

A Czech Translation of Proper Names from Children's Literature

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ABSTRAKT

Tato práce se zabývá tématem překladu vlastních jmen z dětské literatury z kulturního hlediska. Při čtení dětské literatury si lidé neustále vytvářejí asociace s určitými postavami. Tato práce zkoumá vybraná vlastní jména a jejich překlad v dětské literatuře nebo ve filmových adaptacích. Práce se snaží poukázat na rozdíly mezi vyobrazením postav z dětské literatury v americké a české kultuře. Cílem zkoumání je odhalit, jak tato vyobrazení ovlivní překlad vlastních jmen.

Klíčová slova: Překlad, vlastní jména, dětská literatura, pohádky, kultura, postavy

ABSTRACT

The thesis deals with the topic concerning translation of proper names from children's literature from the cultural point of view. When reading a book of children's literature, people instantly generate connotations with certain characters. This thesis will examine selected proper names and its translation in children's literature and in the film adaptations. The thesis attempts to show that the depiction of characters from children's literature differs in American and Czech culture. The goal of the research is to reveal how these images will influence the translation of proper names.

Keywords: Translation, proper names, children's literature, fairy tales, culture, characters

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CONTENTS

INTRODUCTION	10
I THEORY	12
1 CULTURAL TRANSLATION.....	13
2 CHILDREN’S LITERATURE.....	15
2.1 Children’s Literature and Film Adaptations	17
3 PROPER NAMES.....	19
3.1 Proper Names in Children’s Literature	19
3.2 Classification of Proper Names	21
3.2.1 Conventional Personal Names.....	21
3.2.2 Invented Names	22
3.2.3 Classic Names.....	22
4 METHODS OF TRANSLATING PROPER NAMES	23
4.1 Foreignization	24
4.2 Domestication	25
4.3 Determining a Strategy for Translation	25
II ANALYSIS	27
5 PORTRAYALS OF AMERICAN AND CZECH CHARACTERS FROM CHILDREN’S LITERATURE	28
5.1 Cinderella.....	28
5.1.1 Visual Appearance of Cinderella.....	28
5.1.2 Visual Appearance of Popelka.....	29
5.1.3 Cinderella and Her Personality.....	30
5.1.4 Popelka and Her Personality.....	30
5.1.5 Comparison of Czech and American Version	31
5.2 Sleeping Beauty and the Briar Rose	32
5.2.1 The Real Name of the Sleeping Beauty.....	32
5.3 Little Red Riding Hood	33
5.4 Goldilocks and Rapunzel.....	33
5.4.1 Goldilocks.....	34
5.4.2 Zlatovláska.....	34
5.4.3 Rapunzel	35
5.5 The Gingerbread Man.....	36
5.5.1 The Translation in the Shrek Films	36

6 DIFFERENCES BETWEEN FEATURES OF PROPER NAMES IN CZECH AND ENGLISH LANGUAGE.....	38
CONCLUSION	40
BIBLIOGRAPHY	42

INTRODUCTION

Fairy tales since the beginning of recorded time, and perhaps earlier, have been “a means to conquer the terrors of mankind through metaphor.”

—Jack Zipes

Children’s literature plays a significant part in the lives of children. It reflects values of particular cultures, and it teaches the readers moral lessons. The 20th century introduced the massive film production which even nowadays tries to adapt the classic fairy tales into films. As a result of the film production, cultures transform the classic children’s literature in a way that the moral lessons, which the story provides, correspond with the value system of the source culture. The adaptations lead to cultural non-equivalence also in terms of characters, their appearance, personality traits, and behaviour. This bachelor thesis attempts to point out the cultural differences and the cultural non-equivalence in translation of characters’ proper names.

This bachelor thesis has been divided into the theoretical part and into the analytical part. The first section deals with general issues regarding cultural translation, children’s literature, and proper names. The second part covers my own analysis of translation of selected characters’ names. The first chapter of the theoretical part introduces the definition of translation and its connection between translation and culture.

The second chapter concentrates on children’s literature; what can be understood by children’s literature and what are the main qualities characteristic for children's literature. It gives an overview of a typical plot of children's literature and the behaviour of the characters. The subchapter deals with the division of film adaptations and how Disney film influenced the perception of classic children's stories in American culture.

The third chapter concentrates on proper names. The purpose of proper names is different in real life than in children's literature. This chapter will answer the question how prominent role the proper names play in fairy tales. Further it offers a division of proper names according to various authors, and it also provides examples for each category. The last chapter of the theoretical part mentions several methods, which translators may use while translating proper names.

In the analytical part I have chosen several characters whose stories were adapted into films, and my goal is to compare their portrayal in American culture and in the culture of

the Czech Republic. I mainly focus on the characters who made an appearance in the Disney films and in the films about the green ogre Shrek. This bachelor thesis critically discusses the translation of these proper names and how they differentiate from the cultural point of view. The last chapter assesses the features of Czech proper names from children's literature and compares them to the English proper names.

This bachelor thesis evaluates the depiction of characters from children's literature in American and Czech culture. I attempt to defend my hypothesis that many of the deep-rooted equivalents for proper names of characters from children's literature in fact represent different values in both cultures.

I. THEORY

1 CULTURAL TRANSLATION

“Translating as an activity is almost as old as mankind...” declares Christina Schäffner in her book *Cultural Functions of Translation Multilingual Matters*.¹ The translation has been around for a while although not always the translators regarded the close connection between the source text and the source culture. The most crucial step before the translation itself is to read and examine the source text, understand it, and find the intention of the text while being aware of the culture in which the author produces the text².

Peter Newmark defines translation as “rendering the meaning of a text into another language in the way that the author intended the text.”³ Resulting from this, the target text should have the same effect on readers as the source text has. Newmark also points out that “translation has been instrumental in transmitting culture...”⁴ Translation and culture inevitably belongs together. Probably all people imagine something under the term culture and they can identify with certain cultures. Culture in relation to the translation may be understood as something that people embrace rather than learn. In other words, people acquire their own language and behaviour unknowingly.⁵ That implies that readers may not be aware of the cultural differences until they encounter them. In view of this fact, translators have to predict such situations and transmit them in a ways that the target culture will acknowledge them.

Translators are not supposed to only translate words from a source language into the target language. They have to take into account the cultural environment. The translators have basically two options: To preserve the target culture or adapt it to the source culture. Even if the translator decides not to change the source culture, s/he has to make sure that the readers will understand the culture or at least understand the differences.

