TECHNICKÁ UNIVERZITA V LIBERCI
Fakulta přírodovědně-humanitní a pedagogická

Translation of Proper Names in Fairytales by Walt Disney

Diplomová práce

TECHNICKÁ UNIVERZITA V LIBERCI
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Zadání diplomové práce

Translation of Proper Names in Fairytales by Walt Disney

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Zásady pro vypracování:

Tato diplomová práce se zabývá analýzou překladu vlastních jmen v pohádkách od Walta Disneyho. Cílem práce by měla být komparace vybraných anglických a českých jmen, přičemž by byly zmíněny odlišnosti, spojitosti i důvody k překladu do českého jazyka. K vypracování diplomové práce bude mimo jiné metody využito studium odborné literatury, příprava dvojjazyčného korpusu a kvantitativní analýza.

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29. března 2021   Nikola Herpaiová

Anotace

Tato diplomová práce se zabývá překladem vybraných vlastních jmen postav
z filmových adaptací pohádek Walta Disneyho. Diplomová práce je rozdělena na dvě
části – teoretickou a praktickou.

Teoretická část je zaměřena na překlad, tedy co je to překlad, jak někteří autoři
přistupují k tomuto termínu, jaké jsou možnosti překladu, nebo metody překladu.
Dále se zde nachází část o vlastních jménech, kde je vysvětleno, s jakými vlastními
jmény bude pracováno. Teoretická část rovněž nabízí stručnou charakteristiku
pohádek a biografii Walta Disneyho.

Praktická část je zaměřena na konkrétní vlastní jména z vybraných pohádek Walta
Disneyho. Tato práce analyzuje specifické metody překladu, porovnává různé
přístupy, tedy zda jsou vlastní jména, která mají něco společného, přeložena stejnou
metodou. Tato část je rozdělena nejprve podle pohádek, poté podle metod překladu.
Každá pohádka má svůj závěr, kde je shrnuto, jak překladatelé přistupovali k té dané
pohádce.

Na konci práce je celkové shrnutí, které nabízí grafy a tabulku. Tyto obrazové
materiály nabízí ucelený pohled na celou praktickou část. V této části je uvedeno,
zda jsou skupiny postav, které mají něco společného, přeloženy stejným způsobem,
či nikoliv.

Klíčová slova

Walt Disney, pohádky, překlad, metody překladu, vlastní jména, pohádkové postavy

Abstract

This thesis deals with the translation of selected character names from Walt Disney film adaptations of fairy tales. The thesis is divided into two parts – theoretical and practical.

The theoretical part focuses on translation, i.e., what is translation, how some authors approach this term, what are the possibilities of translation, or methods of translation. There is also a section on own names, which explains which own names will be used. The theoretical section also offers a brief characterization of Walt Disney's fairy tales and Walt Disney's biography.

The practical part focuses on specific personal names from selected Walt Disney fairy tales. This work analyses specific methods of translation, comparing different approaches, i.e., whether own names that have something in common are translated by the same method. This section is divided first by fairy tales, then by methods of translation. Every fairy tale has its conclusion, summarizing how the translators approached that particular fairy tale. At the end of the work is an overall summary that offers charts and a table. These visual materials offer a comprehensive view of the whole practical part. This section indicates whether or not groups of characters who have something in common are translated in the same way.

Keywords

Obsah

List of tables

Introduction

There is a large number of people who love reading books. Some of them prefer reading books in the original language by native writers, some people prefer reading books in English to expand their vocabulary and improve their English, and some people love reading translated books.

The translators who deal with translation from English to their mother tongue, have a wonderful job, but sometimes it is not as easy as one can think. One of the most challenging parts of translation is probably the translation of proper nouns. In the source language sometimes names might have meaning, which must not be left, because it would lose important message. Other names, especially those fictional ones, invented by the writer, might be difficult to translate because they might not make sense. The translators must find a way to translate the name, so it would be readable for readers, the meaning would be preserved, and the charm of the book would stay the same.

When I was thinking about my diploma thesis topic, I watched Alice in Wonderland, the first animated version, and I wondered what the original names of "Tydlidum a Tydlidýn" are. These names are so specific that I thought their names are different in original English version. Then I decided that it would be very exciting to watch all those famous fairy tales in the original version and analyse the proper nouns. As I was browsing the internet to find inspiration for this topic, I realized that there are many theses about translation, especially the translation of Terry Pratchett, Harry Potter, or Lord of the Rings, but there are just a few theses on Disney or fairy tales in general. All things considered, Disney movies and fairy tales are one of the most beautiful movies ever. It would be a shame if this topic would not be covered. I will do my best to analyse some of the classic fairy tales by Walt Disney.

There will be two parts of this thesis – a theoretical part and a practical part. The theoretical part will deal with translation in general and translation of proper nouns, fairy tales, and Walt Disney. In the practical part, I will analyse the proper names of some fairy tales. There will be a proper noun in the original English version, its Czech translation, method of translation, and some characteristics of each character. In summary, there will be a comparison of the usage of each method. I will try to find if there is a pattern in using each method of translation, if the names of characters that have something in common are translated in the same way, or if the methods are chosen randomly. As I find interesting the problematics of translation of proper names, I will try to find another source than the film version, so that I can show the different approach of different translators, as I am aware that there is not only one translation of each proper noun.

1 Translation

At first, we should focus on what translation is. There are various definitions. Each writer, linguist, or author of a book comes up with a slightly different definition. However, these definitions are on the same basis.

Ján Vilikovský (1984, 29) defines translation as a functionally corresponding reproduction of a piece of information in a text of one language through another language. Newmark (1995, 3) states that translation is a process when a translator tries to communicate information from a source language to a target language without change of the meaning. Cohen (1986, 12) refers to the Latin origin of the word "translation", which means "to bring or carry across," as the meaning in the source language is brought to the target language. Another definition is stated by Fišer (2009, 14), who defines translation as a text in target language created by translator that differs from the source language, in which the text was originally written.

Furthermore, according to Juliane House or J. C. Catford (2009, 3), translation is replacing an original text with another text. In *The Oxford Companion to the English Language (2 ed.)* (2018, 1,051-1,054) can be found that translation is the communication of the meaning of a source-language text through an equivalent target-language text. These two definitions are almost the same. They are based on two types of texts.

The Source text is the original text, written in a foreign language, which we intend to translate. For this thesis, the source will be the written forms of Walt Disney's main characters' proper names, as the spoken forms could be confusing or ambiguous.

The Target text is the text in the language we intend to translate to. For Czech translators, it is mostly the Czech language, as is for this thesis.

Basically, translation is a transfer of a text in one language to a text in another language when the meaning must be preserved.

Nevertheless, translation is not only about simply translating the words but also about transferring the meaning of the work. The translated text should be similar to the source text in content and formal sense, and it should also contain its specific peculiarities, emotions, or associations. The translator should not just translate the words but the text as a whole with its characteristic features (Vilikovský 1984, p. 31).

In contrast, Paul Newmark (1988, 6) states that for various reasons, the translation may not have the same impact as the original, even though the text is translated by a professional translator. There are many differences in languages, and it is usually not possible to translate or substitute every word of the source text. Moreover, the meaning of the work might not be easy to translate, as there are heterogeneous cultures, and what exists in one culture might not exist in another.

American linguist E. A. Nida (in Knittlová 1995, 5) points out that a good translation should be aware of the character of the message, intention of the author, and type of readers. Then the translator should try to convey both the content and the form of the message. The approach to these three points of view could change the result of the translation. Those translators who do not consider the points mentioned above might change the original meaning of the work or make the work unreadable for a particular type of readers.

According to Knittlová (2010, 14), there are three basic rules that good translation should fulfil. These rules summarize information by linguists mentioned above:

- The text in the target language should sound natural.

- The text in the target language must have the same meaning as in the source language, and the reader who is reading the text in the target language should feel the same as the reader who is reading the text in the source language.

- Both texts should be equally dynamic.

1.1 Kinds of translation

Translation could be divided into many categories. For instance, there are two basic types of translation that are divided into categories according to form and meaning of the text – form-based and meaning-based translation (Knittlová 2010, 16).

- **Form-based translation**, also known as a literal translation, attempts to follow the form of the source language; commonly, the text is translated like word-for-word. The text has little communication value.

- **Meaning-based translation**, or idiomatic translation, reproduces the source language's ideas and meaning in the natural form of the target language, so that the reader could understand it.

There is not only one way how to sort out the translation. Like many other linguists, Dagmar Knittlová (2010, 15) divides translation into three basic categories based on the languages.

- **Interlingual translation**, or translation proper, is a type of translation when the translator tries to avoid any formal or stylistic changes. The Interlingual translation is usually used between two different languages.

- **Intralingual translation** is a way of translation when already said is said again. This method is used as a way of the internal explanatory notes. It is usually used within one language, for example, modern Czech language and the old one.

- **Inter-semiotic translation** is used when we want to express information from one symbol system to another, for example, from a book to a movie or a word to a computer code.

All these kinds of translations have something in common. They replace one expression of a message with another in a different form.

There is also a difference between literal, free, and communicative translation, as Knittlová (2010, 17) stated in her book:

- **Literal translation** ignores the contextual connections but respects the grammatical system of the target language.

- **Free translation** slightly respects the source text but ignores stylistic features. The final text is aesthetically poor.

- **Communicative translation** respects the meaning of the text, but the translated words are different. The final work looks like an original work.

In other words, there is not only one way how to divide the translation into categories. It depends on the view of linguists or translators that deal with translation. The text can be translated freely or literally; the translation can be based on meaning or a form, the text could also be translated within one language or a non-lingual system.

1.2 General methods of translation

Besides various kinds of translation, there are also many methods how to translate a text. In the past, linguists did not use the term "methods of translation". Instead of this term, they used general words such as "changes" or "process." (Knittlová 1995, 9).

According to American language theoretic Gerard Vasquez-Ayora's list (in Knittlová 2010, 9), the methods are following:

1. **Adaptation** – The translator uses different language situations than the one in a source language, especially when the source language's situation does not exist in the target language. The new language situation must carry the same function. This type of method is mostly used with proverbs.

2. **Amplification** – The translator uses more words in the target language than there are in the source text so that the translator can render an idea described in the source text.

3. **Compensation** – This method is used when the target language cannot describe the source text's idea. It is common with words that have two meanings.

4. **Equivalence** – This method gives the text the closest possible meaning and functional, cultural, and descriptive evidence.

5. **Explicitation** – Explicitation or addition is a type of method when certain information is added to the target text to describe the character.

6. **Modulation** – Modulation is a method when a logic derivation from the source language is used. Modulation is usually used with collocations.

7. **Omission** – This type of method is used when the translator omits something, but the meaning is still the same.

8. **Transposition** – This method is a necessary change between two different languages, such as adding -ová to names translated to the Czech language.

Many linguists use methods by Vinay and Darbelnet (in Knittlová 1995, 9), who dealt with a comparison of French and English stylistics. They devised a list of seven basic methods how to translate a text. This list is sorted from the simplest method to the most complex:

1. **Transcription** – Transcription is the systematic depiction of language in written form.

2. **Calque** – This word represents a literal translation.

3. **Substitution** – When translators replace one word with another, specifically with an equivalent one, it is called substitution.

4. **Transposition** – When using this method, grammar changes are necessary.

5. **Modulation** – Modulation is a logic derivation from the meaning of the word in the source language. Usually, a change of perspective is present.

6. **Equivalence** – Equivalence is a method used mainly for translating proverbs or idioms.

7. **Adaptation** – If a situation in a source language cannot be translated into a target language, as it does not exist in a particular language, the situation is changed.

In summary, these three authors mentioned identical terms – adaptation, transposition, modulation, and equivalence. Vasquez-Ayora's list of methods of translation also contains amplification, explicitation, and omission. Compensation (in Vasquez-Ayora's list) might be equal to substitution in Vinay's and Darbelnet's list. Vasquez-Ayora does not mention calque in his work like he does not consider that words, especially proper names, might be preserved.

When talking about the translation of exotic texts, names, or works, we can see different options how to deal with translation. According to Hervey and Higgins in a book by Dagmar Knittlová (2010, 28), the translator has these options:

1. **Exoticism** – The translator takes the original word, and either leaves it without any change or adapts the pronunciation of the word to the target language (e.g., Delhi is Diljí in Czech).

