

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Bakalářská práce

Lenka Kováčová

**The differences between Czech and Slovak translations of The
Hunger Games trilogy**

Olomouc 2023

Vedúci práce: Mgr. Petra Charvátová

Vyhlasenie

Vyhlasujem, že som túto bakalársku prácu vypracovala samostatne a uviedla som v nej všetku literatúru a ostatné informačné zdroje, ktoré jsem použila.

V Olomouci dňa 20.6. 2023 Lenka Kováčová

Ďakujem Mgr. Petre Charvátovej za odborné vedenie bakalárskej práce, neustálu pomoc a podporu pri písaní tejto práce a za celkovú ochotu pri konzultáciách a riešení problémov.

Abstract

The translation of The Hunger Games trilogy into Czech and Slovak languages demonstrated distinct approaches and strategies employed by the translators. While both aimed to convey the essence of the original text, notable differences emerged in their treatment of character names and neologisms. The Slovak translator maintained fidelity to the original text, making minimal changes to names and preserving hidden meanings intended by Suzanne Collins. In contrast, the Czech translator opted to alter names significantly, aiming to establish a stronger connection with the Czech audience. Notably, characters affiliated with high society retained their original names in the Czech translation, while exceptions were observed. Neologisms were generally translated in both languages, although there were a few exceptions in the Slovak version. These variations in approach reflect the translators' strategies to balance faithfulness to the source material and meet the expectations of their respective audiences, resulting in unique translations that cater to the linguistic and cultural nuances of Czech and Slovak readers.

Table of Contents

Abstract.....	
Introduction	7
I. Theoretical part	8
1. Unveiling the Art of Translating Fiction	8
<i>1.1. Translation strategies and techniques</i>	<i>9</i>
<i>1.2. Translation methods</i>	<i>10</i>
<i>1.3. The role of translators</i>	<i>12</i>
<i>1.4. Equivalence.....</i>	<i>13</i>
2. Translation studies in the Czech and Slovak contexts	13
3. Analysis of translation differences	14
<i>3.1. Neologisms</i>	<i>14</i>
<i>3.2. Proper Names</i>	<i>16</i>
4. Analysis of the Hunger Games translations	17
<i>4.1. Selection of texts and translators</i>	<i>17</i>
II. Practical part	19
5. Translating "Catching Fire": An In-Depth Analysis.....	19
<i>5.1. The world of Hunger Games</i>	<i>19</i>
<i>5.2. The analysis of the character names in the "Hunger Games" and "Catching Fire"....</i>	<i>20</i>
<i>5.2.1. Character names that were completely changed in both translations</i>	<i>21</i>
<i>5.2.2. Character names that were partially changed</i>	<i>23</i>
<i>5.2.3. Character names that remained unchanged</i>	<i>31</i>
<i>5.3. The analysis of neologisms in the "Hunger Games" and "Catching Fire".....</i>	<i>37</i>
<i>5.3.1. Names of places and things: Analysing the Neologisms in "The Hunger Games" and "Catching Fire"</i>	<i>37</i>
<i>5.3.2. Persons: Analysing the Neologisms in "The Hunger Games" and "Catching Fire"</i>	<i>40</i>
<i>5.3.3. Animals: Analysing the Neologisms in "The Hunger Games" and "Catching Fire".....</i>	<i>42</i>
6. The questionnaires with the translators	44
<i>6.1. An interview with the Czech translator- Zdik Dušek</i>	<i>44</i>
<i>6.2. An interview with the Slovak translator- Michal Jedinák</i>	<i>45</i>
Conclusion.....	46
Resumé	47
Bibliography	48
Online sources.....	50
Appendices	51

Introduction

“The more that you read, the more things you will know. The more that you learn, the more places you’ll go.” – Dr. Seuss

Throughout the course of human history, books have consistently ignited curiosity while simultaneously evoking a sense of uncertainty. They have served as a form of escapism, a refuge where readers retreat, seeking comfort and relax. Among the variety of genres that have captivated readers’ imaginations, the dystopian genre emerged around the beginning of the 20th century.

The primary aim of this bachelor’s project is to conduct an analysis, examining the differences between the Czech and Slovak translations of Suzanne Collins’ *“The Hunger Games”* dystopian trilogy. More specifically, the focus will be directed to the translated versions of the first two books in the trilogy, *“The Hunger Games”* and *“Catching Fire.”* These works, widely acknowledged within the literary world, belong to the dystopian genre, renowned for its broad appeal across the readership.