When authors write children’s books, they integrate into the stories their personal experience and how they saw the world when they were children and what is their

¹ Christina Schäffner and Helen Kelly-Holmes, *Cultural Functions of Translation*. (Clevedon: Multilingual Matters, 1995), 1.

² Peter Newmark, *A Textbook of Translation*, (New York : Prentice-Hall International, 1988), 12.

³ Ibid., 5.

⁴ Ibid., 7.

⁵ David Katan, *Translating Cultures: An Introduction for Translators, Interpreters and Mediators*. (Manchester, England: St. Jerome Publishing, 1999), 17.

viewpoint on childhood now.⁶ Thanks to the translations, the readers, especially child audience, are becoming aware of other cultures. The translators to some extent shape the perception of cultural identities.⁷ In order to create a solid and credible translation, the translator should be an expert on the matters regarding both target and source language and the culture. One should be aware of the geography, social and political events and also the popular culture⁸. It is the translators' responsibility to produce a text which the readers will accept. As small children do not know about the work of translators, it is fundamental for translators to remain as invisible and fluent as possible.

⁶ Riitta Oittinen, *Translating for Children*. (New York: Garland Publishing, 2000), 41.

⁷ Schäffner and Kelly-Holmes, *Cultural Functions of Translation*, 2.

⁸ Katan, *Translating Culture*, 10.

2 CHILDREN'S LITERATURE

Children's literature is a vital part of our childhood. Three main attributes define children's literature: Stereotyped characters, moral lesson and certain predictability of events.⁹ Readers of the well-known versions of the classic children's books expect some kind of happy ending. The cultural and also political ideologies project on children and may influence their decisions in the future. Thus the morals of the story should not be omitted from children's books.

Perry Nodelman recognizes several other qualities which are characteristic for children's literature:

- The discourse of writing is uncomplicated and straightforward
- The text does not include much detailed descriptions
- The text encourages the readers to engage their own personal experience and their knowledge
- Such literature features pictures which help readers to visualize the situation and better recognize the emotional information
- The authors use rather third-person narratives than first-person narratives
- The narrator describes the events with the childlike view
- The plot is more concentrated on actions than descriptions
- Children, animals with childlike characteristics or adults tend to be the main protagonists
- The readers are supposed to identify themselves with the main protagonists
- The narration concentrates on a child's innocence. Adults are those who have the knowledge and need to protect the children.¹⁰

The value of the children's literature lies in the story itself. Many stories resemble each other because they interpret the universal truth of everyday life that is worth retelling. A typical fairy tale contains three kinds of characters: The protagonist, the antagonist, and the supporting characters such as friends or helpers with magical powers. Children should easily identify the main protagonist. The good character should have likeable personality.

⁹ Derek Brewer, "The Interpretation of Fairy Tales" in *A Companion to the Fairy Tale*, ed. Hilda Ellis Davidson and Anna Chaudhri (Cambridge: D.S. Brewer, 2003), 15.

¹⁰ Perry Nodelman, *The Hidden Adult: Defining Children's Literature* (Baltimore: The Johns Hopkins University Press, 2008), 76-81.

Plot-wise the stories of children's literature follow several patterns. In the beginning the main protagonist promises to obey one or more rules, mainly for safety's sake, which he or she later breaks. This disobedience sends the character on a mission. The character receives a task that will be crucial for their future. On the journey the character encounters the main antagonist or on the other hand someone who provides the character with gifts useful for the journey. In some cases the character meets three creatures that helps him or put him or her into the test. At some point in the story the protagonist gets into trouble. Magic or miracle reverses the situation or the character uses those gifts he received. Then the character is saved and the antagonist suffers defeat. At the end of the story the protagonist marries someone or/and gains wealth and learns a moral lesson.¹¹

Readers of children's literature are not only children but also adults. Children expect that the books will entertain them. Some of the curious children seek for information. Adults, on the other hand, have different expectations from the literature. And it is actually adults who have the power to determine what impression the children's book will give to children. As a result, the authors are trying to please mainly the secondary readers - the parents, teachers, publishers and editors.¹²

Karin Lesnik-Oberstein in *International Companion Encyclopedia* argues what can really be understood under the definition of children's literature. She wonders if children's literature read only by adults is still children's literature. And on the other hand, if literature for adults read by children can be considered children's literature.¹³ The general view is that fairy tales have always been closely linked with children. Nevertheless, the first creators of these tales were mature men and women in order to bond with other people.¹⁴ Those tales were then further developed and adapted in order to be more suitable for child readers. When Grimm Brothers wrote their own collection of fairy tales, many of them were not exactly children friendly. Throughout the time adults improved the tales for children by omitting certain parts. Namely in some editions of the Grimms' fairy tales about Briar Rose, we can read about the deaths of unsuccessful princes who tried to save

¹¹ Jack Zipes, *When Dreams Came True: Classical Fairy Tales and Their Tradition*, 2nd ed. (New York: Routledge, 2007), 3-4.

¹² Eithne O'Connell, "Translating for Children" in *The Translation of Children's Literature: A Reader*, ed. Gillian Lathey (Clevedon: Multilingual Matters, 2006), 17.

¹³ Karin Lesnik-Oberstein, "Defining Children's Literature and Childhood" in *International Companion Encyclopedia of Children's Literature*, ed. Peter Hunt (London: Routledge, 1999), 15.

¹⁴ Zipes, *When Dreams Came True*, 1.

the Briar Rose and the whole kingdom. Furthermore the expansion of film adaptations during the 20th century contributed to the perception how the public treats the folk tales nowadays.

2.1 Children's Literature and Film Adaptations

During the 20th century the film production started to greatly influence the perception of children's literature. Many children now discover the original folk tales through films. The films determine how child viewers will picture certain characters when they later get into their hands the book on which the film was based. Hence the filmmakers need to pay attention how they recreate the original story, its characters, and its morals.

The film adaptations bring an advantage compared to short fairy tales. The secondary characters and other subplots receive more space for their development. On the other hand, films do not stimulate the children's imagination. The film adaptations offer children already a complete picture of characters' appearance and behaviour. The portrayals of the characters differ from culture to culture. The films reflect the values of the culture and partially also the values of the filmmakers.