2. **Cultural transplantation** – The names are replaced by similar names with the same cultural connotations (e.g., instead of Jack and Jill there are Jeníček and Mařenka in Czech).

3. **Cultural borrowing** – The translator uses already known concepts.

4. **Calque** – Calque or loan translation is a word borrowed from source language by word-for-word translation (e.g., Skyscraper means mrakodrap in Czech).

5. **Communicative translation** – This type of translation looks at the differences between source and target language (e.g., No entry = vstup zakázán).

1.3 Limitations of translation

When a text is being translated, some limitations can occur, as the two texts are not the same – there are not similar words, or the words can mean something else, one of the languages can be richer than the other. On the other hand, these limitations can provide access to ideas and experiences that would otherwise be blocked in the other language (House 2009, 3). The translator can invent new words which describe the character and do not exist in the target language. It is possible that the new word will become a part of lexis in a particular language.

There can also appear different shifts in translated texts, as the source and target language have different linguistic, cultural, or stylistic systems. A constitutive shift is unavoidable due to differences between both languages, such as phonological, cultural,

semantic, or syntactic reasons. An individual shift depends on the translator; it means that the translator's personal expressions and lexicon influence their work. A thematic shift is formed by the replacement of idioms or realia so that the reader of the target language can understand the text. Another type is a negative shift, which is made by a misunderstanding of the original text. A translator could mistranslate a proper name, especially when the name is derived from a common noun (Popovič in Vilikovský 1984, 42-43).

2 Translator's work

There are many conditions and rules translators must follow. Some equivalents of proper names do not exist in the source or the target language, and the translators must create new proper names so that the meaning stays the same. Nevertheless, the translator should make an effort to translate the name or preserve it rather than create the new name.

There are some rules for translating a text itself. Translators must know the source text well, as well as the content of the work, realia of the time and place where the work was written, the author's peculiarities. The knowledge of these points can make the work more believable and readable (Levý 1998, 17). Translators should know the source and target languages, as even slight nuance in translation could be crucial for the whole work. Translators should also be sensitive to the author's writing style to recognize his or her intentions or ideas in particular expressions.

On the other hand, the translator's task is not to reproduce the text and to avoid transformation of its elements and structures of the source language, but to capture their function and use the elements and structures of the target language, which can substitute them appropriately and effectively (Levý 1998, 28).

2.1 Principles of translator's work

There are some principles that should be followed when translating the text. These principles can be found in Umění překladu by Jiří Levý:

a) *"The translation should reproduce the original words.*

b) *The ideas of the work should also be reproduced.*

c) *The translated text should be read as an original work.*

d) *The translated text should be read as a translated work.*

e) The translated text should intercept the style of the original work.

f) The translated text should be read as it belongs to the translator's era.

g) The translated text should be read as it belongs to the author's era.

h) Something could be added to the original work or omitted from it.

i) Nothing could be added to the original work or omitted from it." (Levý 1998, 33).

According to the points above, the translator's work is not easy because the points negate each other. Also, it is not possible to produce a perfect translation. Translators should find a balance between these points and decide which points they will follow.

During the translator's work, there are always some losses. The text in the target language will never be the same as it is in the source language. The target text usually lacks some cultural features of the source text. The translator should put these features in order and decide to whom the text is written, what type of text it is, the amount of history or literature, and take it into account while translating (Knittlová 2010, 29).

3 Proper names

The main task of this thesis is to compare English and Czech versions of proper names in fairy tales by Walt Disney, so it is necessary to state what are proper nouns, how are they described, and what is the difference between a proper name and a proper noun.

According to the online Cambridge dictionary, a proper noun is "the name of a particular person, place or object, that is spelled with a capital letter". Macmillan dictionary describes a proper noun in the same way. On website www.dictionary.com can be found that a proper noun is "a noun that is used to denote a particular person, place or thing." Longman Dictionary of Contemporary English states that "proper noun, also proper name especially British English, is a noun such as "James", "New York", or "China" that is the name of a particular thing and is written with a capital letter."

In contrast to a proper noun, there is another type of nouns – a common noun. This type can be described as "a noun that is the name of a group of similar things, such as "table" or "book," and not of a single person, place, or thing."

Although Longman dictionary of contemporary English states that a proper noun has the same meaning as a proper name, William Bright (2003, 671) sees it differently. According to him, proper nouns might be divided into two principal types – place names, toponyms, and personal names, usually called anthroponyms. Bright defines proper names as "a social convention for a brief reference to a specific entity, as opposed to a class of persons or places." He states that a proper name is usually capitalized, does not occur with an article, but these rules are not applicable for every

nation. The fact that proper names are not accompanied by articles is supported by Anderson's (2007, 20) point of view.

We should move back to the difference between a proper name and a proper noun. According to Anderson (2007, 16), who did research, "names are a subclass of nouns", but it is not easy to draw a sharp line between a noun and a name, as well as between a proper noun and a common noun. Interpretations of these terms depend on each individual who deals with this linguistic category or on the context.

John Algeo in his work called "On Defining the Proper Name" (1973, 10), states that a proper name is a noun when its syntax or morphology is taken to account. Grammatically, a name works as a noun within a sentence, even though they do not share a similar pattern. There is a shortened list of criteria (Algeo, 1973, 12) proper nouns should fulfil:

1. Proper names are capitalized. – orthographic level
2. Proper names do not have plural forms. – morphosyntactic level
3. Proper names are used without articles. – morphosyntactic level
4. Proper names refer to single unique individuals. – referential level

Whether a name can be considered as a noun depends on the level we are concerned about. Anyway, proper nouns have one essential function: they identify and individual referent (Nord, 2003, 183).

In fact, a proper name can be any word if it belongs to one person. It is not necessary to name characters by real names or proper nouns Characters in fairy tales can also be described by:

- **an appellation** or a title ("Lord", "Prince") without a proper name, even though a Lord or a Prince might be described as a proper noun rather than a

proper name, but, as stated above, it depends on individual linguists how to distinguish these two terms

- **an initial** ("H. P.") when the full name might or might not be mentioned in the story

- **a paraphrase** ("a best man ever", as she said), when the character has a name, but someone talks about him/her by his or her characteristic parameter

- **a number** ("7582"), when there is a huge number of people in the story, and it is not necessary to give them names

- or **a pronoun** ("he") without stating the real name

as stated Žaneta Dvořáková (2017, 22) in her book Literární onomastika - Antroponyma.

The character's name can be authentic, as are names of ordinary and real people, such as Albert Einstein or Jane Austen. These names can help to build the scene and authenticity. Realistic names are names that exist, such as Mary, John, or Anthony. The author's names are fictional, usually created by real names or they can be intentionally different to show the fiction (Dvořáková 2017, 53).

When the author thinks about the names for the characters, many factors can appear – the structure of the name, the origin, the inflection of the name, its length, usualness, popularity, or associations (Dvořáková 2017, 59). It would sound strange if a young Italian girl who lives in the 18th century, would be named Buddha Bianco. The first name obviously does not have Italian origin, it is very unusual, in the 18th century probably not popular, and the association with real Buddha can be made. Therefore, this name might disturb the reader, so it is not suitable for the text. The choice of the name can also place the work into a particular place or time or class. The name Buddha

takes us to South Asia; the name Meredith probably belongs to a girl from a higher class and Beyoncé might be a girl from the 21st century, because the choice of her name was inspired by the famous singer. If an author chooses to set the plot into one place or a country or time, he or she should choose names familiar to its residents. This choice gives the plot authenticity, and the reader might immerse in the story more easily.

Another important fact is that proper names can show the reader more information about the person. If the reader is familiar with the culture in which the work is written, he or she can distinguish if the person is a boy or a girl (Jane x John), sometimes the age is visible, when an unusual name appears (Beyoncé x Rosemary), or the geographical origin (Yoko, Zuri) (Nord in Jaleniauskiene and Čičelyte 2009, 31).

In summary, a proper noun can be defined as a noun that refers to a particular person, place, or thing. The difference between a proper name and a proper noun depends mostly on individuals or a context. It is not easy to distinguish the difference between a proper noun and a proper name. In this thesis, in the practical part, I will deal with the term "proper names," specifically with names of fairy tale characters, which means capitalized proper names without articles.

3.1 Translation of proper names

Linguists often dispute whether proper names should be translated or not. Two terms relate with this issue– foreignization, which means preserving given culture, and domestication, it means adapting the names to translator's culture (Janeniauskiene and Čičelyte 2009, 32). The truth is that an untranslated proper name could show foreignness – this option could be suitable for work with oriental elements. On the other hand, if the work is written for children, it might be quite difficult for them to

read foreign names. Another point of view is that translated proper names might be unnatural or disturbing for readers. Translators should decide whether to translate proper names or not and then be consistent.

Cummins (2005, 183-186), in his Translating Names, states that names cannot and should not be translated, just as our friends' or relatives' names, which must be respected as they are. Names also carry the culture, and translation could change their nationality. Another fact is that translated names might not convey information such a gender, class, or character (Cummins 2005, 183-186).

On the other hand, Straková (1994, 172) states that proper names could be translated, but only under these conditions: graphic systems of particular languages should be preserved, as well as the frequency of the name in the source language or customs of the time when the work was written. It means that when someone wants to translate Jane Eyre by Charlotte Brontë, he or she should not make Žaneta from Jane or Elena from Helen. This kind of translation would disobey the rule stated above and could be disturbing for the reader who expects work from the 19th century.

Another opinion is that proper names should be translated. In case that the name of the character is meaningful, then it can be translated. The names with the characteristic or aesthetical function are harder to translate because the shift of meaning can occur. In this case, the name can be substituted or transcribed. Names without meaning can be transcribed or left without translation (Levý 1998, 116).

Many factors may affect the translation of a name; it can be a literal genre, an acquaintance of the work, time and place of the plot, age and type of intended readers, and translator's personal preferences and experiences (Dvořáková 2017, 196). For instance, there is a difference between realistic and humoristic work. In realistic work,

the names are usually left without translation, whereas names in humoristic work are translated to illustrate the character (Vilikovský 1984, 36).

As every author or linguist has a different approach to translation, they see or describe the term differently. In terms of methods of translation, there are also different points of view by different authors. In the book by Evelina Jaleniauskiene (2005, 32) is a paragraph about Eirlys E. Davies' point of view that there are seven different methods how to translate proper nouns in general:

1. **Addition** – a piece of information is added to the name.

2. **Creation** – new words are invented or created while translating

3. **Globalization** – global words are used rather than specific words

4. **Localization** – used specifically for gender endings in the Czech language

5. **Omission** – items that cannot be translated are omitted

6. **Preservation** – words are preserved, the word is in the same form in the source and target language

7. **Transformation** – logical derivation from the meaning of the word in the source language

On the other hand, Knappová (1983, 172) distinguishes only three types of translation. In her opinion, translators:

- choose only between preserving the original form of the name,

- create equivalents of names in the target language or

- mix of these two methods – it means that some of the names in the book are translated and some of them not.

The methods mentioned above are similar to methods described by Anna Grinová (2015, 13), which are mentioned below. In this work, in the practical part, proper names will be discussed in terms of this approach:

- **Preservation** – There is no change in translation. Example: Geppetto → Geppetto

- **Substitution** – The name in the source language is fully replaced by another name in the target language. There is no logical derivation between the name in the source language and the target language. Example: Alice → Alenka

- **Modulation** – Modulation means a logic derivation from the original meaning of the name in the source language. Example: Example: Tinker Bell → Zvonilka (Tinker Bell is a plant that reminds a bell. A bell rings. Ringing means zvonění in Czech. Zvonilka is a modulation of Tinker Bell.)

- **Naturalization** – Naturalization means that language equivalents are used. The name is adapted to the target language. Usually, there is only a slight difference between the name in the source language and the target language. Translators use this method when there is the same name equivalent in the target language, and only suffixes may be added. The root is usually preserved. Example: Emile → Emilek

- **Synonymous translation** – This type of translation means a literal translation of the word. Example: White Rabbit → Bílý Králík

In summary, these lists described above have many things in common. Davies, Knappová, and Grinová write about preservation and creating equivalents (synonymous translation, naturalization, localization). Davies and Grinová mention similar terms – modulation and transformation for logical derivation from the meaning of the name in the source language; substitution and creation for using different names.