In regard to the theoretical part, this work aims to provide a comprehensive understanding of the intricacies of the translation process by illustrating various approaches that have been employed in this field. In this project, a special focus will be placed on translating neologisms, linguistic inventions that pose a unique challenge to translators. Furthermore, a significant aspect of literary translation, proper names, will be examined in depth. The practical part of this project will examine and compare the Czech and Slovak translations, focusing on both neologisms and proper names devised by Suzanne Collins. Due to the comparative nature of this project, it is imperative to accurately identify any similarities and differences between these two translations.

I. Theoretical part

1. Unveiling the Art of Translating Fiction

This chapter explores the complex realm of translating fiction, addressing the complexity of this process. Moreover, the discussion will encompass translation strategies and techniques, as well as different translation methods and the important role played by translators.

Translating fiction poses unique challenges that require careful attention. Before embarking on the translation process, an experienced translator prioritizes a comprehensive understanding of the text's overall message (Baker, 2001, p. 111). It is worth noting that genre fiction stands out as one of the most extensively translated forms worldwide (Venuti, 1995 p. 2). In the case of translating novels, significant efforts are invested to ensure the readability of the target language text (Bassnett, 1980, p. 115). While a poet translator can easily break down the original text into translatable units like lines, verses, and stanzas, the task proves more challenging for a prose translator (Bassnett, 1980, p.117).

Venuti suggests that fluent translation, one that is modern and not archaic, is recommended for an extremely wide range of foreign texts in English, including religious and scientific literature as well as fiction and nonfiction (Venuti, 1995, p.4). Newmark recommends strategies for handling neologisms, emphasizing the preference for recreating them in the language of the target language. This involves replacing neologisms derived from existing words with equivalent morphemes and considering phonetic qualities for similar sound effects (Newmark, 1988, p. 143) Surnames are often associated with connotations in fiction, both in terms of sound and meaning. Whenever translating such works, it is recommended that the translator explains the connotations using a glossary while preserving the original names (Newmark, 1988, p. 71.).

Thanks to translation, people of different cultural and linguistic backgrounds have gained a deeper understanding and appreciation for each other (Baker, 2001, p. 8-9). While authors possess the freedom to arrange their fictional universe according to their own vision, it is important to maintain stylistic variation within the language choices without disturbing the integrity of the fictional world (Leech, Short, 1981, p. 29).

1.1. Translation Strategies and Techniques

The process of translation encompasses the task of recreating the source language message in the target language, with a dual focus on conveying the intended meaning and capturing the desired style (Nida, 1969, p. 12).

As Kvetko states in his book (Kvetko, 2009, p. 15-16), some commonly employed methods of conveying information into another language include:

- faithful translation,
- free translation,
- literal translation,
- word for word translation,
- idiomatic translation (Kvetko, 2009, p. 15-16).

I have chosen a sentence *Another one bites the dust* as an example of each and every translation mentioned below.

a) *Faithful translation*

This translation faithfully adheres to the intentions and textual expression of the writer in the source language. As a result, the original meaning is preserved while accommodating the grammatical structure of the target language. This approach ensures that cultural terms are appropriately transferred while also maintaining the appropriate level of deviation from the norms of the source language in terms of grammar and vocabulary.

For example: *Another one bites the dust* – *Ďalší sa zvalí do prachu.*

b) *Free translation*

Free translation process consists of paraphrasing based on meaning. It is more important to consider the overall meaning rather than the exact wording. It is a *sense-for-sense translation*. In mostly poetry and drama, *adaptation*, the “freest” translation form, is used. As part of the translation process, the target language text is rewritten, keeping themes, characters, and plots intact, as well as converting the facts of the SL culture into those of the TL culture.

For example: *Another one bites the dust- zomrieť/* or in Czech, *Další zakusí prachu.*

a) *Literal translation*

Literal translation, as the name implies, it focuses on the linguistic features and form of the source language (SL). Words are translated out of context, but grammatical constructions in the source language are converted to their nearest equivalents in the target language.

For example: *Another one bites the dust - Ďalší hryzie prach.*

a) *Word-for-word translation*

In this type of translation, each word is translated in accordance with its most common meaning. There is no change in the grammar of the source language (constructions, word order, grammatical forms, etc.)

