix	literal translation
WFT	41	puffskeins appaloosa	puffskeins appaloosa	zero translation
CG	149	streeler	streeler	zero translation
WFT	90	swoomping evil	mal acechador	transposition

CG	20	thestral	thestral	zero translation
WFT	91	thunderbird	thunderbird	zero translation
WFT	109	ucranian ironbelly	ironbelly ucraniano	zero translation + literal translation
CG	90	zowu	zowu	zero translation

As observed from table 1, most of the species' names remain untranslated while other techniques are used with only 4 species names: a calque (*chupacabras/chupacabra*), a modulation (*niffler/escarbato*), a transposition (*swoomping evil/mal acechador*), and a literal translation (*firedrake/dragón de fuego*). In contrast, 26 SNs out of the 30 compiled remained untranslated, which implies that the Spanish audience do not receive the same information as the English one, or at least, they do not obtain the same amount of information as when the names are translated.

Some SNs compiled in table 1 were not part of in our analysis as they come directly from other languages and so most of them, except from 'thestral' and 'obscurus', may be equally opaque in meaning for both the English and the Spanish audiences: Latin (*thestral/anthestral*, *erumpment/erumpo*, and *murtlap—muris+lappa—*, *obscurus*), Swahili (*nundu*), French (*matagot—a french mythical creature—*) and Chinese (*kappa* and *zowu—chinese mythical creatures—*).

In order to propose an adequate translation of the SNs that remained untranslated (i.e., those that appear in table 1 with zero translation), we will use the encyclopedia published by J.K. Rowling called *Fantastic Beasts and Where to Find Them by Newt Scamander* (2001) in order to see the qualities of each beast and relate them to their respective SN. Then, we will analyze the SN looking for the English word or words it comes from. To do so, we will check English dictionaries as well. And finally, using all these resources we will propose our own translation of the names.

An example of the method followed would be exemplified this way: the SN 'augurey' is selected manually from the reading of page 67 in WFT, and then its translation is found in the Spanish version of that screenplay (Garces' and Rovira's), that in this case is "augurey". As a zero translation was applied, we check how its qualities and/or its appearance are related to its name in Rowling's encyclopedia (2001, 2): "The augurey has a distinctive low and throbbing cry, which was once believed to foretell death. Wizards avoided augurey nests for fear of hearing that heart-rending sound, and more

than one wizard is believed to have suffered a heart attack on passing a thicket and hearing an unseen augurey wail.” We can see that its name is related to the fact that the wizards had an ‘augury’ that they would die if they heard its wail. Therefore, a translation proposal into Spanish is made: *AUGURYO*, since we consider that by adding that final “-y” makes the name less common and not much different from the original SN (at least phonetically speaking).

6. SPANISH TRANSLATION OF SPECIES NAMES: OUR PROPOSAL

In this section we will analyze the appearance and name of each creature under table 1 which received a zero translation and then propose a translation into Spanish. To do so, the translation will be grouped according to the translation technique we have used.

As the SNs are neologisms, we will follow Bednarska’s (2015) three ways of translating neologisms (see section 2): i) borrowing, ii) creation of a neologisms, which involves the creation of semantic neologisms—to give other meaning to existent words—and the creation of lexical neologisms—to create a newly word—, and iii) to find an existent equivalent to the neologism. Therefore, in sections 6.1 and 6.2. it will be justified the creation of semantic *versus* lexical neologisms: the semantic neologisms are created through literal translation and adaptation, while lexical neologisms involve the invention of new terms in Spanish so that the Spanish audience can have a better understanding of the species names. More specifically, in the case of lexical neologisms, the translation strategy that dominates is that of blending (the combination of parts of words, Bauer 1983) followed by the use of calques and derived words, as will be discussed below.

Finally, under section 6.4., we will review how the translation was carried out and the main issues derived from our proposal.