Besides that, Davies describes omission, addition, and globalization, as omitting, adding, or editing names in order to make it more readable to readers in the target language. Because all of these three authors have a similar point of view, I decided to choose Anna Grinová's point of view to analyse names in particular fairy tales in the practical part of this thesis. In my view, Grinová's point of view is the best of those three versions because Knappová's version is too general and Davie's version contains similar categories – only synonymous translation is missing, and addition and omission, which are not applicable to fairy tales, are added. All names will be then divided into these groups: preservation, substitution, modulation, naturalization, and synonymous translation.

4 Fairy tales

As this thesis deals with proper names in fairy tales by Walt Disney, it is essential to introduce fairy tales. At first, the basic definition of a fairy tale will be written because the description itself can be broad, as every author sees it differently. Then, a quick review of the history of fairy tales will be made, some specific items and division will be mentioned. This part of the thesis might help the reader to delve into the topic of this work.

Fairy tales can be described as texts that were being formed over centuries thanks to old-timed storytelling. Jana Čeňková (2006, 107) enriches this description by adding the fact that fairy tales often contain mythical ideas, timeless life truths, and faith in the magical power of the word. According to Oldřich Sirovátka (1998, 32), fairy tales are short fictional stories full of unbelievable incidents. The difference between a legend and a fairy tale is that readers or audiences do not believe in what they read or hear.

Basically, there are two types of fairy tales considering the origin:

- Folk tales - fairy tales can be as old as time when nobody knows who the author is. This kind of fairy tale is transmitted from one generation to another; some parts are added, some parts are omitted so that the story could bring the right impact on children. These folk tales are usually collected to books.
- Modern fairy tales - in this type, the author is known; he creates the plot. This type is close to modern children because it responds to their behaviour and lifestyle (Sirovátka 1998, 172).

Actually, Oldřich Sirovátka (1998, 138) states that there is just one type of fairy tale, even though the previous paragraph says something else. It is true that there are folk tales by an unknown author and modern tales by a known author, but Sirovátka claims that modern fairy tales are based on the old ones. As fairy tales have many similar elements, it is not easy to divide them into two categories – old tales or folk tales and modern fairy tales; therefore, it might be considered just one type.

As well as translation can be divided into many categories, also the division of fairy tales can be broad. Every author or person who analyses fairy tales can come up with different divisions. The basic division, which can be seen by a laic, is following:

- Fairy tales where animals are the main characters. Animals usually have human traits, such as the ability to speak, walk on two legs, etc. The difference between an animal fairy tale and a fable is that fairy tales should entertain people, but fables should morally influence listeners.

- Fairy tales full of magical power. There are usually some people who can spell magic, fairies, witches, or wizards that can help the main character succeed in their task, or magical items.

- Novelistic fairy tales are based on a daily routine. There may be some unrealistic creatures, but the main hero must rely on himself. The plot is usually about solving tricky riddles.

- Fairy tales based on a legend. The main character is usually someone known from Bible, Ancient Greek, or Egypt (Sirovátka 1998, 32-33).

The history of fairy tales is very long. The oldest fairy tales were probably narrated in Ancient Greek or Egypt. As history was influenced by religion, fairy tales were also full of references to Bible, Islam, or Buddhistic stories that taught children moral

lessons. When talking about fairy tales, the most famous people that appear in everybody's mind are Jakob and Wilhelm Grimms. These brothers were collecting fairy tales from 16th – 18th centuries around their hometown in Germany. After publishing their collection, many people noticed that there are some repetitive elements.

Although one can state that Disney's fairy tales are artificially made, there might be some impulses in old-time fairy tales that affected Disney's work. It is essential to mention characteristics of fairy tales, to see the connection between stories about Red Riding Hood or Jack and Jill and Lady and Tramp or Beauty and the Beast.

Nowadays we can see various repetitive elements in fairy tales. According to Sirovátka (1998, 40), the elements are following:

- Fairy tales usually begin and end with the same formulas, such as "Far far away," "Once upon a time," or "They all lived happily ever after". These formulas introduce the fairy tale; they point out that something is going to happen, and everyone should be quiet. Formulas also indicate that the story was fictional.

- Every fairy tale usually begins with an order; it means that someone is told to marry someone else, bring something to someone, save someone, or do something. The whole story is based on the first order.

- There are good characters with positive behaviour and evil characters with negative behaviour. The good side always wins, and the bad side is defeated. Ideal people are described – the hero is usually brave, hardworking, kind, and wise.

- The parents, or at least one of them, are often dead. This fact can be an impulse for the whole story.

- Time in fairy tales is not specific, although the scenes are in chronological order. The story is written or narrated as if it took place in the past, but readers do not know the time, and also, they do not know how long the fairy tale lasted. Characters usually do not grow up during the story.

- The main character is often a witness of a magical coincidence that can help him or her solve his or her problem. The character can meet a fairy, an old grandmother, or a grandfather who can cast spells that ease their journey.

- The story usually ends with a wedding, homecoming, or acquisition of money.

These elements can be seen in Disney's fairy tales. For instance, Snow White and the Seven Dwarfs begins like a story in a book with the opening line "Once upon a time". Then, there is the order for the Huntsman to kill Snow White. In Alice in Wonderland, there is a fight between the good side (Alice) and the evil side (the Queen of Hearts). Snow White's parents are dead, Bambi's mother dies during the story, Peter Pan does not have parents, Dumbo has only his mother. The stories of Snow White or Pinocchio are full of magic and spells. The Snow White, Bambi ends with a wedding, and Lady and Tramp fall in love. Therefore, we can say that Disney's fairy tales fit into this list and can be considered fairy tales.

As Sirovátka (1998, 18) says, the reason why fairy tales, especially the old ones that come out of folk tales, share similar ideas, motives, and repetitive elements, might be that different fairy tales were mixed by singers or storytellers, for whom it was easier to remember only a few elements.

These repetitive elements are well-known among people. Creators of film versions of fairy tales might use this fact to make their work more popular. Some people are happy to see these elements in the fairy tale because it reminds them of stories they were told in their childhood. Moreover, they are sure that the story will have a happy end.

In addition to the previous list, the story might also follow these elements. The main hero is usually from a lower or middle class, the third son of a king, son of a shoemaker, or a girl who lives with her stepmother. These heroes are brave, wise, hardworking, and handsome or beautiful. They can solve tricky riddles, kill a dragon, overcome challenging obstacles, or find the way out of the woods. To make a fairy tale more optimistic, it should have a happy end, when the hero marries a prince or princess, an evil creature is defeated, and everybody can celebrate (Sirovátka 1998, 36).

In the book by Sirovátka (1998, 37), can be also found that the plot leads to a wedding from the beginning of the fairy tale. Love is idealized; the main characters usually fell in love immediately. The story starts with a departure of the main character, he or she is a part of adventurous moments, and the aim of the journey is still apparent.

These elements are visible in Disney's fairy tales too. Wendy and her brothers are from a middle-classed family, Alice is from an upper-middle-classed family. Snow White is beautiful and brave, Alice is also brave, Wendy is very wise and mature. Snow White falls in love with the Prince immediately; there is a love story between Wendy and Peter Pan. All of the fairy tales I chose for the practical part of this thesis have a happy end.

4.1 Walt Disney

Walt Disney, or Walter Elias Disney, was born in 1901 to an American family with European ancestors. He and his family moved a lot during his childhood, so it might be difficult for him to find his original roots.

In his teenage years, he became a cartoonist for the school newspaper, mainly dealing with World War I and patriotic theme. Walt Disney tried to join the Army at the age of sixteen, but he was rejected for being underaged, so he succeeded in joining the Red Cross.

Disney's steps always led to art. His first company was formed with the help of his friend Ubbe Iwerks. The company was called Iwerks-Disney Commercial Artists but did not last long. The first company, where he worked as an animator, Newman Laugh-O Grams, was found by him and his friend Fred Harman. Although they were very popular in the Kansas City area, Walt Disney could not manage the money, and they were in debt in a while.

Walt Disney did not give up. He tried to conquer Hollywood, even though he was in debt because of his previous company. Disney Brother's studio started its career with Alice Comedies, based on Alice's Wonderland. After losing the juridical fight over Disney's rights over his successful character called Oswald, when Disney almost lost his income, he gave Mickey Mouse soul, who saved his life. Mickey Mouse won an Academy Award and became famous. All those characters were created by Walt Disney and his friend Ubbe Iwerks, who was there for Walt Disney since their teenage years.

Disney's first full-length movie was Snow White and the Seven Dwarfs. His enemies were sure that it is not possible to do it without bankruptcy and they were almost

right. Disney's studio ran out of money, and they had to loan money from a bank. In the end, after watching this full-length movie, the audience gave it a standing ovation, and it became the most successful motion picture of 1938. Walt Disney received one full-sized and seven miniature Oscar statuettes.

Walt Disney could afford a new campus for his studio and release other movies, Pinocchio and Fantasia, but they were financial disasters. Dumbo was meant to save the Studio, but World War II began, and they had to make military movies and instructional films for new soldiers. Without income, of course. After many movies that were not as successful as expected, Cinderella came to cinemas and was said to be the most successful film since Snow White and the Seven Dwarfs.

After the prosperous years, Walt Disney had an idea to create an amusement park for his employees and their families. The inspiration came with a visit to Children's Fairyland in California. Disney's amusement park, which is called Disneyland, is visited by a broad public these days.

Walt Disney's life ended in 1966 at the age of 65, but his studio creates films even these days, collaborating with Pixar studio. He received 26 Oscars in total and 59 Academy Awards nominations, and it is a record (Krasniewicz 2010). He did not only full- length movies, but also enterprise-short cartoons, live-action films, comic books, nature documentaries, television shows, and theme parks (Watts 1995, 84).

5 Practical Part

The practical part of this thesis focuses on the translation of particular proper names in fairy tales by Walt Disney Animation Studios. From the first fifteen fully animated fairy tales released between 1937 and 1955, I have chosen seven fairy tales that are well-known among little children in the Czech Republic. This choice is rather subjective, as I have chosen fairy tales, I watched several times during my childhood. These fairy tales frequently occurred in television programs; therefore, I am sure that many people of my age know these fairy tales and are familiar with them.

I am going to search for proper names of every character in famous fairy tales such as Snow White and the Seven Dwarfs, Pinocchio, Dumbo, Bambi, Alice in Wonderland, Peter Pan, and Lady and the Tramp. As there is a difference between the film version and many book versions, I choose to focus on proper names of characters that occur in the film version and are named there. I am aware of some characters that are either shown in the film version, but their name is not told there, or their name is told, but they are not shown. These names will be omitted from the list.

There are some characters that do not have real names. As mentioned above, William Bright stated that proper names should occur without articles. There are some names, such as the Evil Queen, or the Huntsman that describe the character, the first letters are capitalized, but as there is an article, I decided not to encompass them in the selection of names. Their names, which are usually synonymously translated, will be mentioned at the end of each chapter but not analysed.

This list of seven fairy tales provides 59 characters. There will be a short description of each character – their personality, origin of their names if possible, and the

translation of their names. To compare the names in the film and the books, I chose three books of Disney stories – all of them are collections of fairy tales. The first book is called "Nejkrásnější příběhy", and is translated by Šárka Kadlecová. The second book, "Sbírka nejkrásnějších pohádek", is translated by Petra Křížová. The third book, "365 pohádek do postýlky" is translated by team of translators – Ruth Fraňková, Hana Jiřičková, Ivana Mičínová and Marie Šimková. All these books above are published by EGMONT.

This chapter will be divided into chapters about each fairy tale and subchapters dealing with methods of translation. Each proper name will be placed into a particular subchapter, showing if it is preservation, substitution, modulation, naturalization, or synonymous translation. These methods were discussed above.

I assume that the least used method of translation would be preservation because children might not be able to understand preserved names. The majority of the proper names will be probably translated in some way.

At the end of each chapter, there will be a short conclusion that will show which method of translation is used the most and which methods are used at all. Finally, a summary of the whole practical part will be written. This summary will show a comparison of these fairy tales. My intention is to compare trends applied during translation – Are names of main characters translated? If so, are they translated in the same way? Are names that have something in common (e.g., names of siblings, groups of people, or villains) translated in the same way? Which method of translation is the most used?

5.1 Snow White and the Seven Dwarfs

Snow White and the Seven Dwarfs is an animated musical film released in 1937. The plot is probably based on a fairy tale from a book by Grimm's brothers, who collected stories during the 19th century. In this book by Grimm's brothers, the dwarfs do not have names; they were called simply "dwarfs". In contrast, in the film version of the fairy tale, the dwarfs do have names, and these names are well-known these days.