For example: *Another one bites the dust - Ďalší jeden hrýzt' prach.*

b) *Idiomatic translation*

During idiomatic translation, the source language text is translated into the target language's natural form, both in terms of grammatical constructions and word choice. Usually, idiomatic translations sound as if they were originally written in the target language. (Kvetko,2009, p.15-16)

For example: *Another one bites the dust - niekoho pád k zemi, alebo smrť.*

1.2. Translation methods

As Vinay and Darbelnet state in their book (1995, chapter 1), that even though it seems as if the methods and procedures are numerous, they can be reduced to seven.

It is possible to use them individually or in combination with one or more of the others. The authors also added that it might be very sudden for the translator to find an appropriate target language unit or sentence while translating from a source language (1995, p. 31). The seven methods, according to the two authors, are:

1. **Borrowing** – this method is considered to be the simplest of all translation methods. As the name suggests, an expression, meaning or sentence is taken from the SL and brought into a TL. We can see this in some French words, such as *déjà vu* or *menu*, or in a German *kindergarten*.
2. **Transposition** - by replacing one word class with another, a transposition is achieved without affecting the meaning of the message. An example would be the sentence “*The cat is on the carpet*” changed to “*The feline is on the carpet.*” While the word *cat* is changed, the message of the sentence remains the same.
3. **Modulation** – modulation is the process of altering the form and content of a message through a change in the viewpoint. The reason for making this change can be justified when, despite being grammatically correct, a literal translation is deemed inappropriate, awkward or unidiomatic in the TL. An example of this: “*She broke his heart*” would be changed to “*He had his heart broken by her.*”
4. **Calque** - a type of borrowing known as calque in which a language borrows an expression from another language, and then literally translates each element of the expression (*Skyscraper- mrakodrap*).
5. **Equivalence** - the method we are discussing here is one that produces texts that are equivalent to one another. In English, if someone twists his ankle unintentionally, they might scream with pain, “*Ouch!*” but if they were Slovak, it would sound more like “*Au!*”
6. **Literal translation** - literal translation is usually the direct translation of a SL into an appropriate TL, both grammatically and idiomatically, where the translator is responsible only for adhering to the TL’s language requirements. Literal translation is a unique solution that is reversible and complete on its own. This is most common when translating between languages that belong to the same family (Slovak and Czech). The French sentence “*C’est la vie*” is translated literally into English as “*That’s life.*”
7. **Adaptation** - when this occurs, the translator must create a new situation that can be considered equivalent. Therefore, adaptation may be considered a particular kind of equivalence, that is, situational equivalence. Example of this: “*She ran like a cheetah.*” It Could also sound as “*She ran as fast as a lightning*” (Vinay and Darbelnet, 1995, p. 30-42).

1.3. The Role of Translators

A translator is responsible for decoding the original information and expressing it in terms of target language, which may not necessarily correspond to the terms of the source language. A translation serves not as a means of reproducing but rather to convey the information they express (Kvetko, 2009, p. 14). Nida (1964, p. 145) states that the translator is the focal element in translating. As a result, there can be no completely impersonal objectivity in his work since he is a member of the cultural context he lives in; his role is central to translation principles and procedures. An effective translator must have control over the resources of the language into which he or she translates. Instead of matching words from a dictionary, he must produce his own linguistic form to convey the meaning expressed in the source language. Popovič (1975, p.51) also adds that the original author has much more freedom, that he or she is relatively independent when creating. The translator, on the other hand, only has access to a fact that is fixed in the text - he or she must follow certain rules and is not as unrestrained.

Translators strive to make their work "invisible" by creating the illusion of transparency. This resolves in the text appearing "natural" or not translated at all. Even for translations prone to receiving more attention, translators do not receive much recognition for their efforts (Venuti, 1995, p.5-8).

A translator must possess a thorough understanding of literary and non-literary textual criticism since they must evaluate the quality of a text before making a decision as to how to interpret and translate it. To translate well, the translator must consider the language, structure and content of the text, regardless of whether it is a scientific or poetic piece, philosophical or fictional. If the writing is inadequate, he or she has a duty to improve it, regardless of the text that is being translated (Newmark, 1988, p. 5-6).

The interpreter, for example, is concerned with creating quickly usable templates; the literary translator, on the other hand, is concerned with equivalents that have as many common denominators as possible with the template (Levý, 1963, p. 23).

In novels, the aesthetic function is usually the dominant function. Translating a literary text involves reproducing it adequately as an integral unity by using methods that respect its relevant stylistic attributes. Efforts are being made to make sure that the message and style are

functionally equivalent, that is, that the means used correspond as closely as possible to the original means (Kvetko, 2009, p.40). A translator who is incapable of writing effectively is unlikely to be able to produce a quality translation (Nida, 1964, p. 242). Translators engage in the act of translation not for their own understanding, but with the purpose of enabling comprehension for others (Vinay and Darbelnet, 1995, p. 8). They also aspire to be recognized as professionals rather than simply skilled or semi-skilled workers, and they actively seek acknowledgement for their craft (Baker, 2001, p. 4).