We can distinguish four film adaptations of children's literature. The first type of adaptations strictly adheres to the original folk tale or the children's book and tries to minimize the changes. In this group belong mostly adaptations which purpose is to recreate the most common version of the fairy tale as faithfully as possible. The original story may be transformed into a film adaptation provided it has an essential idea on which the film creators base the film.¹⁵

The second type includes reinterpreted fairy tales with some fundamental changes. In this group belong the majority of film adaptations, especially those by Disney Corporation. The creators use the original version, develop it further, and adjust it to the American culture. In most cases Disney animated films incorporate three basic patterns. The plot derives from a feminine character who desires to experience the unknown. Her journey leads to a romantic encounter which culminates in happy ending in the form of a marriage but not before she finds herself in peril of her life, and thus needs to be saved by her future husband who comes from a wealthy family. The Disney films add into the original story a

¹⁵ Jack Zipes, ed., *The Oxford Companion to Fairy Tales* (Oxford: Oxford University Press, 2000), 161 - 162.

humorous element which is represented by secondary characters, for instance the fairy godmothers in *Sleeping Beauty* and also in *Cinderella*. The last pattern describes the conflict between good and evil where the good always overcomes the evil.¹⁶

The third group of films usually combines more versions of one story. The final adaptation is only loosely based on the original book.¹⁷ Here we can classify the American films about the green ogre Shrek. The films incorporate many well-known characters that appear in children's literature; from Snow White to Gingerbread Man. With so many characters that American culture in some cases construe differently, it is a challenge for translators to find the right equivalent, and moreover when the films strictly depict the character's appearance which is not in translators' capability to influence or change.

The last group includes fairy tales transformed into adult films with fairy tales' themes, such as *Pretty Woman*, *The Brothers Grimm*, and *Pan's Labyrinth*. And conversely, the narratives aimed for adult readers adapted into the fairy tales, for instance the *Hunchback of Notre Dame* or the Disney film *Tarzan*.¹⁸

¹⁶ Zipes, *The Oxford Companion to Fairy Tales*, 162 - 163.

¹⁷ *Ibid.*, 162.

¹⁸ *Ibid.*, 162.

3 PROPER NAMES

The purpose of proper names in real life differs from the purpose of proper names in children's literature (or in literature in general). In real life the name of a person does not carry any lexical meaning¹⁹. Names usually do not have any dictionary definitions and they will not give us much information about the person with the specific name.

We may identify if the person is male or female although English language is much more deceptive in this case. A lot of names can be used for both female and male, for example Alex, Taylor, or Drew. It can result in confusing situations especially when the English female surnames are in the same form as male surnames in contrast with Czech language where it is common to add a suffix -ová to female surnames.

The name may indicate a person's age. Some names are more popular in a certain period of time. Therefore it is most likely that a person with the distinctive name such as Dumbledore was born after the first Harry Potter book was published. The name also may suggest where someone comes from. We can assume that a person called Jarmila was born in the Czech Republic or at least have Czech ancestors. Still none of the characteristics mentioned above we can claim with certainty.

Names can provide general information about a person but it will not reveal anything about specific personality traits. The names children receive when they are born reveal more about the people who gave them the name than the children themselves. It suggests the family tradition in giving names, hobbies or the personal preferences.

We can have some connotations with certain names, for instance, if we knew a person called Andrew with some distinctive personality feature, we may later associate this personality trait with another person called Andrew. However this assumption would be based only on our past experience, not on a lexical definition.

3.1 Proper Names in Children's Literature

Authors of children's literature name their characters with an intention. The name itself mostly describes the character's personality, behaviour or his/her appearance. Some names foreshadow how the story will continue. Such as with Cinderella's story. Her story may imply a parallel with the mythological creature Phoenix who rises from the ashes when its

¹⁹ Biber, Douglas et al., *Longman Grammar of Spoken and Written English*. (England: Pearson Education Limited, 1999), 245.

life comes to an end and transforms into a beautiful bird. Cinderella's name contains a word "cinder" which is obviously a synonym for an ash and she similarly to Phoenix changes from the girl who was always covered in dirt into a beautiful woman.²⁰

The names in children's literature are quite distinctive and creative. Which means the children will automatically associate the name with the book even outside the context. On the other hand, the authors use some names repetitively. Some names are used so frequently that they became almost a general term. For instance, the Czech name Honza is associated with a village boy who undertakes a voyage for a better life. Even the name Jeníček from the classical fairy tale *O perníkové chaloupce* is a variation of the name Honza.

Sometimes only the main protagonist has a name. This strategy may help the small readers to recognize who is the most important character. It implies on who in the story they should focus and whose steps they should follow. The nameless characters appear in the narrative chiefly just to support the main protagonist's storyline.

The classic example of a fairy tale where the name plays a prominent role is the story about Rumpelstiltskin. Rumpelstiltskin is mostly portrayed as a little man who helps a poor girl to spin straw into gold in exchange of her first born child. When her child is born, she naturally does not want to give it up. Rumpelstiltskin responds that he will abandon the contract if she guesses his name correctly within three days. When her messenger coincidentally finds out the name, he reveals it to the girl and afterwards she guesses the name and wins the power over Rumpelstiltskin who has to renounce the first born child. In the television series *Once Upon a Time*, which includes various fairy tale characters, a man advises Snow White and her husband to keep their names a secret in front of Rumpelstiltskin because otherwise he can control them. The power of names is similarly demonstrated in the book *the Neverending Story*. A little boy Bastian saves the whole world Fantastica by giving the Childlike Empress a new name Moonchild. The examples above proves how big power the names can have in children's literature.

With such strong connotations between the character and his or her name is very important to be careful when translating proper names in children's literature. The translator needs to be aware of the original meaning of the name and its purposes.

²⁰ Zipes, *The Oxford Companion to Fairy Tales*, xviii.

3.2 Classification of Proper Names

The basic classification of people's names would be into first names, surnames, and nicknames. A character gets its nickname mostly from other characters in the story. The nickname serves as a substitution of one's real name and usually describes the character's visual features or some personality traits. A lot of characters in children's literature are using their nicknames instead of their first name and in fact we do not even know their real name. For instance, what was Cinderella's real name? In the story written by Charles Perrault in his collection of stories *The Tales of Mother Goose* he describes the origin of her name with these words: "When she had done her work, she used to go into the chimney corner, and sit down among the cinders, hence she was called Cinderwench. The younger sister of the two...called her Cinderella."²¹ It is obvious from the text that Cinderella had a different name before; nonetheless the readers did not learn the name from the text. A similar example appears in the story about Little Red Riding-Hood. People called her Little Red Riding-Hood (in some version it is Little Red-Cap) after the riding-hood she received. In conclusion, sometimes the name that is generally believed to be the real name is in fact a nickname embraced by the readers as a first name.