The story is about a young princess called Snow White, whom her stepmother hates. The Evil Queen orders her Huntsman to kill Snow White, but he only takes her to the forest and leaves her there. Snow White finds a small house in the middle of the forest; with the help of animals, she cleans the house and falls asleep. Then seven dwarfs arrive and fin her in their beds. They live there happily until an old woman appears and offers Snow White an apple which causes the Sleeping Death. At the end of the story, Snow White is kissed by Prince, with whom she fell in love, and then she wakes up.

5.1.1 Preservation

Preservation is not used in this fairy tale.

5.1.2 Substitution

Happy → Hopla

Happy is one of the dwarfs living in a small cottage in the middle of the woods. He is happy, cheerful, and always optimistic. His name matches his character. Whenever he is happy, he sings, yodels or giggles.

In Disney's film version from 1937, Happy is called "Hopla", which is a substitution of the English version. The names sound similar, but it is not a logical derivation of

the name. "Hopla" might be a Czech version of the word "hop", which means "to jump" in English, but the character does not jump at all, so there is no reason to translate his name like that.

In a book called "Walt Disney's Classic Storybook" translated by Šárka Kadlecová and released in 2003, Happy is translated as Štístko. Štístko is someone who is lucky, happy, or cheerful, so does Happy is. I see this translation as more accurate than the previous one, as it describes the character of the dwarf. This type of translation is called modulation. In the book "365 pohádek do postýlky" Happy is translated as "Štístko".

5.1.3 Modulation

Snow White → Sněhurka

The main character called Snow White is a kind and charming princess with skin white as snow, red as blood, and with hair dark as ebony. Thanks to this appearance, she is called Snow White (sněhobílá, sněhově bílá in Czech). When she finds the house where dwarfs live, she shows her need to have everything tidy and in order. Her kindness is both – weakness and strength.

The Czech version "Sněhurka" is a modulation of the English version of Snow White. Snow in Czech is called "sníh" and can be modified to words such as "sněhobílý" or "sněhulák". Then, the root of the word is "sněh", and it is close to the formation of the name "Sněhurka".

As Sněhurka is a logic derivation from the English version of Snow White, we can say that in this case, modulation is used. This type of translation can be found in both versions – film version and book version translated by Šárka Kadlecová.

Sneezy → Kejchal

Sneezy is another dwarf that is also named after his character. Due to his hay fever, he sneezes a lot and cannot control it. Sometimes it brings him to unenviable situations, and the dwarfs try their best to make him stop sneezing. Besides, he speaks as he has a constantly stuffy nose.

To sneeze means "kýchnout" in Czech. In an informal language, it might be called "kejchnout"; therefore, someone who sneezes a lot is "kejchal". Modulation is used in a film version and a book version. The exact translation is used in both book versions.

Dopey → Šmudla

Dopey is the youngest dwarf, who does not speak, has silly behaviour, is annoying sometimes and he is the only dwarf who does not have a beard, which shows his immatureness. His childish ideas are not accepted by Doc and Grumpy that see him as a simple creature.

Other words for "dopey" are "silly" or "stupid", and it describes the dwarf's personality again. When Czech people want to say in a kind way that someone is silly, they use the word "Šmudla", especially when they are talking about a little child. People who are called "šmudla" are usually innocent, silly, cute, or clumsy. These words describe the youngest dwarf, so this might be the reason why "Šmudla" is called "Šmudla". The translator used modulation in this case.

Grumpy → Brumla

Grumpy person always complains and is easily annoyed. This characteristic describes another dwarf. Grumpy does not like Snow White; he constantly challenges Doc and seems to be negative all the time. On the other hand, he is probably the most capable dwarf and sees Dopey, Sneezy, and Bashful as very annoying.

Brumla is someone who complains whenever he is dissatisfied or must do something he does not want to. This version of translation can be found in the film version of the fairy tale. Šárka Kadlecová's version is "Rejpal", which describes a person who can find a mistake on everything and complains a lot. Modulation is used. In the book "365 pohádek do postýlky", Grumpy is also translated as Rejpal.

Bashful → Stydlík

Bashful is the most romantic and the shyest dwarf of the group. He blushes a lot, and every time he feels embarrassed; he hides behind his beard, and giggles. It seems that he has a crush on Snow White.

Adjective bashful can describe someone who is easily embarrassed and might feel uncomfortable with other people. Possible synonyms might be shy or coy. When someone feels embarrassed, Czech people say that "on/ona se stydí" (it means "be ashamed" in English). The word phrase "stydět se" or "stydí se" is close to the translation of Bashful – "Stydlík", which appeared in the movie in 1937 or "Stydlín", the version by Šárka Kadlecová.

Both Šárka Kadlecová in her translation in 2003, as well as Petra Křížová in her translation in 2000, translated Bashful as Stydlín. They changed one letter in his

name. Also, in the other book "365 pohádek do postýlky", Bashful is translated as "Stydlín".

Sleepy → Klimba

Another dwarf called Sleepy is always sleepy, as his name says. He usually does not know what is happening around him, and his favourite activity is sleeping. Even during a colourful event or scene, he is droopy-eyed and eager to sleep. As he walks very slowly and falls asleep easily, he might be called lazy.

Sleepy is translated as Klimba in the movie version. Klimba is someone who often snoozes, closes his or her eyes, and his head falls. Šárka Kadlecová and Petra Křížová translated Sleepy as Dřímal. In "365 pohádek do postýlky", Sleepy is also translated as "Dřímal". Dřímal is someone who sleeps a lot, even in the daytime, in a chair, in a bed, …

Doc → Doktor

Doc is the most intelligent dwarf of the group. Although he cannot speak properly, he mixes words in sentences and bumbles, he leads them, and the other dwarfs see him as an authority. He wears small glasses, which reminds the profession of a doctor.

Doc is an abbreviation of a doctor. A doctor is someone who is wise and respected. In the film version of Snow White and the Seven Dwarfs, Doc is translated as Doktor ("doctor" in English), which means that modulation is used. Šárka Kadlecová, as well as translators of "365 pohádek do postýlky", translated Doc as Prófa. Prófa means professor in an informal language. It is also an abbreviation, so is Doc.

5.1.4 Naturalization

Naturalization is not used in this fairy tale.

5.1.5 Synonymous translation

Synonymous translation is not used in this fairy tale for proper names.

5.1.6 Special type of names

Synonymous translation is used for characters with the "special type" of the name – the nouns are capitalized, but occur with an article. According to Bright's definition of proper names, I decided not to include them in conclusion. The Evil Queen is translated as "zlá královna" or simply "královna", the Prince is simply "princ", the Huntsman is called as "služebník", but it is not the translation of his name.

5.1.7 Conclusion

In this fairy tale, eight proper names are translated into Czech. There are seven names of dwarves and one name of the main character. One name of a dwarf is substituted, seven names are modulated, including Snow White's name and six names of dwarves. All but one name is translated according to the character's appearance. Substitution is used for one character only, and there is no relationship between the original and translated name. There is no reason to substitute only one name of the dwarves; in the book version, there can be seen that it is possible to use modulation and be consistent.

As the names reflect the dwarves' characteristic qualities, modulation shows the relationship between their names and their behaviour to the Czech readers. In this case, synonymous translation is also possible. Preservation is not used at all. Synonymous translation is used for characters whose names are written with an article.

5.2 Pinocchio

Pinocchio is a film produced in 1940. It is based on the children's novel The Adventures of Pinocchio by Carlo Collodi, released in 1883. Pinocchio is the second animated film by Disney's Production. The plot is about a wooden boy called Pinocchio, his creator Geppetto and the adventure Pinocchio takes.

5.2.1 Preservation

Pinocchio → Pinocchio

Pinocchio is a wooden boy who was carved by Geppetto and brought to life by a magic fairy. He behaves like a little boy; he is childish, quite mischievous, and often gets into trouble. Every time he lies, his nose gets longer and longer, and when he tells the truth, his nose returns to its usual size.

According to the book by Carlo Collodi, the name Pinocchio is a mix of two Italian words – "pino" ("a pine" in English) and "occhio" ("an eye" in English). Pino may also be an abbreviation of Giuseppino, a diminutive for Giuseppe ("Joseph" in English).

Pinocchio's name was preserved in the Czech version of 1940's movie, as well as in books translated by Šárka Kadlecová and Petra Křížová. Nevertheless, there are some exceptions. Otakar Kunstovný, who translated Collodi's version in 1941, named the wooden boy "Nosáček". František Pover called Pinocchio as "Oříšek" in his translation in 1908. Names by Kunstovný and Pover are substituted by another names in target language.

Geppetto → Geppetto

Geppetto is a kind old man, who felt lonely, so he carved Pinocchio from a piece of wood and called him his son. He spends his free time in his workshop and creates things that can entertain him and other people.

His name is a diminutive of the Italian name Giuseppe, which is close to Pino, an abbreviation of Pinocchio or Giuseppino. It means that Pinocchio's name was created from Geppetto's name. It shows the relationship between these characters.

Geppetto's name is preserved in the film version and books translated by Šárka Kadlecová and Petra Křížová. Otakar Kunstovný translated Geppetto as "Jakoubek", and František Pover called him "Karásek". These kinds of translation are called substitution.

Cleo → Cleo

Cleo is a goldfish who lives in a fishbowl in Geppetto's house. She does not speak but uses facial expressions. She has long eyelashes and full lips that show she is a girl. The name is preserved. The English version and the Czech version are the same. In "365 pohádek do postýlky" Cleo is naturalized into "Kleo". Pronunciation is the same, but one letter is changed.

Figaro → Figaro

Figaro is Geppetto's black cat, whose name is also the same in the English and Czech version of the fairy tale; it means that preservation is used. In contrast with another cat, Gideon, Figaro does not speak, even though both are animals.

Gideon → Gideon

Gideon is Honest John's loyal companion. Unlike Figaro, Geppetto's cat, Gideon acts like a real person, although he does not speak. Gideon admires Honest John, and sometimes he copies his behaviour.

In the movie, Gideon is called Gideon; therefore, the name is preserved. This name of John's companion has a Hebrew origin and means "feller" in Hebrew. Šárka Kadlecová and Petra Křížová substitute his name for "Filuta". In the Czech language, the word Filuta is used for cunning people, which Gideon is, so this translation describes his personality.

Stromboli → Stromboli

Stromboli is a mean and utilitarian showman who tries to earn money using puppets. He is not afraid to enslave Pinocchio to get rich and loses his temper easily.

Stromboli, whose name is preserved in the film version and book version, might refer to the eponymous Italian volcano, which spews fire. As the character loses temper quickly, it reminds of spewing fire, and according to this symbolism, the man is called Stromboli.

Monstro → Monstro

Monstro is a giant whale, one of the antagonists in the fairy tale about Pinocchio. He can swallow anything that crosses his territory and is well-known among sailors that he can even swallow a whole ship. This kind of disaster happened to Geppetto's ship, which was swallowed at the end of the story. His personality is rough, as he tried to kill Pinocchio and Geppetto when they escaped.

His name was preserved in the film version, but Šárka Kadlecová changed his gender and used a female version of his name – Monstróza. The root of the name is preserved, the meaning is the same, but gender is different. One of the possible reasons why Šárka Kadlecová changed his gender might be that a whale is feminine in the Czech language; therefore, the proper name and the common name are the same. This is an example of naturalization.

5.2.2 Substitution

Substitution is not used in this fairy tale.

5.2.3 Modulation

Jimini Cricket → cvrček Jémine

Jimini Cricket is a talking cricket who tells the Pinocchio's story and represents his conscience on his adventure. He accompanies Pinocchio on his journey, gives him advice, and helps him in unexpected troubles.

Jimini Cricket is a variation of "Jiminy cricket(s)!", which is a polite euphemism of "Jesus Christ". This exclamation was also used in The Wizard of Oz or Up and many other Disney's fairy tales. "Jémine" is also an exclamation in the Czech language, so this might be why "cvrček Jémine" appears in the Czech version of the movie from 1940. Modulation is used. Both Šárka Kadlecová and Petra Křížová translated Jimini Cricket as cvrček Pepito. "Cvrček Pepito" also appears in "365 pohádek do postýlky". This translation might be caused due to the abbreviation of Jimini as Jim, which is also an abbreviation of a male name. This type of translation is called substitution.