1.4. Equivalence

According to various authors, any translation should be able to achieve an '*equivalent effect*', that is to determine whether the translation produces the same effect (or one that is as close as possible) on the readership of the original as it did on the translation (Newmark, 1988, p. 48). This is sometimes also called the '*equivalent response principle*' or, as Nida calls it '*dynamic equivalence*' (1964, p. 159).

Dynamic equivalence translations aim to be as natural as possible and relate the reader to behaviours relevant to their own culture; it does not require the reader to understand the cultural patterns of the SL context to understand the message. The degree of dynamic equivalence translation varies (p. 159).

Nida also discusses '*formal equivalence*,' providing valuable insights into the message itself, both in terms of form and content. Because of this formal orientation, the target language message should match the source language as closely as possible. Messages in the target culture are continuously compared with messages in the source culture to ensure accuracy and correctness (p. 159).

2. Translation studies in the Czech and Slovak contexts

Within the following chapter, an exploration will be undertaken to delve into the historical background of translation studies in both the Czech and Slovak contexts. By examining the historical trajectory of translation studies in the Czech and Slovak contexts, we can gain a deeper understanding of the influential figures and crucial moments that have shaped the translation in these contexts.

Slovak and Czech are both parts of the *West Slavic* language group, which influences their translation practices (Rejzek, 2001, p. 4). Since English, Slovak and Czech are languages not only typologically but also culturally, historically, socially and geographically distinct and distant, different in place, traditions, collocations and phraseology, partial differences prevail here (Knittlová, 2000, p. 35). In the period of the First Republic, the proximity of the two languages led to the misconception that Czech and Slovak are different dialects of the same language (Rejzek, 2001, p. 4-5). Universities like *Charles University in Prague* and *Comenius University in Bratislava* have emerged as prominent hubs for research and education in the field of translation studies. In recent years, the discipline of translation studies has experienced remarkable growth and development within the Czech and Slovak contexts.

3. Analysis of translation differences

In the upcoming subchapter, we will delve into the captivating realm of translating neologisms and proper names. This exploration will shed light on the complexities and challenges involved in faithfully and accurately translating these words.

3.1. Neologisms

Newmark (1988, p. 140) provides a definition of neologism, stating that it can be described as either a freshly created lexical entity or as a preexisting lexical entity that has acquired a novel significance. By using them, we are able to express meanings in new ways that have not been available before. The translator possesses the authority to create neologisms. When working with literary texts, it is necessary for the translator to faithfully reconstruct any neologisms encountered, drawing from their equivalents in the source language. (Newmark, 1988, p. 149).

Margaret Atwood uses the term “*unbaby*” to refer to abortions in her novel *The Handmaid’s Tale* (1985, chapter 8). In the novel *1984* by George Orwell, the term “*doublethink*” is used to describe holding two contradictory beliefs simultaneously (1949, p.10). Another example is described in the novel *Snow Crash*, where Neal Stephenson invents the word “*metaverse*” to describe a virtual reality space that can be accessed by computers and other technological devices (1992, p. 19).

There are few translators who attempt to translate the original text into their own neologisms, while others opt for a more straightforward translation approach. Therefore, they deny the audience one of the features for which the original was celebrated at the time. It is up

to translators to decide how important a given neologism is - whether they can make a neologism in their own languages or achieve the wanted effect in some other way (Lefevere, 1992, p. 41-42).

Generally, neologisms in the context of translating prose often originate anonymously, but there are exceptions where specific authors, like Jonathan Swift in *Gulliver's Travels* (1726), have intentionally introduced neologisms such as the word '*lilliput*'. Magazines and newspapers are usually responsible for spreading neologisms. In addition to the real need for invention or discovery, neologisms can be produced to replace foreign terms with domestic ones, which is more accurate in Czech than in English. (Peprník, 1998, p. 48-49).

As a general rule, SL inventions, devices, objects and processes that are being translated into TL should be creatively translated, preferably authoritatively, if they are neologisms (Newmark, 1988, p. 81). It is not uncommon for translators to have problems with neologisms in the books they are translating. As Newmark states, neologisms are short-lived, individual inventions and it is impossible to quantify them accurately. There is no requirement that the translator must be an expert in the topic of the text; however, the text must be understood and translated into the appropriate language (Newmark, 1991 p. 46).