Alan H. Gardiner divides the proper names into *composite proper names* and *compound proper names*. Under the composite proper names we understand the full name; first name and a surname. While compound proper names include also adjectives, such as with the name Briar Rose. In general, the nicknames relate to the compound proper names.²²

Yvonne Bertills suggests a different classification of names from children's literature. She divides them into three categories: Conventional personal names, invented names and classic names.

3.2.1 Conventional Personal Names

This category includes names and surnames which are commonly used in real life. An author does not intend the names to describe any character traits.²³ From the children's

²¹ Charles Perrault, *The Tales of Mother Goose* (Middlesex: The Echo Library, 2006), 6.

²² Alan H. Gardiner, *The Theory of Proper Names. A Controversial Essay*. (London: Oxford University Press, 1940), 21-23.

²³ Yvonne Bertills, *Beyond Identification: Proper Names in Children's Literature*. (Finland: Åbo Akademi University Press, 2003), 45.

literature we can mention the names such as Jack and Jill or the Czech version Jeníček a Mařenka, Christopher Robin from the children's book *Winnie-the-Pooh*, Alice (*in Wonderland*) which is probably the only name in the book which does not say anything about the character's personality.

3.2.2 Invented Names

These names have an obvious semantic meaning. The main purpose of such names is to describe specific features of a character.²⁴ The names describe the appearance, such as the name Snow White describes her pale complexion, or the personality traits, for example the name Hloupý Honza.

3.2.3 Classic Names

The character is named after a historical figure or different literary character. The original name has already established connotations in most people's minds.²⁵ In this category belongs for instance the cat Lucifer from the classic Disney Cinderella film which is a devilish cat and one of the film antagonists.

²⁴ Bertills, *Beyond Identification*, 45.

²⁵ *Ibid.*, 45.

4 METHODS OF TRANSLATING PROPER NAMES

Proper names play an essential role in children's literature. Thus translators should pay close attention to their translation. Van Coillie introduces several methods of translating proper names:

- Reproduction - A method when the original name remains unchanged. This method corresponds with the one called foreignization that will be mentioned later.
- Non translation and additional explanation - The original name follows an explanation what the name suggests. The explanation may be included in the story itself or in the footnotes.
- Replacement of the proper name by a common noun - The translator omits the proper name and replaces it with the general term.
- Phonetic or morphological adaptation to the target language - A process when the source word is transliterated into the target language. Newmark calls this method Transference²⁶. Some children's books transcribe Pinocchio as Pinokio. The most common feature of transliterating the English names is changing the letter c to the letter k, such as with the name Herkules (in English spelling Hercules). When English language transliterates proper names from German fairy tales, it omits the symbols which do not belong to the English alphabet, for instance instead of Hänsel, the English drops the umlaut and writes only Hansel.
- Exonym - The original name has a well-known counterpart in the target language, such as Henry and Jindřich, Charles and Karel. From the children's literature it would be Cinderella and Popelka or Briar Rose and Šípková Růženka.
- Replacement of the original name by more common name from the target language - The culture is preserved but the name is changed.
- Substitution - Replacing the original name with other name from the target language. The translators of fantasy television series the *10th Kingdom* substituted the original name Virginia Lewis for Veronika Levá.
- Translation of names with a particular connotation - Reproducing the names with connotations in the target language.

²⁶ Newmark, *A Textbook of Translation*, 81.

- Replacement by a name with another or additional connotation - The connotation that the original name has, is changed in the target language.
- Deletion - The proper names are omitted from the target text.²⁷

Newmark suggests how to translate a proper name where the meaning and the nationality of the character are both indispensable for understanding the text. He advises to translate the name to the target language from the semantic point of view and then adapt the name back to the source language; create again the original nationality of the character.²⁸

With terms closely connected to their culture we can use two major strategies for translating proper names: Foreignizing and domesticating.²⁹ Those two methods deal with the translator's invisibility; asking how much should the translator transform the source text from the specific culture into the target language with its own unique culture.

4.1 Foreignization

By using the foreignizing translation method the translator preserves the cultural terms which are foreign to the target readers. The reader of such translated text recognizes the cultural differences even in the target text.³⁰

Foreignizing strategy has its advantages and disadvantages in children's literature. It does not take into account the children's cultural knowledge. Behind the decision of using this method lies the risk that the foreign names will confuse the child readers who would not know how to read and pronounce them. It depends on the translator's own judgement how much he or she thinks the foreign names are spread in the target culture.

Czech translators may use foreignizing method in connection with children's literature more often in the future than they use it now because nowadays children have bigger access to foreign cultures thanks to the social media and the Internet. Even the educational system puts big emphasis on learning foreign languages. Reading books with preserved cultural terms from the source language would support children in learning the language and habits

²⁷ Jan van Coillie and Walter Verschueren, *Children's Literature in Translation: Challenges and Strategies*. (Manchester: St. Jerome Publishing, 2006), 123.

²⁸ Newmark, *A Textbook of Translation*, 214 - 215.

²⁹ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995).

³⁰ *Ibid.*, 81.

of the source culture. With the foreignizing method the translation is more faithful to the original text.

And of course if the semantic meaning of the name has a significant role in the plot, the foreignizing method can spoil the message which the author wanted to send and confuse the readers who do not understand the source language.

4.2 Domestication

When translators use the domestication method they create a familiar atmosphere among younger readers. Translators engage their own personal views of the text from the cultural point of view. The translator practically replaces the author which as a result gives an illusion that the translation is the original text.³¹

This method is very common in Czech translation, especially in Czech translation of children's books. It concerns replacing first names with Czech equivalents or adapting the names into the form more convenient for our culture. The most common situation when translators use domestication is adding the suffix -ová to women's surnames. Despite the fact that many times the first names retain their original forms.

The advantages of this method are obvious. Domestication is more child-oriented. Children do not have problems with reading and pronouncing the names. They even might be easier for them to relate to characters with familiar names.

On the other hand, choosing the right name that would collocate with the original name and at the same time it would include the semantic meaning, might definitely be a challenge for the translators.