6.1. Creation of a semantic neologisms

6.1.1. Literal translation

Demiguise: “This beast is able to make itself invisible when threatened, and can be seen only by wizards skilled in its capture.” (Rowling 2001, 9). In this case, “demi” is a prefix which means “half” and “guise” means “appearance” or “form”. Therefore, this species name refers to a creature which can be seen “half of the time”. The term we decide to

choose for the Spanish version is *SEMIFORME*, as it renders the same gist as that of the original. At the same time, by not making any changes, i.e., by ending the word in -e, we respect the spelling of the original term.

Mooncalf: “Its body is smooth and pale grey, it has bulging round eyes on top of its head, and four spindly legs with enormous flat feet. Mooncalves perform complicated dances on their hind legs in isolated areas in the moonlight.” It probably comes from “moon” because of its devotion to it and “calf” because they look like this animal. The translation for this SN would be *NOVILLO DE LUNA* based on pattern followed in other translations already made in this saga (see Table 1: “firedrake-dragón de fuego”).

Thunderbird: This creature does not appear in Rowling’s 2001 work, but it is described in WFT: “like a large albatross, its glorious wings shimmering with cloud- and sun-like patterns. One of its legs is rubbed raw and bloody-it has obviously been chained previously. As the Thunderbird flaps its wings, its habitat fills with a torrential downpour, thunder, and lightning.” (Rowling 2017, 69). Our proposed translation for this creature is *AVE DE TRUENO*, as in the previous example, we made this decision by looking at the formal patterns of translations already existing in this saga.

Ukrainian ironbelly: “The largest breed of dragon, [...] the ironbelly is nevertheless extremely dangerous, capable of crushing dwellings on which it lands. The scales are metallic grey, the eyes deep red, and the talons particularly long and vicious.” (Rowling, 2001, 70). Its species name would come from “iron” and “belly” due to the strength of its belly (capable of crushing dwellings on which it lands) and/or its silver color. This leads to the translation *VIENTRE DE HIERRO UCRANIANO*, as it is usual for dragons in *Harry Potter* (Rowling 2014) to have their provenance in the name: “chinese fireball—bola de fuego chino” or “common welsh green—galés verde común”.

6.1.2. Adaptation

Puffskein appaloosa: “Spherical in shape and covered in soft, custard-coloured fur, it is a docile creature that has no objection to being cuddled or thrown about. Easy to care for, it emits a low humming noise when contented” This SN probably comes from “puffed” and “skin” because of its shape and its fur. “Appaloosa” is a breed of horse which perhaps come from Palouse river in Idaho (Collins dictionary, entry 1). After reviewing this information, our translation is *PELUCHITO APALUSA* because “puffed skein” can be

something fluffy, like a stuffed animal. We have adapted *apalusa* to Spanish, since some characteristics of the *apaloosa* horses coincide with this creature: domesticated, colorful, etc.

Streeler: “The streeler is a giant snail that changes colour on an hourly basis and deposits behind it a trail so venomous that it shrivels and burns all vegetation over which it passes.” (Rowling, 2001, 122). “Streel” means “to trail or float in the manner of a streamer” (Merriam-webster dictionary, entry 1). Although the word “streeler” does not exist in English, the -er suffix is used to describe a person or thing that does or provides an action. We choose *REPTANTER* as the Spanish version for this SN because the way a snail follows a trail is by crawling (“reptar” in Spanish). We have added the final -r because we have copied its form from *fwooper* and *ashwinder* (see Table 1) as well as from others fantastic sagas characters from *Earthsea* series (Le Guin 1968-2001) “Emer” or “Azver”.