In the following section, the examples of how neologisms are formed (Algeo, 1941-1991):

- **Blending** - the process of taking two words, removing part of each, and then combining the words, e.g.: *Brunch* = *breakfast* + *lunch*,
- **Acronym** - combining the first letters of each word to form a new word, , e.g.: *NASA* - *National Aeronautics and Space Administration*,
- **Borrowing (Loanword)** - bringing a word from another language into English in its entirety (*kindergarten* - a German word literally meaning "children's garden")
- **Clipping** - as the name itself suggests, cutting out a part of the word (*Hippopotamus* - *hippo*)
- **Compounding** - combination of two words (*firefighter* - *fire* + *fighter*)
- **Back formation** - is the process of shortening a word by omitting what is, or is thought to be, an affix or other constituent morpheme. (*donate* from the word *donation*)

3.2. Proper Names

Translating proper names is a challenging and complex aspect of translation that requires careful consideration and decision-making. When translating proper names, it is important to strike a balance between maintaining the original name's meaning and sound, while making the translation accessible and understandable. Names are sometimes used by writers not only to identify characters in a poem, story, novel, or play, but also to describe them. Usually, a character's name contains an allusion to a word in the language that allows readers to better understand the character (Lefevere, 1992, p. 39).

The Czech translation of the character names in Harry Potter is an example of this. Despite completely changing some of the characters' names, the translator also managed to translate the names using transliteration in the target language.

For example, *Luna Lovegood* became *Lenka Láskorádová* - the first name being a very popular Czech name, and the surname was created using calque: *love* – *láska*, *good* - in this case, a more appropriate word might be *dobrá*, but that would not match the meaning of the name; the character is described as loving, as indicated by the Czech translation (Rowling, 2003, chapter 10). Some other examples include: *Gilderoy Lockhart* in English, and *Zlatoslav Lockhart* in Czech, indicating the character's gold-like hair (*gold-zlato*) and *Mad Eye Moody* who has been translated as *Divooký Moody* in Slovak and *Pošuk Moody* in Czech. *Pošuk* in Czech means a confused, irrational person, acting illogically, even eccentrically which is very fitting for this character (Rejzek, 2001, p. 515). Rather than translating the meaning of the names, it focuses on finding an equivalent name that phonetically or visually resembles the original name in the target language.

Fairy tales, folk tales, and children's literature often translate proper names. This creates a sense of universality and allows readers from different cultures to identify with the characters (Newmark, 1988, p. 71). An example of this is the fairy-tale *Hansel and Gretel*, which was translated into Czech as *Pohádka o perníkové chaloupce* with the main characters named as *Jeníček a Mařenka*, and into Slovak as *Rozprávka o Perníkovej Chalúpkke* with the main characters named as *Janko a Marienka*.

In the target text, the reader should not be aware of differences in the structure of both languages nor will he or she be conscious of the foreign origin of the proper name.

The original names are used, but they are sometimes modified so they can comply with Czech and Slovak norms and convention, and as a result, English names must conform to the rules of inflection. Such an example is: *Mrs. Brown - pani Brownová* (Kvetko, 2009, p.44). Newmark promotes the idea that the best method is to translate the SL proper name into the TL first, and then naturalize it back into SL (Newmark, 1988, p. 215). In some cases, the translator can decide the best way to translate the name, depending on the context and the intended audience.

4. Analysis of the Hunger Games translations

The purpose of this study is to examine the differences between the Czech and Slovak translations of “*The Hunger Games*” trilogy, specifically the first part, and the second part “*Catching Fire*” (Collins, 2009). This research allows for a thorough analysis of the translation process and its influence on the final texts. By doing so, it is possible to gain a deeper understanding of the subjective aspects of translation such as the decision-making process, the challenges faced by translators, and the strategies they use. A comparative analysis approach will be used to determine the differences between the Czech and Slovak translations of “*The Hunger Games*.” The comparative analysis examines the similarities and differences between two or more entities, in this case, translated texts.