Lampwick → Knot

Lampwick is a boy with red hair and buckteeth who became the first Pinocchio's friend on their way to Pleasure Island. Despite being friendly to Pinocchio, he was pretty disrespectful towards Jimini Cricket and other characters.

"Wick" can be translated as "knot", and this fact probably inspired the translators because the boy is called "Knot" in the Czech film version. Modulation is used. Šárka Kadlecová translated his name as "Kahánek". This name diminishes the word "kahan", which describes a small lamp with open fire. Also in this case, modulation is used. Both translations are based on something that produces light.

5.2.4 Naturalization

Naturalization is not used in this fairy tale.

5.2.5 Synonymous translation

Honest John/ John Worthington Foulfellow – Poctivec John

Honest John is a sneaky fox who acts like a man. He walks on two feet, speaks, wears a hat and a cloak. He can convince anyone to do what he wants. His surname Foulfellow can be divided into two parts – foul, which means something disgusting, and fellow, which means a man or a person; it perfectly describes his personality.

In the movie from 1940, Honest John is translated as Poctivec John. Poctivec is an honest person. Honest John is anything but honest. In this case, synonymous translation is used. Šárka Kadlecová and Petra Křížová translated Honest John as Lišák Podšívka. Word "Lišák" describes John's appearance, and Podšívka comes from "liška podšitá", which is a Czech expression for a person as sly as a fox. Lišák

Podšívka is a logic derivation from his personality, but not from his name, so substitution is used.

5.2.6 Special type of names

There are some characters that use capitalized nouns instead of proper names, such as the Blue Fairy, in the Czech version called as "kouzelná víla, víla, modrá víla"; the Coachman is translated as "vozka". These names will not be included in the conclusion. The synonymous translation is used for this kind of proper noun.

5.2.7 Conclusion

There are ten proper names in the list according to William Bright's definition. Seven of them are not translated – preservation is used. Among them, there are names of two main characters – Pinocchio and Geppetto. Preservation helps to evoke in readers the feeling that they are in Italy, where this plot is set. Modulation is used for characters of English proper names that have meaning in the Czech language – Jimini Cricket is a cricket whose first name is an English exclamation; therefore, it is necessary to find a Czech version of this exclamation and translate it. The proper name Lampwick is also modulated. Wick is a part of a candle and is synonymously translated as "Knot". The first part of his name is omitted; therefore, it is not considered as a synonymous translation but modulation. The translators probably chose modulation because the "wick" has a Czech translation. The synonymous translation is used for Honest John; the adjective ironically describes John's behaviour. John is preserved. The synonymous translation is also used for proper nouns written with an article, which I decided not to include in the list. These words are the Blue Fairy and the Coachman.

Dumbo is the fourth animated film by Walt Disney Production, which was released in 1941. The plot was originally written by Helen Aberson. This film is one of the shortest films by Walt Disney Production, and according to the server The Disney Wiki, it is also one of the cheapest.

The story is about a little elephant called Jumbo, who is given the nickname Dumbo, because other elephants think he is dumb. Dumbo is delivered to her mom by a stork, and since then, he is loved by his mother and criticized by other elephants for his big ears. Dumbo, his mother Mrs. Jumbo, and many other animals live in a circus. When it is Dumbo's turn to jump on the top of a pyramid made by other elephants, he stumbles over his ears and fails. Other elephants are injured; the Ringmaster claims that Dumbo will be a clown from now, and when Mrs. Jumbo tried to protect Dumbo, the Ringmaster locks her in a cell. Sad Dumbo becomes friends with Timothy, a little mouse that steals peanuts in the circus. Dumbo and Timothy get drunk by accident, and he is convinced that Dumbo can fly thanks to his big ears. Although it is not true, Dumbo tries to perform in the circus, and thanks to Timothy, he becomes a star because he helps him open his ears and make him fly. Mrs. Jumbo is free since then, and the story ends.

5.3.1 Preservation

Dumbo → Dumbo

Dumbo, the title protagonist of the film, is a typical young elephant. He is playful, innocent, and loves his mother. He is unique for his giant ears that help him to glide in the air. He is quite naïve and easily scared, as he is scared by clowns and birds and any other animals he does not know. During the whole movie, Dumbo does not speak.

Dumbo's real name is Jumbo; his mother's name is Mrs. Jumbo. This shows the relationship between them. Dumbo is a cruel nickname given to him by other elephants who think he is dumb. The name is preserved because the pun would disappear if the name would be translated. Only one letter in Jumbo's name is changed, and it sounds like a mockery. It is true that Czech people who do not understand a word in English cannot see the pun even though the name is preserved. This preservation is suitable for people who can speak English. To show the pun, the name could be substituted (for example, his name would be "Ušáček" and his nickname would be "Hlupáček").

Timothy → Timothy

Timothy is a mouse, Dumbo's friend, and his "mentor". He is a typical mouse – fearless, astute, but on the other hand, he is ready to help Dumbo to rescue his mother. Timothy protects Dumbo when other animals attack him, motivates him when the little elephant is desperate and leads him.

Timothy's name is not mentioned during the film. It only appears in the newspapers at the end of the story. His name is preserved. Šárka Kadlecová translated his name as "Tim", which is an abbreviation of Timothy. Naturalization is used.

Joe → Joe

Joe is a man who helps in the circus where Jumbo and his mother live. Although he appears there for only one moment, his name is mentioned and is not translated.

5.3.2 Substitution

Substitution is not used in this fairy tale.

5.3.3 Modulation

Modulation is not used in this fairy tale.

5.3.4 Naturalization

Mrs. Jumbo → Paní Jumbová

Mrs. Jumbo is Dumbo's mother. She cannot wait to have a baby, and she is desperately sad when everybody receives their babies, and her stork with her baby has not arrived yet. She loves Dumbo even though he has big ears. She protects him against other animals who bully him, and she is not afraid to use force. After one accident, she is locked into a cell. In the end, when Dumbo shows he can fly, his mother is released from the cell and receive a private train car.

Mrs. Jumbo was originally called "Mother Elle", but the creators changed her name as a reference to the famous circus pachyderm in Barnum and Bailey circus. Her name is changed from Mrs. Jumbo to Paní Jumbová – Mrs. means "paní" in Czech, and the affix "-ová" is added to wives and shows that the person is a woman.

5.3.5 Synonymous translation

Synonymous translation is not used in this fairy tale.

5.3.6 Special type of names

There are no characters with proper nouns that can be synonymously translated, but as well as in other film versions, also in Dumbo can be found a character whose name is not a proper name, according to William Bright's and others point of view. The Ringmaster is titled as "Říďa" by other elephants, or "šéf" and "principál" by other circus workers. "Principál" is a synonymous translation of the "ringmaster", and the other version is modulated. In the book version translated by Šárka Kadlecová, the Ringmaster is called "ředitel". The Pink Elephants are synonymously translated as "Růžoví sloni".

5.3.7 Conclusion

Although there are many characters in the film version, their names are not mentioned during the whole fairy tale. Only four names are mentioned – Dumbo, Tim, Mrs. Jumbo, and Joe. Three of the names – Dumbo, Timothy, and Joe are preserved, and Mrs. Jumbo is naturalized. There is a reason why Mrs. Jumbo is naturalized – the first part of her name, "Mrs." is her title, meaning "paní". The second part is probably her surname, and it is common to add "ová" to her surname. If there are not these two rules, the name Mrs. Jumbo would probably be preserved as well.

<u>5.4 Bambi</u>

Bambi is an animated film released in 1942. The plot is based on the book Bambi: A Life in the Woods by Felix Salten. This fairy tale describes and shows life in a forest. The inhabitants of the forest, such as rabbits, deers, skunks, or birds can speak and think, but otherwise, they behave like animals. What I like about Bambi is that it shows what happens in forests during the year and how dangerous people can be towards animals.

Basically, the story is about a new-born fawn called Bambi, who is protected by his mother. In a short time, he finds a friend, a hare called Thumper, who reveals to him secrets about the forest and teaches him to speak. One day, Bambi's mother is shot by a Man and Bambi is protected by the Great Prince of the Forest. When the little fawn grows up, he finds a love of his life called Faline, and they give birth to two little fawns.

5.4.1 Preservation

Bambi → Bambi

Bambi, a cute little fawn, who is brought up by his mother, is the main protagonist of the fairy tale. The story is about his life, from the very beginning, when he is born, to his adulthood, when he becomes a father. Bambi looks like a typical fawn or deer; the film version depicts the natural appearance of the animals. He is shy, cute, and quite clumsy. His friend, especially Thumper, makes fun of him all the time.

Bambi's name, which is preserved, has Italian origin. It is derived from the word "bambino", which means "a baby". The Italian word "bambina" means "a baby girl". In one scene, another deer makes fun of Bambi, saying that he has a girl name.

5.4.2 Substitution

Faline → Fili

Faline is a female deer, Bambi's love of his life. She appeared in the fairy tale as a little fawn and then as a young deer, with whom Bambi fell in love. Little Faline is wild and playful. In contrast, young Faline looks like an attractive young lady.

Her name can have an Irish origin; in this case, the meaning is "in charge". This meaning describes Faline's character, as she always leads shy Bambi and takes the first steps in their relationship. Another possible meaning is "catlike", which may be a reference to her beauty. In the Czech version, her name is "Fili". There is no connection between her name in the source language and the target language. Substitution is used.

5.4.3 Modulation

Thumper → Dupík

Thumper, who got his name because he thumps all the time, is Bambi's best friend, who teaches him the basic knowledge about the forest, and some words. He looks like a typical little hare. He is very flippant, as he talks before thinks. He constantly says something that his mom considers rude and makes him apologize or to repent his words.

As written above, his name is connected to his typical feature because he thumps whenever he laughs. This name is modulated.

Friend Owl → Výr

Friend Owl, the first character seen in the film version, is a typical wise owl. He is known by everyone in the forest; sometimes, he reminds an old grandpa of all the

animals. He is joyful most of the time, but when he is disturbed, he becomes incredibly grumpy.

In the Czech film version, his name is translated as "výr", which is a type of owl and describes his appearance. Modulation is used in this case, as the first part of his name is omitted, and "výr" is a specific kind of owl.

Flower → Kvítek

When Thumper teaches Bambi to speak, the little fawn sees a baby skunk in flowers and says that he is a flower. Since then, the little skunk is called "Flower". His real name is not mentioned in the film version.

Flower is very bashful; he blushes all the time and seems shy. His name is modulated, as "a flower" is feminine in Czech. This might be the reason why translators used another name for a flower, Kvítek, which is masculine.

5.4.4 Naturalization

Naturalization is not used in this fairy tale.

5.4.5 Synonymous translation

Synonymous translation is not used in this fairy tale.

5.4.6 Special type of names

Synonymous translation is used for characters whose names are written with an article and fulfil the description of proper names that I decided not to include in the analysis.

For example, the Great Prince does not have a proper name. He is described as the Great Prince of the Forest and translated as "Velký kníže lesa". "Kníže" is a Czech

word for "a prince". "A prince" can also be translated as "princ". The synonymous translation is used. There is also the Man, which is translated as "Č".

5.4.7 Conclusion

In the film version, there are five names that fit into the description of proper nouns, their name is mentioned, and the characters appear in the story. Only one name, Bambi's, is preserved. One name, Faline's, is substituted, and three names are modulated. Although one can state that Friend Owl belongs to the list of names that appear with an article, it is not true; therefore, this name is included in this analysis. The synonymous translation is used for the name the Great Prince of the Forest, which is not a proper name.

<u>5.5 Peter Pan</u>

Peter Pan, the fourteenth Disney animated feature film, was released in 1953. The story is based on the play Peter Pan, or The Boy Who Wouldn't Grow Up by J. M. Barrie from 1904. The plot is about children who meet Peter Pan and visit Never Land, where their adventure begins.

5.5.1 Preservation

Wendy → Wendy

Wendy Darling is a young girl from a middle-class family from London who loves tales about Peter Pan, and therefore she wants to be young forever. She tells the stories to her younger brothers, which evokes in them a desire to be like him. Although she is a young girl, her behaviour is mature, and she shows maternal instincts towards her brothers.

Although there is a Czech equivalent of Wendy's name – Vendula, the character's name is preserved.