Diricawl: “it can vanish in a puff of feathers and reappear elsewhere [...]. Muggles [no magic people] were once fully aware of the existence of the diricawl, though they knew it by the name of “dodo”. Unaware that the diricawl could vanish at will, muggles believe that they have hunted the species to extinction” (Rowling, 2001, 60). As it is explicitly stated that the diricawl is what the muggles called the dodo (extinct bird), there is another word in Spanish for this bird that will be the one we will use in this translation. The term chosen is *DRONTE*, which the Oxford Language dictionary defines as “Ave actualmente extinguida que era de gran tamaño y tenía el cuerpo corto, el pico grande, fuerte y ganchudo, las alas atrofiadas y las patas cortas; anidaba en el suelo y ponía un solo huevo; vivía en la isla Mauricio.” (entry 1)². In this case, it is a cultural adaptation because the term exists in Spanish.

6.2. Creation of a lexical neologisms

6.2.1. Derived words

Doxy: “It has a minute human form, though in the doxy’s case this is covered in thick black hair and has an extra pair of arms and legs.” (Rowling 2001, 10). The term seems to derive from the German word *docke*, which, according to Collins dictionary, means “doll” (entry 2). So, we can deduce that the name comes from the appearance of the

² [Bird currently extinct that was large and had a short body, a large, strong and hooked beak, stunted wings and short legs; it nested on the ground and laid only one egg; it lived on the island of Mauritius.]

creature (like a doll) and from its size as well. My translation would be *MUNIEKY*, from “muñeca” (doll). We have based our translation on the derivation of the word “muñeca” but adding some extra phonetical material. That is, we substitute the letter “ñ” to “ni” because although it still sounds very similar in Spanish, it becomes a less common word—while still being transparent to the Spanish audience. In addition, we change the final -a for an -y to make it more fantasy like, as we have seen in examples of these same screenplays (see Table 1: “doxy”, “augurey”, “occamy”). By doing so, we have also substituted the letter "c" for "k" to keep it sounding like /k/ in the original form.

Kelpie: “This British and Irish water demon can take various shapes, though it most often appears as a horse with bulrushes for a mane. Having lured the unwary onto its back, it will dive straight to the bottom of its river or lake and devour the rider, letting the entrails float to the surface [...] The world’s largest kelpie is found in Loch Ness, Scotland.” (Rowling, 2001, 89). The word (recorded from the late 17th century) may come from Scottish Gaelic *cailpeach* or *colpach*, meaning ‘bullock’ or colt’ (Oxford Reference). This leads us to translate it as *POTTRY* from **Potro**. From the formal point of view, we end the word in -y, following as an example some original terms of these screenplays such as “doxy”, “augurey” (see Table 1). In addition, we double the "t" to maintain the fantastic tone, as in “occamy” (see Table 1).

6.2.1. Blends

Ashwinder: “The ashwinder is created when a magical fire is allowed to burn unchecked for too long. A thin, pale-grey serpent with glowing red eyes, it will rise from the embers of an unsupervised fire and slither away into the shadows of the dwelling in which it finds itself, leaving an ashy trail behind it.” (Rowling 2001, 46). The name is a derivation of “sidewinder”, a snake that moves sideways, a kind of rattlesnake, but modified with the word "ash" (ceniza). We can appreciate that is a rattlesnake that is born from the magical ashes. Therefore, an appropriate translation would be *CENÍBORAL* from “ceniza” and “víbora”, resulting a blend that renders an identifiable meaning as a mixture of ashes and snake. The final “-al” is to make it more fantastic, taking as an example the characters from other fantasy genre books, such as “Elehal” or “Pedernal” from *Earthsea* series (Le Guin 1968-2001), and from these screenplays (see Table 1: “thestral”).

Billywig: “The billywig is an insect [...] around half an inch long and a vivid sapphire blue [...] The billywig’s wings are attached to the top of its head and are rotated very fast so that it spins as it flies. At the bottom of the body is a long thin sting.” (Rowling 2001, 4). The name would come from “bill”, as it is a bird’s beak (Collins dictionary, entry 9), which can be related to an insect sting, and “wig” alluding to its wings on the head, which could look like a wig when moving fast. In addition, the words “wig” and “wing” are phonetically very similar although this is more difficult to render in the Spanish translation. A possible translation would be *PELOPIKER* from “**pelo**” and “**pico**”. In this case, we have added “-er” at the end of the word, basing this decision on other fantasy characters such as “Éomer” or “Ondoher” from *The Lord of the Rings* (Tolkien 1954-1955), or some from this same saga (see Table 1: “streeler”, “fwooper”). In making this addition, we have also changed the spelling from “c” to “k” so that, in phonic terms, the word “pico” remains transparent to the Spanish audience.