4.1. Selection of texts and translators

Among the three books in “*The Hunger Games*” trilogy by *Suzanne Collins*, I chose “*Catching Fire*” (2009) for further analysing. I have found the second book of the trilogy, to be more easily comprehensible and to flow better compared to the first book. Moreover, the second book was characterized by a higher abundance of names and newly created words, offering material for further investigation of the Czech and Slovak translations. I was able to explore how the translators approached and translated new invented terms, and shed light on their strategies, linguistic creativity, and possible differences between the Czech and Slovak versions. The translators selected for the analysis were *Michal Jedinák*, who translated the novel into Slovak, and *Zdík Dušek*, who translated it into Czech. Analysing the translations of these two skilled translators revealed their individual approaches, decision-making processes, and how they dealt with neologisms and character names in “*Catching Fire*” (Collins,2009).

The primary focus of this study was to examine the translation strategies employed by *Michal Jedinák* and *Zdík Dušek* when confronted with the neologisms created by *Suzanne*

Collins in the original text. The treatment of character names is another important aspect of the analysis. There are times when the names of characters in literary works have meaning, cultural connotations, or symbolism associated with them. By analysing the translation process, we can gain insights into how the translators chose to modify or preserve character names.

I have conducted interviews with two translators who have translated the novels from English to Czech and Slovak. The interviews were semi-structured, allowing both predetermined questions and open-ended discussions to be addressed. The interviews were conducted using a questionnaire.

Information from interviews and literature reviews will be analysed in order to identify patterns, themes and categories. As a result of analysis of the interviews, recurring ideas, concepts, and perspectives relevant to the translation of the “*Catching Fire*” will be identified. The key concepts will then be grouped into broader themes to enable a systematic examination of the similarities and differences between the Czech and Slovak translations. As a result of this analysis, meaningful insights and a comprehensive understanding of the distinctive characteristics of each translation could be obtained.

One of the considerations for this study was obtaining informed consent, as participants were informed that their contributions would be utilized in the thesis, and their consent was obtained accordingly.

II. Practical part

5. Translating “The Hunger Games” and “Catching Fire”: An In-Depth Analysis

5.1. The world of Hunger Games

The Hunger Games series is a trilogy written by Suzanne Collins; an American writer renowned for her captivating storytelling. Taking inspiration from reality television and the turbulent backdrop of the Iraq War, Suzanne Collins created a dystopian universe in 2008, which later became a worldwide phenomenon (Youtube, 2012,0:03- 0:31).

The first book of the series, titled "The Hunger Games," introduces us to a world known as Panem, a realm comprising 12 districts (formerly 13 before its destruction) and the luxurious capital city, Capitol. Within this dystopian landscape, the narrative unfolds through the eyes of the protagonist, Katniss Everdeen, who acquaints us with the harsh realities of life in District 12 and the intricate workings of Panem's society. Central to the plot is the annual Hunger Games, an event where two children, a boy, and a girl (so called tributes), are selected from each district, ages 12-18, to engage in a ruthless battle for survival within an arena. In order to survive, the children must face many threats and dangers (Collins, 2008).

Because the world depicted in the Hunger Games is considered dystopian, some terms and phrases need to be clarified. The concept of dystopian literature is specifically that of literature which contrasts utopian thinking directly, warning against the potential negative consequences associated with utopianism. A utopian idea or ideal can mean a number of things, but for the most part it refers to something that is unattainable, an illusion that can never be realized (Mohr, 2005, p.11).

There is no utopia that only conceives alternative systems of government; utopias themselves representations of radical differences, radical otherness, and the systemic nature of society as a whole. The idea of imagining fundamental change in society can be almost impossible without having first generated a Utopian vision of what the future might hold. (Jameson, 2005, p.12).

Utopia in literature is generally equated with other imaginative visions of better worlds and ideal societies. This can be seen in folktales and legends, political concepts, concepts of a lost time and place or religious anticipations, and in the practice of communalism (Mohr, 2005, p.13). In dystopia, the ideal of a perfectly regulated utopian state is reversed, parodied and mistrusted, often in a manner that unintentionally tends towards totalitarianism. While utopia depicts the best of all possible futures, dystopia describes the worst (Mohr, 2005, p. 27).

Dystopian literature also critiques existing social and political systems. The existing social and political systems are critically analysed and extended into new contexts, revealing their contradictions and flaws (Booker, 1994, p. 3). To analyse both societies effectively, it is crucial to determine their achievability, the adaptability of its people to the conditions, and what differences there are between them. Novels that are set in a utopian world tend to focus on issues of social justice and equal opportunities. On the other hand, the citizens of dystopian society, are deprived of almost all freedom. For example, in Orwell's famous novel 1984, the government appears to have control over the society, and each citizen is assigned a role consistent with their responsibilities- to act and work accordingly.