4.3 Determining a Strategy for Translation

A variety of factors influence the translators when choosing the suitable translation methods. Firstly the translators need to concentrate on the nature of the name. If the name carries a significant meaning, it would be advisable to adapt it into the target language. The text itself helps when deciding which method to use. If the text does not provide enough contexts for the names - why exactly author used these names and why they are important

³¹ Venuti, *The Translator's Invisibility* 1.

in the discourse - the names may be modified for better understanding of the young readers.³²

The translators need to take into an account the age of the readers. The main advantages of foreignizing are educative motives and awareness of other cultures. Supposing the cultural background does not represent the central idea of the story, the proper names can be domesticated. Small children, who cannot read yet, might not be able to recognize and understand the cultural references anyway. Those children who have some general awareness of other cultures might appreciate foreignizing in literature much more.

The translator's frame of reference participates in the translation process. The translation depends on their knowledge, personal experience, and a set of rules adopted by them in the past. In the end, the final word in determining the right strategy mostly belongs to the translator's own judgement.³³

The translators have a more permissive approach regarding changes in translation of children's literature than they would have with other literary genres. Nevertheless, they should respect the basic principles: The text is translated in a way that educates children, it is more comprehensible, and it brings the whole story closer to the society's values.³⁴

³² Van Coillie and Verschueren, *Children's Literature in Translation*, 129.

³³ *Ibid.*, 129.

³⁴ Zahar Shavit, "Translation of Children's Literature" in *The Translation of Children's Literature: A Reader*, ed. Gillian Lathey (Clevedon: Multilingual Matters, 2006), 26.

II. ANALYSIS

5 PORTRAYALS OF AMERICAN AND CZECH CHARACTERS FROM CHILDREN'S LITERATURE

When readers hear or read a name from the children's literature, they immediately generate a certain image in their minds. The problem is that every culture perceives the characters and the classic children's stories differently. In the analytical part of my bachelor thesis I will concentrate on the question how the image of a certain character might look like in a head of a Czech person in contrast with a person from English speaking country, and how those images will be reflected in translation of the proper names of the characters from children's literature.

5.1 Cinderella

The Cinderella tale belongs among the stories with vast tradition in many countries. Generally the most notorious versions of Cinderella story come from the books *Stories or Tales of Times Past* by Charles Perrault and *Children's and Household Tales* by Grimm brothers. In Czech Republic Božena Němcová, among others, retold the story in the collection of stories *Národní báchorky*. Němcová is still a much respected writer. When Czech filmmakers adapt children's books for the screen, many of them draw inspiration from Němcová's books. It is also a case of Czech Cinderella in the film *Tři oříšky pro Popelku*.

The different appearance of Cinderella across cultures is influenced by the fact that no story about Cinderella actually describes how she looks like, such as what hair colour her hair is. Omitting the close description in books actually allows the readers to identify themselves easily with the character; every girl can be Cinderella, not just the one with blond hair.

When translating films or books including Cinderella from English language to the Czech language, the Czech translators agree on the exonym Popelka; the counterpart of the Cinderella in Czech language. But is Cinderella, as she is portrayed in American culture, truly the counterpart of the Czech Popelka? The following chapters will provide us with the answer.

5.1.1 Visual Appearance of Cinderella

The classical animated Disney film *Cinderella* from 1950 represents the most popular portrayal of Cinderella in USA nowadays. Cinderella in American culture has blond hair;

her most significant hairstyle is a bun with a blue headband or tiara. She attended the royal ball, where she met her prince, in a light blue gown and with this hairstyle which is the reason why it became so popular among children, especially during Halloween or in the Disneyland Park - a theme park with characters and stage properties from Disney films.

Most of the films or television series about fairy tales do not lack Cinderella either. Television series *Once Upon a Time* presents a variety of characters from children's literature and Cinderella is one of them. The plot is a bit complicated since it takes place in two realities and the well-known characters do not always stick to the book versions of the story. Therefore the creators had to choose the Cinderella's appearance in a way that viewers would automatically know who the character was. And for this purpose they used the Cinderella's look from the classic Disney film assuming the viewers would recognize her. Cinderella's dress in *Once Upon a Time* might have been slightly different, yet it is obvious where the creators took their inspiration.

Modern interpretations of Cinderella adjust the original story however most of the films introduce Cinderella with blond hair. In Shrek films, the Cinderella's wardrobe changes however her hair remains blond. In the romantic comedy *A Cinderella Story* the main character has also blond hair.

5.1.2 Visual Appearance of Popelka

The two prominent films featuring Popelka exist in the Czech culture; the notorious film *Tři oříšky pro Popelku* (*Three Wishes for Cinderella*) from 1973 and four-year-older fairy tale *Popelka*.

Czech Popelka from the film *Tři oříšky pro Popelku* (1973), as portrayed by the Czech actress Libuše Šafránková, has natural long brown hair. Her appearance changes during the film from tomboyish wild girl to the beautiful bride in white dress at the end. Her ball gown also differs from the American version. She wears pink dress with long sleeves and pink veil over her face so that the prince would not recognize her.

Popelka from the older film (1969) resembles the American Cinderella much more. The film was shot in black and white colours but we can recognize Popelka's light long hair. She attends three royal balls in three different dresses. At first she wears blue gown similar to the Disney Cinderella's dress, then she has silver dress and finally the gold dress (as she mentions when she finds the dresses).

Both films achieve success in the Czech culture. Still most Czech people will associate Popelka with Libuše Šafráková and her role in the film *Tři oříšky pro Popelku* as the Czech television stations air the film annually during the Christmas time.

5.1.3 Cinderella and Her Personality

American Cinderella bears a way more resemblance to literary Cinderella than the Czech Cinderella. She obeys her sisters' and step-mother's wishes without openly questioning them. Her behaviour is quite submissive as she does not resist serving them. She wishes to attend the ball but she does very little for reaching her dream. Animals create her first dress and when her sisters destroy them she is not capable of doing anything to fix them.

Then her fairy godmother appears and thanks to her magic she rectifies the situation. She creates for Cinderella a carriage, horses, a coachman, a footman and of course beautiful dress with two glass slippers. At the ball she dances with the prince but they rarely talk. After she leaves the ball, she only awaits the prince to visit her with the lost glass slipper.