Fwooper: “The fwooper is an African bird with extremely vivid plumage [...]. The fwooper has long been a provider of fancy quills and also lays brilliantly patterned eggs. [...] fwooper songs will eventually drive the listener to insanity.” (Rowling 2001, 78). According to Sánchez Liendo (2019), this word is formed by “feather” and “whooper” as its plumage is colorful, and its song drives the listener crazy.³ “To whoop” is registered in the Collins dictionary as “to utter (speech) with loud cries, as of enthusiasm or excitement” (entry 1), which leads us to propose *GRITAVE* as its Spanish equivalent, that derives from a combination of the words “**gritar**” and “**ave**”. We have decided not to make any changes to the form, since, in addition to not sounding common as it is, if anything were added to it, it would lose the transparency of the word “ave”.

Bowtruckle: In Rowling’s encyclopedia this creature is described as “a tree-guardian [...] and intensely shy creature but if the tree in which it lives is threatened, it has been known to leap down upon the woodcutter or tree-surgeon attempting to harm its home and gouge at their eyes with its long, sharp fingers.” (Rowling 2001, 52). “Bow” may refer to “bough,” the limb of a tree, or to “bow” in act of submission, which is also directly related to “truckle”, that means to be servile (Collins dictionary, entry 2). The translation we find adequate to this SN is *RAMARDIÁN*, from “**rama**” (bough) and “**guardián**”

³ As the origin of this word is not clear enough, apart from the references already mentioned (see section 5), for this term we have also consulted Sánchez Liendo’s work in order to find the most adequate translation.

(guardian) as this word reflects that it is a tree-guardian. We do not add any ending to this term because the final syllable "-an" is already typical of characters' names in this genre, as in *The Lord of the Rings* (Tolkien 1954-1955) "Saruman", or in *Earthsea* series (Le Guin 1968-2001) "Elfarran" or "Atuan".

Graphorn: "The graphorn is found in mountainous European regions. Large and greyish purple with a humped back, the graphorn has two very long, sharp horns, walks on large, four-thumbed feet, and has an extremely aggressive nature. Mountain trolls can occasionally be seen mounted on graphorns, though the latter do not seem to take kindly to attempts to tame them and it is more common to see a troll covered in graphorn scars." (Rowling 2001, 82). It probably comes from "grab" due to its difficulty on being captured and "horn" because of its horns. The Spanish SN that we find suitable as a translation is *CAPTERNO*, resulting from the blending of "capturar" (to grab) and "cuerno" (horn). This neologism has no final changes in its form because it already follows a pattern found in the term "colacuerno", which is a dragon in *Harry Potter* series.

Grindyflow: "A horned, pale-green water demon [...] It feeds on small fish and is aggressive towards wizards and Muggles alike, though merpeople [mere people] have been known to domesticate it. The grindyflow has very long fingers, which, though they exert a powerful grip, are easy to break." (Rowling, 2001, 82). This SN probably derives from "grind" because of the power of its fingers and its aggressiveness, and "low" because it lives in the deep ocean. We find *MOLEOND* as a possible Spanish translation because it is composed by the Spanish words "moler" (to grind) and "hondo" (low), creating a blend that renders a similar meaning to that of the original species name. We did not add the final "-o" to "hondo" because the ending of this neologism fits with others in the fantasy genre, such as "Beregond" or "Elrond" from *The Lord of the Rings* (1954-1955).