When we analyse the Hunger Games trilogy, we see that it encompasses all the elements: oppressed humanity, a controlling government, and people held accountable for actions they did not commit. *"Taking the kids from our districts, forcing them to kill one another while we watch – this is the Capitol's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion."* (Collins, 2009, p. 22). According to this quote, we can observe that they live in a world filled with troubles, sorrows, and an inability to do anything about it.

5.2. The analysis of the character names in “The Hunger Games” and “Catching Fire”

In the subsequent chapter, the focus shifts to the names of the characters found in both "Hunger Games" and its sequel, "Catching Fire". The purpose of this comparative analysis is to shed light on any potential differences or adaptations made by the translators in rendering the character names into Czech and Slovak, adding an additional layer of exploration to the field of translation studies.

The author of the series has never revealed the origins of these names, leaving the numerous fans of the books to form their own speculations (Krulic, 2014).

The names I will be comparing below, are written in the order: *English- Slovak- Czech*.

5.2.1. Character names that were completely changed in both translations

In this subchapter, the complete changes made to character names in both Czech and Slovak translation of “Hunger Games” and “Catching Fire” will be mentioned. The discussion will revolve around the meanings of these names, along with the assumptions regarding the creative process behind their emergence.

Buttercup- Iskerník- Priskyřník

“Prim named him Buttercup, insisting that his muddy yellow coat matched the bright flower” (Collins, 2008, p.3). A stray cat that Prim found one day, that is named after a wild yellow flower.

Both translators decided to use a literal translation of the name – *“Iskerník”* in Slovak and *“Priskyřník”* in Czech.

The Slovak translator answered accordingly in the questionnaire: *“I did not translate any of the character names. The only exception, I guess, was the cat, as translating the name of a pet would sound unnatural in a foreign language.”* (Jedinák, interview).

Glimmer- Iskra- Třpytka

The name stands for a female tribute from District 1. *“...ugh, the names the people in District 1 give their children are so ridiculous...”* (Collins, 2008, p. 174). The kids born in this district are known to have far from ordinary, somewhat special, luxurious names. The name “Glimmer” can be associated with the verb *“to shine,”* which, in my interpretation, reflects her parents’ intention for her to shine like a star, anywhere she goes.

A literal translation was used in both cases; the Slovak is *“Iskra”*- in English this can be translated as a *“spark”*. The Czech translation is *“Třpytka”* which is taken from the verb *“glimmering”* which corresponds to the original name.

“With that flowing blonde hair, emerald green eyes, her body tall and lush... she’s sexy all the way.” (Collins, 2008, p.119). In my opinion, both of these translations are appropriate for the character, as they reflect the district she comes from, as well as her personality traits.

Foxface- líščia tvár- Liška

The name stands for female tribute from District 5, “*The monstrous boy from District 2 is a ruthless killing machine. The fox-faced girl from District 5 sly and elusive.*” (Collins, 2008, p. 120) Foxface is known for being very fast and cunning, just like a real fox is. It is never revealed what her real name is, we only know her by Katniss’ nickname, which conveys everything we need to know about her- from her appearance to her behaviour.

The Slovak translator used a literal translation for this character. The animal “fox” is in Slovak “*liška*” so the adjective “*líščia*” means “fox’s”, and the word “*tvár*” is a literal translation of “face”. The translator decided not to use capital letters in this case, which I think makes the character eloquent; she is just a piece in somebody’s games.

In the Czech translation, the character is named “Liška,” which is a partial literal translation, meaning “fox.” However, the word “face” was omitted in this case. It is worth noting that the character’s name is written with a capital “L”, unlike the Slovak translation.

Nuts & Volts- Skrutka & Drôtik- Volta & Edison

The nicknames of Wiress and Beetee. “*Johanna’s nicknamed them Nuts and Volts,*” he says. “*I think she’s Nuts and he’s Volts.*” (Collins, 2009, p. 214). The word “nuts” means “foolish, strange or crazy,” and “volts” is “a measurement of electricity” (Cambridge dictionary, n.d.).

Both translators have decided to change the nicknames into their languages. The Slovak one “*Skrutka*” meaning “a screw” which could be taken from the phraseology “*má v hlave o jednu skrutku viac*” (“he’s got a one more screw in the head”) meaning somebody is out of their mind, crazy. The nickname “*Drôtik*” may have been derived from the name “*Wiress*,” where “*wire*” is a literal translation of “*drôt*.” However, there is an issue as this nickname is used for Beetee, not for Wiress. In my opinion, the translator aimed for cohesive and meaningful nicknames, which could explain his decision to use similar ones.