5.1.4 Popelka and Her Personality

Popelka from the Czech film *Tři oříšky pro Popelku* behaves rather tomboyish. We learn that she used to go with her father hunting before he had died. She lives with her stepmother and only one sister. She also obeys them, such as the Disney Cinderella, however she seems to defy them more often. For instance when her sister commands her to hold her dress she refuses with a snarky remark.

She meets the prince twice before she goes to the ball. She encounters him for the first time in the forest where she spoils him the chance to hunt a deer by throwing a snowball at him. Later she meets him dressed as a forester and proves that she is better at hunting than he is.

When the prince's parents compel him to find a wife, the royal family holds a ball where he is supposed to find his bride. Popelka arrives at the ball on her own horse. When she dances with the prince, he proposes her whereupon she explains that she will marry him only if he solves her three riddles. The prince has to prove himself that he deserves her. As he cannot work the riddles out, she leaves and during her escape she loses her shoe just as in the American version.

In contrast with the American version, Popelka from both Czech films discovers her dresses hidden in three hazelnuts.

5.1.5 Comparison of Czech and American Version

Both characters have in common some similar features. For instance, both characters share love for animals. Disney Cinderella befriends mice, birds and farm animals which she has to feed every day. Czech Popelka owns a horse, a dog and an owl. Both of them seems to understand the animals and maybe even speak their language.

One part of the moral story, which Cinderella tale suggests, remains in both cultures. Cinderella's and Popelka's story prove that people can work their way up and fulfil their dreams. With the difference that Disney Cinderella relies more on the external interference; she has a fairy godmother who arranges almost everything for her, meanwhile Czech Popelka epitomizes a girl who can fight for herself and engages her personality and courage into the action. Jack Zipes describes Czech Popelka as "positive and self-confident, rather than resigned and submissive"³⁵.

The differences between these two characters are influenced by the fact that the films were based on different stories. Disney Cinderella sticks to the Charles Perrault version which contains more magical elements caused by the presence of fairy godmother. On the other hand, *Tři oříšky pro Popelku* is probably based on two stories from Němcová's book *Národní pověsti a báchorky*. The name Popelka appears in a title of a story that is much more similar to the older film version. It includes the famous phrase "Mlha předem mnou, mlha za mnou" which Popelka uses when she has to disappear from the royal ball. The element of three magical hazelnuts appears in the story called *O třech sestrách*.

In conclusion both stories lead to the same ending however the journey, where these two characters obtain what they want, is different. The translators should be aware of these cultural differences and they should take into an account that some people might be familiar only with the Czech film version and might be confused with the translation in some cases, such as why Cinderella complex (a woman who identifies herself in terms of her partner)³⁶ is called Popelkovský komplex when Czech Popelka is a strong independent young woman. In such case they might add an appropriate explanation that the name relates to the Popelka from the classic book stories.

³⁵ Jack Zipes, ed., *The Oxford Companion to Fairy Tales* (Oxford: Oxford University Press, 2000), 107.

³⁶ Ray Corsini, ed., *The Dictionary of Psychology* (New York: Brunner-Routledge, 2002), 166.

5.2 Sleeping Beauty and the Briar Rose

The issue with stories about Sleeping Beauty reside in the origin of the proper names unlike with Cinderella where the problematic subject consists in culturally different personality traits.

5.2.1 The Real Name of the Sleeping Beauty

The Disney film *Sleeping Beauty* was shot in 1959. The title Sleeping Beauty refers to the main character who is cursed to fall asleep after pricking her finger on a spindle. Her parents give her name Aurora “for she filled their lives with sunshine”. The Czech translation calls the princess Jitřenka. The beginning of the film might confuse Czech viewers as they expect the princess to be called Růženka or Šípková Růženka as it is usual in Czech traditional fairy tales. Charles Perrault and also the Grimm brothers use the name Briar Rose (the exonym to Šípková Růženka). However, the name Briar Rose is not completely omitted from the film. It appears later when the fairies give Aurora her new nickname Briar Rose (after her red lips) to hide her identity. The Disney creators found their inspiration in Tchaikovsky’s ballet the *Sleeping Beauty* where he changed the character’s name from Briar Rose to Aurora³⁷.

The Walt Disney Company uses rather the name Aurora instead of Briar Rose to promote the products connected with Disney princesses. Thus the fans of Disney films, which are widely spread not only in USA, will recognize her under the name Aurora.

The most famous film about the Sleeping Beauty in the Czech Republic is called *Jak se budí princezny* and it was shot in 1977. The princess is called Růženka just like in all the Czech variations of the story. She does not have another name such as the Disney Princess Aurora.

Both stories have corresponding plotlines and the behaviour of the main characters. Nevertheless the Czech film lacks a presence of the fairy godmothers. In the Disney version Aurora lives with her godmothers who are rather comical characters and create the humorous scenes. The characters Aurora and Růženka share similar features, such as blond hair and typical pink clothes. However the plotlines have one fundamental change. In

³⁷ Jack Zipes, ed., *The Oxford Companion to Fairy Tales* (Oxford: Oxford University Press, 2000), 512.

contrast with the Disney's *Sleeping Beauty*, Růženka pricks her finger and falls asleep when she touches a rose thorn. In fact, her name Růženka foreshadows this event.

A difficulty in translation might occur when a title of a story will include both phrases Sleeping Beauty and the Briar Rose because both of them has the same Czech equivalent Šípková Růženka. In such case several solutions suggest themselves. The translators might omit one phrase from the source language and use only the equivalent Šípková Růženka. Alternatively they keep the Briar Rose translated as Šípková Růženka, which is the direct equivalent and with the phrase Sleeping Beauty use the literal translation such as *Spící kráska* or *Spící krasavice*.

5.3 Little Red Riding Hood

The most prominent feature that distinguishes Little Red Riding Hood is her headwear. The depiction of Little Red Riding Hood varies across cultures and the translation of her nickname might be thus a bit misleading.

The American story revolves around a girl with a red riding hood she had received from her grandmother. In American picture books, films (such as animated films *Shrek* and *Hoodwinked*, and the new fantasy thriller *Red Riding Hood* from 2011), and television series (*Once Upon a Time*) her coat takes a form of a cape with a hood that fastens at the shoulders, right under the neck. Still some versions mostly based on the Grimms' fairy tales call the girl Little Red-Cap. This name evokes the feeling of similarity with the Czech expression Červená Karkulka.