6.2.2. Calques

Augurey: "The augurey has a distinctive low and throbbing cry, which was once believed to foretell death. Wizards avoided augurey nests for fear of hearing that heart-rending sound, and more than one wizard is believed to have suffered a heart attack on passing a thicket and hearing an unseen augurey wail." (Rowling 2001, 2). We can see that its name is related to the fact that the wizards had an 'augury' that they would die if they heard its wail. Therefore, a translation proposal into Spanish is *AUGURYO* resulting from a

Spanish calque, “augurio”, but adding an “-y” at the end of the word in order to make the name less common and not much different from the original SN at least in graphemic and phonological terms.

Occamy: “A plumed, two-legged winged creature with a serpentine body, the occamy may reach a length of fifteen feet [...] The occamy is aggressive to all who approach it, particularly in defense of its eggs, whose shells are made of the purest, softest silver.” According to the Collins dictionary, occamy refers to “a metallic alloy that simulates the precious metals silver and gold”, and according to the WordSense Dictionary, the origin of this word is a corruption of “alchemy”. The relation of the word and the beast may be due to the material of their eggs, “purest, softest silver”. For this reason, the translation we find suitable is *ALKKIMY*, from the Spanish word “**alquimia**”, which sounds similar to the English name as well. We have ended this word in “-y” following the pattern found in other species names in this screenplay (see Table 1: “doxy”, “augurey”). In addition, we have doubled the letter “k” to calque the word “occamy”.

6.3. Discussion of our translation proposal

In this section, we will explain the patterns we have followed in our proposed translations. We can find the compilation of the type of neologism used—lexical or semantic—and what type of translation that were carried out in each type of neologism in Figure 1.