John → John

John is Wendy's younger brother who behaves like his father, which means that he speaks in a sophisticated way, wears glasses and a hat that gentlemen in movies wear. John often shows his mature side but loves playing as a pirate or Captain Hook. His name is preserved, although it might sound strange to Czech people, as this name is not usual in our country.

Michael → Michael

Michael is a typical little boy, he is playful, innocent and he always takes his teddy bear with him. A well as his siblings' names, also Michael's name is preserved.

Nana → Nana

Nana is Darlings' dog of St. Bernard's breed, who is also their nursemaid. Although she is a typical dog that cannot speak or walk on two legs, she is very caring and responsible for children's medicine. She wears a white hat that reminds hats that human nana's wear.

Her name matches her role in the family. Usually, nana is a word that people use for grandma or someone who takes care of someone who is a mother figure. This dog fulfils these roles perfectly. Her name is preserved in the film version.

5.5.2 Substitution

Tinker Bell → Nezbeda

Tinker Bell, Peter Pan's best friend, and his sidekick, is a blond fairy who does not speak. She is sassy, mischievous, and jealous, and causes trouble to Darlings. She does not hide her disgust and contempt for humans, especially Wendy, who has fallen in love with Peter Pan. Tinker Bell, or Tinker, can fly and make other people fly thanks to pixie dust which she produces.

Although she is known as Zvonilka, thanks to many movies she appeared in, in this film version from 1953, she is called "Nezbeda", which describes someone naughty. This translation describes her mischievous personality but does not have a connection to the name in the source language. Substitution is used. Zvonilka is more accurate translation than Nezbeda. In the book translated by Šárka Kadlecová, the "Zvonilka" version appeared, and the modulation is used. "Zvonilka" is also used in the book "365 pohádek do postýlky".

5.5.3 Modulation

Modulation is not used in this fairy tale.

5.5.4 Naturalization

Peter Pan → Petr Pan

Peter Pan is the main character of the eponymous fairy tale. He flies from Never Land to London to hear Wendy's tales about him. As he cannot grow up, his life is one big adventure. Peter Pan is also a leader of Lost Boys, other little boys from Neverland. Although his behaviour is often immature and silly, he can be brave while rescuing or protecting his friends. He wears a specific outfit that resembles Robin Hood's clothes.

Peter Pan's name is translated neither in the movie nor in the books. It is only adapted to the Czech language, as the Czech version of Peter is Petr. Naturalization is

George and Mary Darling → George a Mary Darlingovi

For parents, there was just a small opportunity to show in the story, so their description is not objective. Mr. Darling is very angry, because his sons have drawn a map on his tuxedo and cannot find his golden cuff links. Mrs. Darling is a peaceful and kind woman who respects her children. Their first names are preserved, but their surname is naturalized by adding the ending -ovi (or -ová to Mrs. Darling's surname), which is used in the Czech language.

5.5.5 Synonymous translation

Tiger Lily → Tygří Lilie

Indian's chief's daughter, called Tiger Lily, is a young girl, a princess, and Peter Pan' friend. She can be described as stoically calm and silent because she talks only when she decides it is important and necessary, but she is also brave.

Her name is synonymously translated, as Tiger Lily means Tygří Lilie in Czech. In "365 pohádek do postýlky", Tiger Lily is translated as "Divoká lilie".

Captain Hook → Kapitán Hook

Captain Hook is a revengeful pirate whose left hand was cut off by Peter Pan, and since then, Captain Hook wants to catch Peter Pan. Although he is the main villain, he is emotionally vulnerable because he cannot fly as Peter Pan can and must fight a crocodile that makes it impossible to do anything. On the other hand, Captain Hook is ruthless, as he killed one of the pirates and tried to kill Peter Pan's friends.

The origin of his name is based on his hook in place of his left hand. Although it could be translated as "Kapitán Hák", his name "Hook" is preserved in film version and books translated by Kadlecová and Křížová. The first part of his name, "Captain", which might be a name as well as a title, is synonymously translated, which means that it is not possible to clearly classify this name, as each part fits in a different category.

There is another version of his name in the Czech book "365 pohádek do postýlky". His name is translated as "Kapitán Hák", which is a synonymous translation of both parts of his name.

Mr. Smee → pan Smee

Mr. Smee is Captain Hook's loyal sidekick and his friend. He is a cute, small gentleman that can make Captain Hook angry or calm.

"In spite of serving a feared captain and being part of a crew of brutal pirates, Mr. Smee is, ultimately, a kind-hearted character. Even though he makes attempts to perform villainous acts, his gentle nature often gets in the way of this; his ultimate

agenda usually focusing around keeping peace and some form of stability within

Captain Hook's life." (www.disney.fandom.com)

Mr. Smee is translated as Pan Smee in the film version. His name "Smee" is preserved, but Mr. is translated as "pan"; therefore, one can state that his name is synonymously translated. As well as the previous case, this name cannot be clearly classified.

5.5.6 Special type of names

There are not proper nouns that are not considered proper names.

5.5.7 Conclusion

There are eleven names in the story – four of them, predominantly children's names, are preserved; one of them, Tinker Bell's, is substituted; two names are naturalized. Peter Pan is naturalized to Petr Pan, because the name Peter exists in Czech lexis and it sounds more familiarly. George and Mary Darlings – their surname is naturalized to Darlingovi, as it is common to add suffix -ovi to family names, their first names are preserved. Three names are synonymously translated – Tiger Lily and Captain Hook – one part of their names have a meaning; to save the meaning, synonymous translation is used. Mr. Smee is also synonymously translated, but it is not possible to categorize it clearly, because it might be considered naturalization.

Alice in Wonderland is the thirteenth film by Walt Disney Studio, released in 1951. It is based on Lewis Carroll's book Alice's Adventures in Wonderland. Alice in Wonderland is a story about a young girl who seeks an adventure. She meets White Rabbit, who helps her get to a new world, where fantastic creatures can be found. Many times, she finds herself in unenviable situations.

5.6.1 Preservation

Preservation is not used in this fairy tale.

5.6.2 Substitution

Alice → Alenka

Alice is a young girl that does not appreciate the world she lives in, so she daydreams about an adventure. After her experience in Wonderland, she is glad that she lives in an ordinary world. She is curious and adventurous, and whenever she meets someone new, she is very kind, even when she is afraid.

Her name is substituted, and this substitution became famous and well-known. The reason why her name was not preserved might be because Alice was not a common name in 1951; therefore, the name in the source language would sound strange.

Dinah → Micka

Dinah is Alice's pet kitten. She does not speak, as she is an ordinary cat. She appears at the beginning and the end of the fairy tale. She could be considered Alice's best friend in her usual world.

Her name has a Hebrew origin. It refers to Genesis, and the meaning is "vindicated". I cannot see the connection between her name in the source language and the target

language. Micka is a common Czech name for cats. The reason why her name is translated in this way might be that Czech children are familiar with this name for cats and it is easier to connect her name with her appearance when someone talks about her. On the other hand, in "365 pohádek do postýlky", Dinah is preserved.

Bill → Vilík

Bill is a lizard that helps the White Rabbit and the Dodo get giant Alice from White Rabbit's house.

He has a common English name, which is substituted as Vilík – a common Czech name in the previous century. His name, Bill, is quite similar to Vilík (Bill → Billík → Vilík), and it could be the reason why the translator chose to substitute his name to Vilík.

5.6.3 Modulation

The Dodo → Blboun

The Dodo is a fat white bird, who wears a coat, a hat, and smokes a pipe. He behaves like a man – he sings, talks, or smokes. His appearance and the way he speaks remind old sailors.

His name matches his appearance. The Czech term for Dodo is dronte mauricijský or blboun nejapný. In this case, modulation is used.

March Hare → Zajíc Březňák

March Hare, a close friend of Mad Hatter, is a very mad hare that behaves like a person. In contrast with Mad Hatter, this character is louder, more eccentric, and insane. He might be considered an antisocial character, as he does not treat Alice in a friendly way.

March Hare is translated as Zajíc Březňák because March is "březen" in the Czech language. Modulation is used in this case.

Mad Hatter → Kloboučník

Mad Hatter is an old man with a big top hat who throws frequent tea parties and celebrates his unbirthdays. He can be considered an extrovert, as he is very loud and weird. As well as all the residents of Wonderland, he is Mad, which is reflected by his name. For instance, he asks Alice some riddles, and then when she repeats them, he does not know what she is talking about. Mad Hatter also destroys the White Rabbit's pocket watch.

The Czech version does not contain the adjective "Mad". His name is translated as Kloboučník, someone who makes hats. It might be considered the modulation because "Mad" is omitted, but synonymous translation is also possible.

Cheshire Cat → Kočka Šklíba

Cheshire Cat is a purple striped cat with anthropomorphic traits. It can talk, sometimes in a philosophical way, and disappear whenever it wants to. Its personality is quite mischievous, but at the end of the story, it saves Alice's life.

There is an expression that someone grins like a Cheshire cat. A grin is also a typical feature of this character because sometimes the cat disappears, and only its smile is visible. This fact might lead the translators to modulate her name to "Šklíba", because "škleb" is "a grin".

5.6.4 Naturalization

Tweedledee and Tweedledum → Tydlity a Tydlidum

These characters are identical twins, who are quite fat, wear colourful costumes, red hats with flags. Their appearance and their desire to play, sing and dance, remind little childish behaviour. Whenever they are poked, they honk; they also sing and dance all the time.

Their names are translated as "Tydlity a Tydlidum" in the Czech film version from 1951. Petra Křížová names them "tlouštíci" because of their round appearance. In the Czech version directed by Tim Burton their names are translated as "Tydlidum a Tydlidýn". This type of translation is called naturalization. In the book "365 pohádek do postýlky" we can see another version of translation – these names are translated as "Tydliták" and "Tydlítek".

5.6.5 Synonymous translation

The synonymous translation is not used in this fairy tale.

5.6.6 Special type of names

The synonymous translation is used for characters with a special type of proper noun, which is not included in the list. The White Rabbit is translated as "Bílý králík", the Queen of Hearts is called "Srdcová královna", the Walrus is translated as "pan Mrož", the Carpenter as "pan Tesař". The Caterpillar, which means "housenka" in Czech, is translated as "Houseňák" to show his sex. In this case, modulation is used. The Doorknob is a proper noun in the original version, but his name is not translated into Czech in does not appear in the film version.

5.6.7 Conclusion

There are eight (or nine, if I considered Tweedledum and Tweedledee as two people) names in the story. There is no preservation. Three names, the name of the main character Alice included, are substituted. There is nearly no connection among these three names. Four names are modulated. These names consist of two parts, and the names describe their appearance or personality or are connected with a specific thing. There is only one example of naturalization – Tweedledum and Tweedledee. Their names do not mean anything and even do not have a meaning in Czech; therefore, their names are modified so that they are more suitable for Czech readers. The synonymous translation is used for characters such as the Queen of Hearts, the Walrus, the Carpenter, the White Rabbit, or the Caterpillar. These names are not included in my list of proper names.

Lady and the Tramp is the fifteenth film by Walt Disney Production, released in 1955. The plot is based on the book "Happy Dan the Whistling Dog" by Ward Greene. The story is about a Cocker Spaniel called Lady, who lives in an upper-middle-class family, and meets a mutt called Tramp. After an adventure containing a dog shelter, other fierce dogs, and an injury of Lady's best friend, they fall in love and live together with Lady's family.

5.7.1 Preservation

Lady → Lady

Lady, the title protagonist, is inspired by a real dog, who was owned by one of Walt Disney's friends. He made sketches, showed them to Walt Disney, and he insisted on making the storyboard out of it.

She looks like a typical American Cocker Spaniel; she is quite naïve but faithful to her family and her friends. Her name, Lady, means a polite way how to address women, especially those from an upper-middle-class family and of noble birth. This name perfectly fits her manners. The name is preserved.

Tramp → Tramp

Tramp is a dog, who lives in the streets, who falls in love with Lady. He lives a different life than Lady, as he can do whatever he wants; his life is an adventure; he often flirts with other dogs and is part of street fights. On the other hand, chefs love him, as he visits cosy restaurants to be fed by cooks and chefs. Tramp's appearance fits his life, as he is scruffy-looking and sloppy.

When Walt Disney read the book "Happy Dan the Cynical Dog", he decided that the dog must be called Tramp. His colleagues were afraid that it would be taken as an

offense, so they called him Rags, or Bozo, and then Disney insisted on the name Tramp. His name means someone who travels on foot from work to work, from place to place, without any goal. It might also describe his lifestyle – a loner who enjoys his freedom. In Czech, there is a similar word for people who walk on foot without any goal, tramp. The name is preserved, as both meanings in the source language and the target language are similar.