The word Karkulka suggests an archaic manner. The word is currently used solely in association with the fairy tale *O Červené Karkulce*. Karkulka as a headwear reminds a cap with fastening under the neck and sometimes depicted with hemming lace.

In literary texts without illustrations the difference does not play an essential role. What exactly the girl wears on her head is not crucial for the moral of the story. As a result of the rare usage of the word *karkulka* in everyday life, the real meaning of the word *karkulka* as a part of clothing might disappear from the Czech dictionaries or be gradually substituted for the American depiction of Little Red Riding Hood's cape.

5.4 Goldilocks and Rapunzel

Both characters abound with beautiful golden hair, yet the two narrations differ greatly from each other. In the third instalment of the animated film *Shrek the Third*, the English

speaking viewers meet, among the group of princesses, Rapunzel who is at the end surprisingly casted as a villain of the film. Whereas the Czech viewers watch a princess Zlatovláska whose name might be translated into English as Goldilocks.

Why did the translators decide to replace Rapunzel with Zlatovláska and did not use the Czech exonym Locika for Rapunzel? And why the Shrek creators incorporated Rapunzel into the film rather than Goldilocks? The substitution was caused by a distinct conception of Goldilocks in Czech and American culture.

5.4.1 Goldilocks

Goldilocks in American and British culture appears most commonly in a fairy tale *Goldilocks and the Three Bears*. The story revolves around a girl with the golden hair who breaks into the bears' house. She tests the chairs, the bowls with porridge and also their beds. She follows the frequent pattern of three which is distinctive for stories from children's literature. When the bears arrive home they find her sleeping in the bed which belongs to the smallest bear. The ending varies from version to version but the general understanding is that she runs away and swears not to trespass again.

The original stories from 1830s lack Goldilocks. The authors Eleanor Mure and Robert Southey had recorded the fairy tale thanks to the oral tradition and called it the *Story of The Three Bears*. Their trespasser is not a little girl with golden hair but an old woman. Otherwise the story remains the same. Twelve years later the writer Joseph Cundall replaced the old woman with a young girl. Her hair changed from silver hair to golden hair and finally in the beginning of the 20th century the name stabilized as Goldilocks.³⁸

In conclusion, Goldilocks was not included in the Shrek film because in American and British culture she is not a princess but a common girl who is in fact considered to be an antagonist of the story.

5.4.2 Zlatovláska

The fairy tale about *Goldilocks and the Three Bears* is not unfamiliar within the Czech culture, however there exists even more popular tale about Goldilocks which was made

³⁸ Heidi Anne Heiner, "History of Goldilocks & the Three Bears," SurLaLune Fairy Tales, <http://www.surlalunefairytales.com/goldilocks/history.html> (accessed April 14, 2013).

into a film in 1973. A Czech writer Karel Jaromír Erben wrote a collection of Czech fairy tales where he included a story about a princess Goldilocks (*O Zlatovlásce*).

The story follows a tale about a manservant Jiřík whom the king sends for the princess Zlatovláska to become the king's bride. We do not learn much about the princess herself because the narrative focuses on the Jiřík's quest. What we discover is that she is the only one out of the twelve sisters who has the beautiful golden hair. Jiřík has to fulfil three tasks and then choose the right princess without looking at them. Jiřík with the aid of his animal friends accomplishes all his assignments, wins the princess and brings her to the king. Despite his successful mission he is beheaded. However Zlatovláska saves him with dead and living water which makes Jiřík even younger and better looking than he was before. After the king's death they are crowned king and queen.

The Czech film *Zlatovláska* contributed to the popularity of this version. No prominent fairy tale was shot about Goldilocks and the Three Bears.

5.4.3 Rapunzel

Thanks to Rapunzel's long golden hair, her appearance reminds of Czech Zlatovláska. Nevertheless the two narratives cannot differ more. Rapunzel is a child of a poor couple which had to renounce her in favour of a witch from whom the man stole rapunzel salad leaves for his pregnant wife. The witch holds the girl, who she calls Rapunzel, a prisoner in a doorless tower. The witch uses the Rapunzel's long hair for climbing up the tower.

The tale with a girl called Rapunzel originates in the Grimms' collection of fairy tales.³⁹ The story was translated into Czech language and Rapunzel was named Locika. The Rapunzel story does not seem to gain so much popularity as other stories, such as *Cinderella* and *Snow White*. For example an animated film *Barbie as Rapunzel* from 2002 remakes the classical fairy tale however the Czech translators decided to call the main character Růženka instead of Locika.

The general awareness of Rapunzel raises with the Disney film *Tangled* from 2010 where the translators have correctly called her Locika. If the film *Shrek the Third* were released after the film *Tangled*, it would be most likely that the translators would call Shrek's Rapunzel Locika and not Zlatovláska. The translators of *Shrek the Third* probably

³⁹ Heidi Anne Heiner, "History of Rapunzel," SurLaLune Fairy Tales, <http://www.surlalunefairytales.com/rapunzel/history.html> (accessed April 15, 2013).

struggled between the accuracy of the Czech equivalent and the assumption that the viewers might not be familiar with Rapunzel's story. Therefore if the film *Shrek the Third* had been released after the film *Tangled*, the translators might have preferred the name *Locika* which is the exonym for Rapunzel.

5.5 The Gingerbread Man

All the Shrek films include a secondary character Gingerbread man called *Perníček* in Czech language. Within the Czech culture, the gingerbread connotes the fairy tale *O perníkové chaloupce* (*Hansel and Gretel*). However the story of a Gingerbread man has a Czech counterpart with an almost exactly same plotline but with a different protagonist.

The American fairy tale follows the adventures of Gingerbread man; gingerbread in a shape of a little boy that comes to life when baked in an oven. Subsequently, he jumps out of the window and flees to the forest. Lastly, a fox eats the Gingerbread man. The Czech readers would definitely according to this narrative recognize the fairy tale *O Koblížkovi*.

The only essential difference within the plotline is the fact that Gingerbread man's original purpose was to compensate the old couple for a child. In the Czech version the *Koblížek's* function was to serve as a food. He would have been eaten even if he stayed at home.

The name *Koblížek* cannot be utterly translated in English only with one word. A lot of inexperienced translators would suggest using the word *doughnut* however this term denotes fried dough in a round shape with a hole in the middle, sometimes sprinkled or with icing. *Koblížek* is also a fried dough but with a sweet filling (jam or chocolate) and without the hole in the middle.