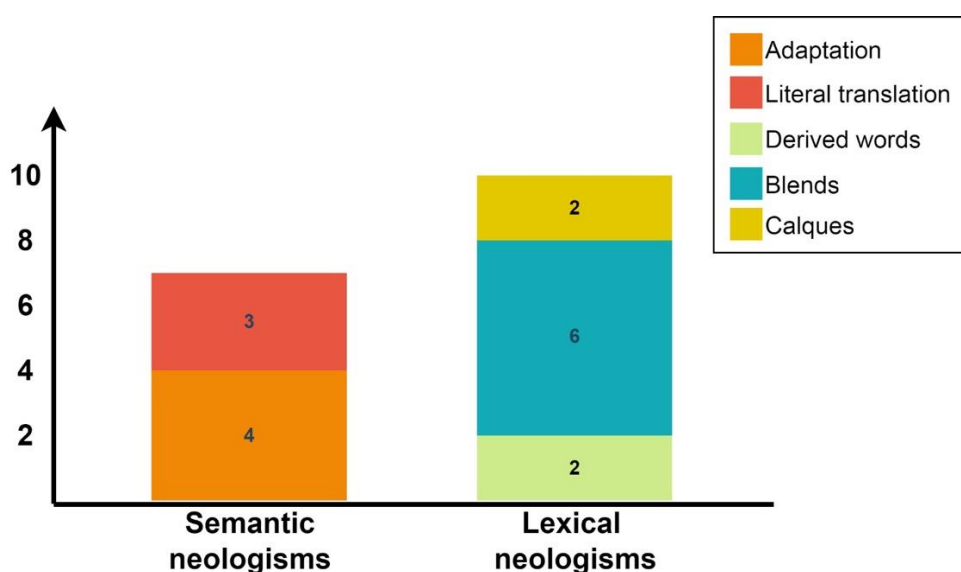


Figure 1. Types of translation used in our proposal

As can be seen in Figure 1, out of the 17 untranslated SN, we have chosen to translate the original by a lexical neologism in 10 cases and in 7 cases by a semantic neologism. As we have explained, the lexical neologism is a pattern widely used in the fantasy genre, not only with Rowling's works but also with other authors such as Tolkien. Of these 10 neologisms, 2 are translated into newly words derived from existing words (*munieky*, *pottry*), 6 are translated into blendings of two or more terms (*ceníboral*, *pelopiker*, *gritave*, *ramardián*, *capterno*, *moleond*), and 2 result in Spanish calques (*auguryo*, *alkkimy*). As it can be seen, the most used translation technique in our proposal has been the blends, which may seem a simple technique as it has more possibilities of creation, but its complexity lies in making them semantically transparent in the Spanish translation. This technique is widely used by Rowling for the creation of original English species names, and by using it in our translation we convey the meaning to the audience in the same way as the original work.

On the other hand, semantic neologisms have been the least used (7 out of 17), but no less complicated. Their difficulty in use is greater than that of lexical neologisms in terms of finding an existing word that does fit the characteristics surrounding this fantastic genre while still sounding common. However, we consider that the proposed terms fit with Rowling's magical world, as other terms or nouns from *Harry Potter* series were taken as a reference. Under our proposed classification, in the case of 4 SNs literal translation was applied as a technique (*semiforme*, *novillo de luna*, *ave de trueno*, *ventre de hierro ucraniano*) and 3 SNs turned into adaptations in the Spanish version (*peluchito apalusa*, *reptante*, *dronte*). In the case of *novillo de luna*, *ave de trueno* and *ventre de hierro ucraniano* we have followed the same pattern: a creature with a noun complement that gives the beasts some quality. This same pattern is used by the translators of *Harry Potter* series, ensuring then a similar terminology to that found in the fantastic atmosphere of the FB series as well.

The main problem in all types of neologisms created for the Spanish translation is that the fantastic atmosphere can be lost if the beast instead of having an unknown or new name has a common or non-fantasy sounding name. For this reason, we have opted to create Spanish lexical neologisms that sound fantastic in two ways: i) whether by making formal (i.e., graphemic and phonological) changes in terms to create SNs with names reminiscent of the fantasy genre: with changes to the endings (*ceníboral*-*ceníboral*), by

doubling letters (*potro-pottry*), or by opting for words that do not sound too common (*pájaro de trueno-ave de trueno*); or by taking into account other fantasy characters' or beasts' names as referents: Tolkien's (1954-1955) *The Lord of the Rings* saga and Le Guin's (1968-2001) *Earthsea* series.

In contrast, in the case of the Spanish semantic neologisms, these are based on either literal translations (*dragón de fuego, novillo de luna*) or mostly adaptations (*peluchito apalusa, dronte*). In this respect, we would like to point out that the literality has proved to be the least difficult translation technique to implement in the Spanish versions, while adaptation has turned out to be the most difficult as it implies both a change in the form of the neologism and an adjustment of the meaning that best fits in the context.

7. CONCLUSION

After having carried out the translation proposal, we can state the conclusions we have reached out. The aim of this project was to provide a translation for those species names not translated from the Fantastic Beasts saga so that they would have meaning in Spanish like they do in English. Only 4 of the 30 terms compiled were translated, which means that translators have used the zero translation technique in the majority of the species names. Although we have managed to translate all the terms with an English root, which finally were 17 out of the untranslated ones, this project has allowed us to understand the main problems that arise when translating neologisms and to broaden our knowledge of the practice of this type of translation. Translating the names of the selected species has been a challenge in three ways: the creature information must be entered in its species name, while fitting into the fantasy genre, and still being transparent enough for the Spanish audience to understand. For this purpose, we have looked to other fantasy works as well as those surrounding this franchise. And, despite all these problems, we have come up to the conclusion that there is no apparent reason to apply zero translation in these terms: an adequate Spanish translation for each of them is possible.

Finally, this work can be a starting point for the translation of other untranslated terms in the *Harry Potter* or *Fantastic Beasts* saga (e.g., proper names of characters, spells, etc.) which are semantically loaded and so important to understand the characters' characteristics or behaviours, and also the unfolding of the plot.

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