Peg → Peg

Peg is a homeless Pekingese dog, met by Lady in the dog shelter. She is a good friend of Tramp, and one of his lovers. She behaves as a madam and tries to protect Lady when she got to the dog shelter.

Her name, which is an abbreviation of her breed, Pekingese, is preserved.

Boris → Boris

Boris is another homeless dog. He speaks with a Russian accent and behaves like someone old from an upper-middle-class family. He is very thoughtful and defends true love.

His name, which is a typical Russian name that reflects his possible origin, is preserved.

Pedro → Pedro

Pedro, as well as Boris and Peg, is a homeless dog, probably Chihuahua, with a strong Mexican accent. He lies in a nest in the dog shelter and looks quite sleepy.

His name, which has origin in Mexico, is preserved.

Tony → Tony

Tony is an owner at Tony's restaurant, a favourite place of Tramp. His English is quite poor, as he is Italian. Tony loves Tramp so much, he feeds him, and when Tramp brings Lady to the dinner, Tony serves them spaghetti and plays a song on accordion. Although he is a lovable man, he is often short-tempered, especially with Joe, his chef.

His name, which reminds Italy, is preserved.

Joe → Joe

Joe is a chef at Tony's, usually annoyed by Tony, who loses his temper over him. On the other hand, he is a loyal employee and loves Trump as much as Tony does. When Lady and Tramp are eating their spaghetti, he plays mandolin to make it more romantic.

Joe's name, which is not a typical Italian name, even though he looks like Italian, is preserved.

5.7.2 Substitution

Jock → Fousek

Jock is a Scottish terrier, always dissatisfied, irritated and aggressive, but also sweet on his beloved ones. Jock is a best friend of Trusty, a neighbour dog, and Lady. When Trusty is hurt by a carriage, Jock takes care of him and is afraid about his condition. Jock does not trust Tramp; he does not like him and protects Lady so that she would not become friends with Tramp.

Jock is a Scottish version of the name "John", which refers to Jock's breed, a Scottish terrier. This name may also be a nickname, usually an offensive one, for Scots, especially for Scottish soldiers. The Scottish terrier is typical for its long hairs

on its muzzle; therefore, some people in the Czech Republic might give them the name "Fousek". This name, which refers to its typical appearance, is used in the Czech version of the fairy tale. Jock is substituted by Fousek. Šárka Kadlecová translated his name as Jack, probably because of the similar pronunciation of Jock and Jack. This version can also be seen in "365 pohádek do postýlky." Also in this case, substitution is used.

Trusty → Baryk

Trusty is an old bloodhound who used to catch villains thanks to his sniffing ability, which is lost now. He spends his free time with Jock and Lady, sleeps on his porch, and tells stories from his life. Although he might seem quite lost during the story, he knows what to do; he behaves like a gentleman, he is calm, and deserves to be respected.

Trusty is an adjective that means that someone is trustworthy and one can rely on him. This definition fits Trusty's behaviour. His name is substituted by "Baryk", a typical Czech name for dogs. Šárka Kadlecová, as well as the translators of "365 pohádek do postýlky", translated his name as "Hubert", but there is no relation between the name in the English version and the Czech version.

5.7.3 Modulation

Jim Dear → Jim Láska

Jim Dear is the owner of Lady and husband of Darling. These names are probably not real – they title each other by these lovely nicknames, and Lady thinks that their names are Jim Dear and Darling. Jim Dear is rarely shown in the story; only his parts of the body are shown. He and his wife are typical dog-lovers. Even though he tries to be firm with Lady, his heart melts whenever he sees her.

The first part of his name, Jim, is preserved. It is a typical name for men. Dear is translated as "Láska", Both versions, Dear and Láska, are used as a title for beloved people. As "Dear" might be translated as "Drahý", "Miláček" or "Milý", this translation is a modulation rather than synonymous translation. An interesting fact is that Šárka Kadlecová translated his names as Jakub, which might show a relation to his name Jim. In this case, substitution is used.

Darling → Beruška

Darling is Jim Dear's wife and Lady's owner. As well as Jim Dear, also Darling is rarely shown in the story; she is a very caring owner and mother of her new baby. Darling is probably not her real name, but in the story, she was called by this nickname, and Lady thinks that her name is Darling.

Darling can be translated as "Zlatíčko", "Miláček", or "Drahoušek". "Beruška" is a nickname for beloved people, and it is usually used for women. Modulation is used. Šárka Kadlecová translated her name as Pusinka, which is another, but quite unusual, nickname for someone beloved. In this case, modulation is used. In the book "365 pohádek do postýlky" her name is also translated as "Pusinka".

Dachsie → Jezevčík

Dachsie is a dachshund with a German accent that might be seen in the dog shelter scene. Other dogs call him "Jezevčík", which is a translation of "dachshund", but in original, the dachshund's name is Dachsie, so modulation is used.

5.7.4 Naturalization

Aunt Sarah → teta Sára

Aunt Sarah, a typical cat-lover, comes to take care of Dear and Darling's baby. She thinks that Lady is mischievous because she hunts her two cats while Lady tries to

save her household. Due to Aunt's behaviour, Lady runs away and gets to the dog shelter and is brought back by her Aunt, who ties Lady to her doghouse. At the end of the story, when everything was different from Aunt's view, she sends biscuits for Lady as an apology.

Her name in the target language sounds like in the source language, but it is made more natural for Czech hearer, so Sarah is translated as Sára. Naturalization is used.

5.7.5 Synonymous translation

Synonymous translation is not used in this fairy tale.

5.7.6 Special type of names

There are no proper nouns that are not considered as proper names.

5.7.7 Conclusion

There are thirteen names in total in the film version of Lady and the Tramp. Even though there is an article in the title, Tramp, as a name, is written without an article. Seven names are preserved. This list of names includes names of the main protagonists, all but one name of dogs in the dog shelter, and two names of cooks who feed Tramp. Two names are substituted. These names belong to Lady's friends and neighbours, who are an inseparable duo. Three names, including one name of a dog from a dog shelter, and two names of Lady's owners, are modulated. Lady's owners title each other by lovely nicknames. There are suchlike nicknames in the Czech language, but they are not the same. The name Dachsie, which is also modulated, is a short version of Dachshund, and therefore it is modulated. Only one name, Aunt Sarah's, is naturalized, as there is a Czech version of her name. Her "title" Aunt is synonymously translated.

5.8 Summary

To sum up this chapter, it is necessary to say that translators of Disney fairy tales used different methods of translations. There are many versions of translation, as an incalculable number of translators used their own version of translated proper names. This thesis deals only with the proper names of characters that were shown, and their names were mentioned in the original animated movies and their Czech versions.

There are 59 proper names that are translated in 5 different ways. These ways are preservation, substitution, modulation, naturalization, and synonymous translation. Preservation was used 23 times, substitution eight times, modulation 19 times, naturalization five times, and synonymous translation four times. The following graph "Translation of proper names" shows that preservation (39 %) along with modulation (32 %) are the commonest ways how the translators translated proper names. Substitution takes 14 %, naturalization 8 % and synonymous translation 7 %. It is obvious that most of the proper names are preserved or modulated. In contrast, naturalization and synonymous translation are used sporadically.
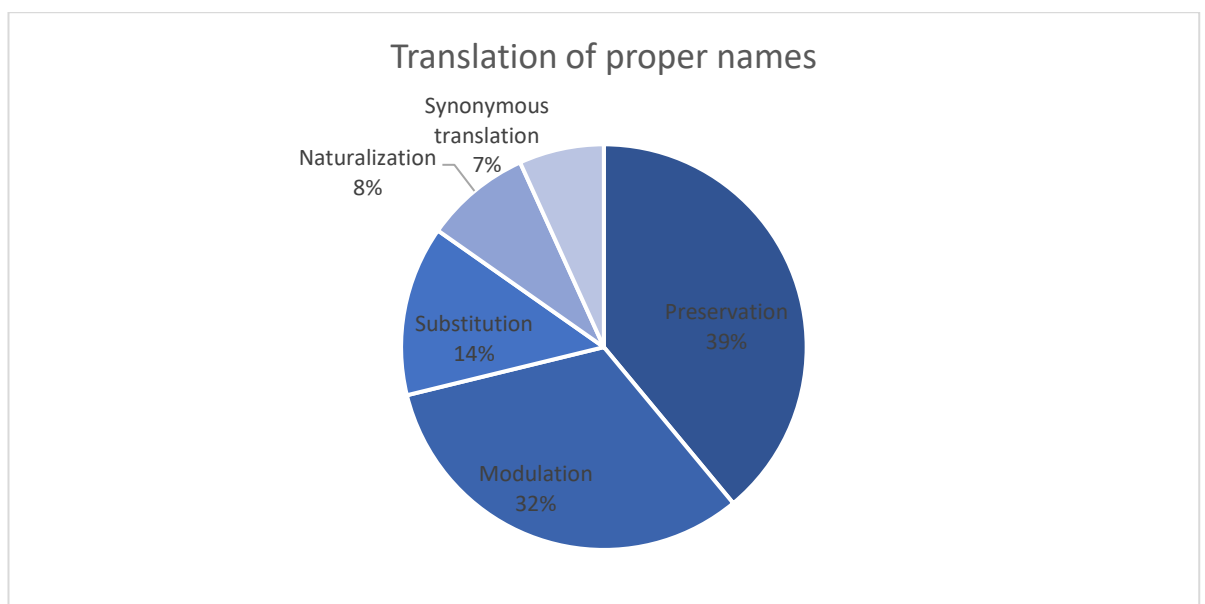

Table 1 - Translation of proper names

5.8.1 Main characters

Considering only the main characters, it means one character from each fairy tale, about whom the whole plot is, and who appears in almost all of the scenes, we talk about Snow White, Pinocchio, Dumbo, Bambi, Peter Pan, Alice, and Lady. The graph "Translation of proper names of the main character" shows that four proper names of the main characters are preserved (57 %), one proper name is substituted (14,3 %), one proper name is modulated (14,3 %), and one proper name is naturalized (14,3 %). The synonymous translation is not used for main characters in these fairy tales. It is obvious that translators prefer preservation when translating proper names.
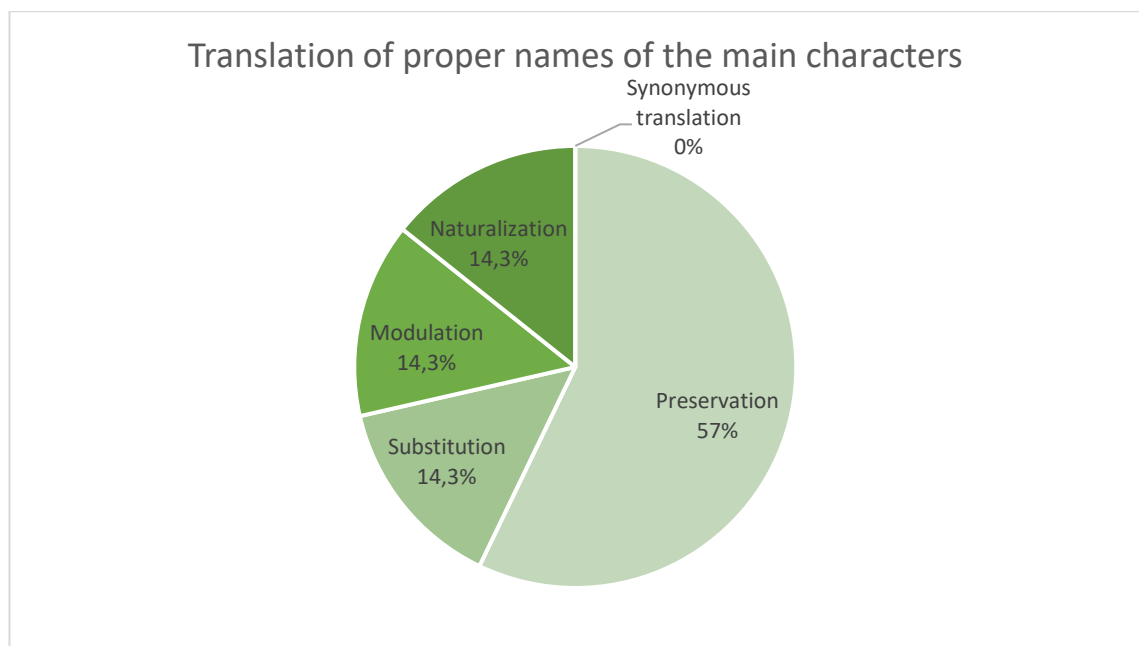

Table 2 - Translation of proper names of the main character

5.8.2 Villains

I planned to make a comparison of the proper names of the villains; it means of characters that are evil and make every step of the main character very difficult. After the research, I realized that villains that are included in my list are only in

Pinocchio, Peter Pan, and Lady and the Tramp. Villains in Snow White and the Seven Dwarfs, Bambi, and Alice in Wonderland are mentioned only with proper nouns with articles. I decided not to make a graph because it could not include all the fairy tales, but I am going to mention all those villains and the methods of translation that are used.