5.5.1 The Translation in the Shrek Films

There exist two versions of Czech dubbing of the first Shrek film. The earlier one, created for television broadcasting, realizes the connotation between gingerbread and the fairy tale *O perníkové chaloupce*. Therefore, when Lord Farquaad refers to the original story by paraphrasing the Gingerbread man's lines "Run, run, run as fast as you can, you can't catch me. I'm the Gingerbread man.", the Czech text replaces this quote with the lines "Mám tě na lopatě, Perníčku, jako Mařenka a Jeníčku, totiž a Jeníčka a Mařenku, už mi nikam neutečeš." making the connection with Hansel and Gretel. The second Czech dubbing,

included on the DVD, preserve the meaning of the source text, only with few stylistic changes.

When the first dubbing was created, the film did not have sequels yet and the Gingerbread man's background was not essential for the first film's storyline. In the sequels the elements from the original Gingerbread man's narrative appear and thus the DVD dubbing, which expected these sequels, used rather the direct translation hoping that the viewers will associate the Gingerbread man with Czech Koblížek thanks to the context because they could not call him Koblížek when he is portrayed in a form of a gingerbread man.

6 DIFFERENCES BETWEEN FEATURES OF PROPER NAMES IN CZECH AND ENGLISH LANGUAGE

Both English and Czech proper names have certain linguistic features which are significant for the culture. These characteristics help us distinguish between the proper names in the two languages. The Czech female names in general end with the vowel -a. It applies also to the first names of female characters from the children's literature. All the Czech female names I have dealt with in this paper ended with the vowel -a: Popelka, Růženka, Karkulka, Locika, Zlatovláska... Among the Czech translation of female proper names in the Disney films we can find an exception when the translators used foreignizing and kept the proper name Belle (*Beauty and the Beast*, 1991) in its original form. On the basis of the rule that Czech female names end with -a, I would suggest translating Belle as Bella which is not an unfamiliar name in the Czech language. The English female names do not have unitary ending. There are various suffixes among the fairy tale names. Cinderella, Rose, Rapunzel, and Goldilocks, all ends with different suffixes.

In the Czech language the characters' names are mostly transformed into the diminutive forms. The diminutives are used with the positive characters and even though the character is not exactly a child anymore but rather a teenager. There is only one exception among the names stated above and that is Locika. If we necessarily wanted to apply the diminutive form, we could call her Locinka or change her name completely and associate it with different plant and call her for example Řepinka. Overall English does not use diminutive forms as often as the Czech language.

The names which are neutral in the English language are diminutives in the Czech language. In the English children's book *Alice in Wonderland* the main protagonist is called in Czech by diminutive form Alenka. The same applies for the *Winnie-the-Pooh* books; the character Christopher Robin has a neutral name without any emotional connotations however the Czech version addresses him by the name Kryštůfek Robin - a diminutive form of the Czech equivalent for the name Christopher.

English language displays a tendency to not translate the conventional proper names; those that do not have any relevant semantic meaning. To illustrate this point I have chosen several English titles of the Grimm Brothers' fairy tales which did not translate the characters' names and preserved the original German names: Hans and the Hedgehog,

Maid Maleen, Clever Hans, Clever Gretel, and Brother Lustig. Czech language opts rather for the Czech equivalents, such as Honza, Mahulena, Grétička or Mařenka, and Štístko.

To sum up the differences, we can easily distinguish the inclinations of Czech proper names and proper English names. Czech female proper names end with the vowel -a whereas English female proper names do not have unanimous name endings. The English language does not use diminutives as often as Czech language. And finally, the foreign names in children's literature are more likely to stay the same in English than in Czech.

CONCLUSION

In this bachelor thesis, the aim was to assess the depiction of fairy tale characters in American and Czech culture and its impact on translation.

The most significant difference I found between the portrayals of Cinderella and Popelka. The American culture depicts Cinderella as the more passive blond girl who needs a lot of help to fulfil her dreams meanwhile Czech Popelka has a very distinctive personality; she is self-confident, brave and know how to defend herself. Those two characters as depicted in the most famous film adaptations in the two countries, Disney *Cinderella* and *Tři oříšky pro Popelku*, have very little in common and barely can be considered counterparts. However, the long tradition in translating these two terms would be hard to change now.

The second major finding was concerning the ambiguity between the names of the character usually referred as Sleeping Beauty or Briar Rose. The American culture recognizes the Sleeping Beauty rather under the name Aurora, derived from the Disney film *Sleeping Beauty*, whilst the Czech language uses the name Šípková Růženka, or just Růženka, which is an equivalent for Briar Rose. Because the Disney princess has actually two names in the film, Aurora and the nickname Briar Rose, I would suggest referring to her as Šípková Růženka with the connection of Disney products in the Czech Republic in order to prevent the confusion.

Another fairy tale character I discussed was Little Red Riding Hood. The matter with translating Little Red Riding Hood lies within the depiction of the girl's clothing. The hood is not an equivalent for the Czech word karkulka. The word karkulka is now strictly associated with the fairy tale. Children do not always have to know how the headwear karkulka looks like. And because the Czech culture is flooded by the American portrayal of Little Red Riding Hood in the form of films, television series and illustrations in the books, the real meaning of the word karkulka as a part of clothing might disappear from the Czech dictionaries or be gradually substituted for the American depiction of Little Red Riding Hood's cape.

The results of the investigation of replacing the character Rapunzel in the film *Shrek the Third* with Zlatovláska shows that it was caused by different perception of Zlatovláska, or Goldilocks, in American and Czech culture. Goldilocks in the American culture is a common young girl who breaks into the house of three bears. The character of Goldilocks embodies the antagonist in this fairy tale. In the Czech culture, the Goldilocks is a princess.

The Czech translators had to come to a conclusion that the story of Locika was not enough familiar to people in 2007, when *Shrek the Third* was released, and that is why they inclined towards the name Zlatovláska. This finding also supports a fact that the translators of an animated film *Barbie as Rapunzel* from 2002 also decided to not use the Czech exonym Locika and preferred the name Růženka. Nonetheless, I believe that after the film *Tangled* (2010) with Rapunzel as a main character, the translators would have kept the character Rapunzel in the film and translated her name with Czech exonym Locika.

Returning to the hypothesis I posed at the beginning of this bachelor thesis, I can now state that according to my current findings, proper names of the characters I have dealt with do not always have the same connotations in Czech and American culture.

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