There are six villains in three fairy tales – Monstro, Gideon, Stromboli, Honest John, Captain Hook, and Aunt Sarah. Preservation is used for three characters (50 %), naturalization for one character (17 %), and synonymous translation for two characters (33 %). It means that preservation is the most common method of translation. There are three villains that are not included in the list – The Evil Queen from Snow White and the Seven Dwarfs, The Man from Bambi, and The Queen of Hearts from Alice in Wonderland. These names are synonymously translated. When considering all the names and not dividing them into proper names and proper nouns, the most common method of translation is synonymous translation. The reason for it might be that most of the proper names of villains contain a specific feature that should be translated in order to preserve the meaning.

5.8.3 Families

Another point of view I decided to compare is families and groups that has something in common.

In Snow White and the Seven Dwarfs, there is a group of dwarfs. What I find interesting is that six proper names of the seven dwarfs are modulated, and only one name, Happy's name, is substituted. This fact is also interesting in another way; that his name is modulated in book versions – his name is "Štístko" in the Czech book version, but is substituted in the film version. The translation in this film version is

not united, and for people that watch the English version and then the Czech version, it might be disturbing because they do not know who "Hopla" is.

In Pinocchio, there is not a family but a household that can be considered as a family. All the names, Pinocchio, Geppetto, Cleo, and Figaro, are preserved in the film version. The translation is united; it is not disturbing.

Dumbo's family consists of two members – Dumbo (Jumbo originally) and Mrs. Jumbo. Although Mrs. Jumbo's name is naturalized, it is clear that these two characters belong together. Her name is changed in order even small children in the Czech Republic can see that it is his mother, a female. The ending "-ová" is added to make it clear that it is her surname. Jumbo's and Mrs. Jumbo's names are similar, and the way of the translation cannot change the visible connection between these two family members.

There is not a family in Bambi movie that can be compared.

In Peter Pan, there is a Darling family. Wendy's, Michael's, John's, and also their dog's name Nana, are preserved. Their parent's names, Mary and George Darlings, are naturalized in order to show that they are a family and "Darling" is a surname. An ending "-ovi" is added, but their first names and the root of their surname are preserved. There is not a disturbance in the translation of these proper names.

In Alice in Wonderland, there is not a family that can be compared. I can mention Tweedledee and Tweedledum that are brother twins, and their names are naturalized, so the translation is united.

In Lady and the Tramp there is a family of two, Jim Dear and Darling. Their names are modulated, even though these names are not their actual names. It is important to translate their names in order to preserve the meaning of their lovely nicknames.

To sum up this subchapter, when translating a group of names that have something in common, or families, preservation and modulation are mostly used in these fairy tales. Usually, the same method within one group or family is used, but there is no rule for this, as sometimes the proper names are translated differently.

5.8.4 Different method of translation in Alice in Wonderland

There are some movies inspired by the plot of Alice in Wonderland by Lewis Carroll. The versions by Walt Disney and Nick Willing have a similar plot, but the version directed by Tim Burton is only inspired by the original plot and the new plot is slightly different, but some of the characters appear there. The following table shows differences between the versions. There are only the proper names mentioned in this thesis.

Film version by Disney, 1951	Version by Nick Willing, 1999	Version by Tim Burton, 2010
Alenka	Alenka	Alenka
Micka	Mourek	-
Vilík	Petr	-
Zajíc Březňák	Zajíc Březňák	Zajíc Březňák
Kočka Šklíba	Čínská kočka	Kočka Šklíba
Kloboučník	Kloboučník	Kloboučník
Tydlity a Tydlidum	Tydlitý a Tydlidum	Tydlidýn a Tydlidum

Table 3 - Comparison of three version of Alice in Wonderland

It is evident that Alice is translated as Alenka in all versions. Dinah is translated as Micka, which is a female, and Mourek, which is a male. In the version by Tim Burton, there was not a cat but a dog without a name. Bill or Vilík is translated as

Petr in the version by Nick Willing, and there was not this character in the version by Tim Burton. Cheshire cat is translated as Kočka Šklíba in the version by Disney and Burton, but it is Čínská kočka in the version by Nick Willing. Mad Hatter and March Hare are translated in the same way. Tweedledee and Tweedledum are translated in similar ways, but with some differences – Tydlity a Tydlidum in the version by Walt Disney, Tydlitý a Tydlidum by Nick Willing, and Tydlidýn a Tydlidum by Tim Burton.

Another interesting fact is that the White Rabbit is translated as "králík Frederik" in the version by Nick Willing. The caterpillar is translated as "Houseňák" in the version by Walt Disney, "major Houseňák", and in the version by Tim Burton as "Absolem".

These different ways how to translate proper names are just an example. There are many adaptations of these fairy tales, and new ones will be created in the future.

6 Conclusion

The topic of this thesis is the translation of proper names in fairy tales by Walt Disney. This topic was chosen because Disney's fairy tales are well-known worldwide, and it is interesting to see how the translators deal with the names of the characters – for example, Tinker Bell from Peter Pan is known as Zvonilka, but in the first film version by Walt Disney, she is called Nezbeda.

There are some theses dealing with the translation of famous books or movies, but not theses dealing with these fairy tales. This topic is broad, and it is impossible to compare all the famous fairy tales in one thesis, especially when there are new movies based on these fairy tales. In these adaptations, the plot might differ, but the characters are similar to the original fairy tale, and the translation might differ. Therefore, it would be interesting to continue with this topic.

The intention was to compare the methods of translation in fairy tales created by Walt Disney, but due to a huge number of fairy tales created by him and his colleagues, when some of them are very famous, and some of them are not known at all these days, only seven fairy tales that were created during his life were chosen. These fairy tales are following: Snow White and the Seven Dwarfs, Bambi, Dumbo, Pinocchio, Lady and the Tramp, Peter Pan, and Alice in Wonderland. From these fairy tales, proper names of every character, which can be seen in the film version of the fairy tale, and its name is mentioned there, were selected. The names of characters that cannot be seen in the film version (for example, the White Rabbit talks about Marianne, but she cannot be seen there), and the names of characters that can be seen in the film version but their names are not said there, were omitted.

Proper nouns with articles, were omitted from the list and were mentioned at the end of each chapter.

To compare these names, it was necessary to introduce the topic of translation, decide which methods will be used in the practical part, provide some information about the proper names, fairy tales, and Walt Disney. These chapters and subchapters could help the readers to understand the whole thesis.

The thesis statement was that the least used method of translation would be preservation because these fairy tales are for children, and they would probably not be able to understand preserved names. Before writing the practical part, the assumption was that most of the names would be translated in some way. The result is different from the assumption. The majority of names are preserved, and almost all of the methods of translation are used in the process of translation.

This thesis is divided into two parts – the theoretical part and the practical part. The theoretical part deals with the translation itself, the kinds of translation, the translators' work, methods of translation, the difference between the proper names and the proper nouns, definition of fairy tales, and the short biography of Walt Disney, to let the readers know who he is.

Although authors and linguists define translation in slightly different ways, we can say that basically, translation is a transfer of a text in one language to a text in another language when the meaning must be preserved. The translation is based on the source language and the target language.

There are many possible ways how to classify the translation. Three ways were mentioned in this thesis. The first one is form-based and meaning-based translation. The definition is simple. The translation depends on the way of translation – if the

translation of the word is based on its form or its meaning. The second way is interlingual, intralingual, and inter-semiotic translation. It depends on the used languages. The third is literal, free, and communicative translation.

It is not easy to define proper names. Some researchers see the difference between a proper noun and a proper name, but some do not. The proper name can be anything that describes a person or a thing, but some researchers state that proper names are specific. In this thesis, the proper names are names with capitalized letters, without articles.

Fairy tales may be defined as short fictional stories full of unbelievable incidents. As well as in the previous cases, the definition is not simple. The basic division of fairy tales is to folk tales and modern fairy tales. The fairy tales can also be divided into another group – animal fairy tales, magical fairy tales, novelistic fairy tales, and fairy tales based on legends. Walt Disney's fairy tales are usually full of magic or animals.

For this thesis, the methods of translation by Anna Grinová were chosen. The list of methods is following: preservation, substitution, modulation, synonymous translation, and naturalization. These methods are used in the practical part when the proper names are classified.

The practical part deals with the translation of selected proper names. This part is divided into chapters – each fairy tale has its chapter. These chapters with the names of the fairy tales are divided into subchapters – preservation, substitution, modulation, naturalization, and synonymous translation. In each subchapter, there are examples of proper names which are translated in that way. Each character is described in a short paragraph, then the name is mentioned, the meaning is mentioned if possible, and the used method of translation is described. Some

translations of names are compared to the book version. There are three books of fairy tales chosen for comparison. There is a short conclusion for every chapter. This conclusion contains the summary – how many proper names are there, how they are translated. In the practical part, there is also a summary of the whole part. In this summary, the names that have something in common are compared. There is a comparison of main characters, villains, families, or dwarfs.

There is also a comparison of the used methods – which method is used the most and which method is the least used. After the comparison of the proper names and the methods of translation, the results are following. The translators used all of the five methods – preservation is used in 23 cases out of 59 (which is 39 %), modulation is used in 19 cases (32 %), substitution in 8 cases (14 %), naturalization in 5 cases (8 %), and synonymous translation in 4 cases (7 %). It is obvious that preservation is the most used method of dealing with proper names. The majority is not translated, which might be disturbing for people who cannot speak English and understand the meaning of the name if there is any. The most used method of translation is modulation, which means that there is the logic between the name in the source language and its translation to the target language. This method might be chosen because the names have meaning in the target language. Snow White is translated as "Sněhurka", because she is white as snow. Darling is a lovely nickname and there is a word for it in the target language. Thumper is someone who thumps; therefore, his name is translated as "Dupík". These names are an example of modulated proper names. The similar pattern is used for the other proper names.

Then, the proper names of the main characters were compared. In this case, four proper names are preserved (57 %), one proper name is substituted (14,3 %), one

proper name is modulated (14,3 %), and one proper name is naturalized (14,3 %). The synonymous translation is not used for main characters in these fairy tales.

In the case of villains, there are six proper names. Preservation is used for three characters (50 %), naturalization for one character (17 %), and synonymous translation for two characters (33 %).

Furthermore, there was an attempt to compare the methods of translation of families or groups of characters that have something in common, such as the dwarfs, but the samples are not sufficient, so only some groups were mentioned a graph.

Another comparison was added to the summary. There is a comparison how the proper names are translated in three film versions – by Walt Disney, Nick Willing, and Tim Burton. These movies are based on the same book by Lewis Carroll, but the plots are different. There are some changes in translating proper names. We can see that the translations might vary, even though the story is similar.

Alice is translated as "Alenka" in all those versions. March Hare and Mad Hatter are also translated in the same way. Dinah is translated as "Micka" in one version, but as "Mourek" in another version. It is interesting to see that the female is changed to the male. In both versions, the typical names for cats are used. Bill is translated as "Petr" or "Vilík". For this character, typical Czech names are used, although they are different. Cheshire Cat is translated as "kočka Šklíba", because of its grin, but in the second version, it is translated as "čínská kočka". "Čínská kočka" might be an easier way how to pronounce "Cheshire", although the translated geographical name differs from the name in the source language.

I find this topic interesting because the translating tendencies are different. This thesis could inspire other students who could translate other fairy tales. Not only

stories by J. K. Rowling and Terry Pratchett deserve these kinds of thesis. One should not forget that there are wonderful stories animated by The Walt Disney Studios that deserve one's attention.

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