The Czech translation took this from a different perspective. It is not specified here which one is who, but I am guessing “*Volta*” is Wiress and “*Edison*” is Beetee. We already acknowledged the term “volts”, but I think she is named after Alessandro Volta, a famous pioneer in the field of electricity. “*Edison*” is after Thomas Alva Edison, a well-known inventor. Given their district, and intellectual capabilities, both of these nicknames are fitting.

The Slovak translator, approached it with a hint of mockery, while the Czech took a perspective more aligned with renowned figures.

5.2.2. Character names that were partially changed

Katniss Everdeen – Katniss Everdeenová- Katniss Everdeenová

The protagonist of the trilogy, the so called “*girl on fire*”. A female tribute from District 12, who is named after a katniss plant; “*Sagittaria (Arrowheads)*” which roots are similar to a potato, and are edible. “*Katniss,*” I said aloud. *It’s the plant I was named for. And I heard my father’s voice joking, “As long as you can find yourself, you’ll never starve.”* (Collins, 2008, p. 49). Her last name, “*Everdeen*” is similar to “*evergreen*” which generally refers to trees that never lose their leaves. There is a clear connection between Katniss and the author’s idea of Katniss being a strong character who barely gives up.

Both translators made the choice to retain the original name. This decision, in my opinion, results from the recognition that a globally known phenomenon such as “*The Hunger Games*” could not afford to use a different name for its main character.

The only change that is done to the character’s name, is that the suffix *-ová*, is added in both Czech and Slovak version of the surname, which is very typical for both countries.

Catnip- Catnip- Katrys

A nickname Katniss was given by her friend, Gale Hawthorne. *Catnip* is a plant similar to mint and it is used for making tea, and sometimes to help with coughing. It is also a plant that works on cats, making them feel relaxed, affectionate and even happy (Hoffmann, 2020). I have noticed two connections that can be drawn here, highlighting the possibility of Katniss having healing abilities, as the herb suggests, or between her and Buttercup. Despite their mutual dislike, Buttercup is drawn to catnip, as it acts as a stimulant for cats.

The Slovak translation remains the same as the original.

The Czech translation of the nickname is “*Katrys*.” The origin of this name is linked to a tale involving a lynx that followed Katniss and Gale in the woods. The translator creatively used a blending method with the beginning of Katniss’ name, “*Kat,*” with the translation of lynx, “*rys*” to form the nickname. Through this story, the translator highlights the process of how this nickname was created.

Gale Hawthorne- Gale Hawthorne- Hurikán Hawthorne

A close friend of Katniss. “*Leave the district. Run off. Live in the woods. You and I, we could make it,*” says Gale (Collins, 2008, p. 8). The word “gale” means “a very strong wind” (Cambridge, n.d.). As the mentioned excerpt from the novel shows, there is a moment in the book where he proposes an escape from District 12, symbolizing a journey driven by the wind.

The Slovak translation of his name remained unchanged.

The Czech translation opted for the name “*Hurikán*”, which means a “hurricane.” This adaptation made by the Czech translator illustrates the connection between the character and the symbolic meaning of a hurricane. However, the necessity behind this change of certain names raises questions.

Primrose Everdeen- Primrose Everdeenová- Primula Everdeenová

Katniss’ younger sister. “*Prim’s face is as fresh as a raindrop, as lovely as the primrose for which she was named.*” (Collins, 2008, p.3). As it exemplifies from this citation in the book, Prim is named after a flower “primrose” which is called “*prvosienka*” in Czech and “*prvosienka*” in Slovak. The usual color of this flower is yellow, the same as Prim’s hair.

The Slovak translator has left her name almost unchanged. The suffix “-ová” appears in both translations.

The Czech translation differs in the character’s first name, which is “*Primula*” instead of “*Primrose*,” while the shortened form of her name, “*Prim*,” remains unchanged. The Czech translator employed the method of adaptation by using “*Primula*” which is a technical term referring to the flower primrose.

Effie Trinket- Effie Trinketová- Cetkie Trinketová

The character responsible for picking the future tributes and bringing them to the Capitol. “*...and Effie Trinket, District 12’s escort, fresh from the Capitol with her scary white grin, pinkish hair, and spring green suit.*” (Collins, 2008, p.16). As illustrated in the preceding passage, and she takes great pleasure in experimenting with makeup, exploring different attire, and accessorizing. Her name is derived from the Greek name “*Euphemia*,” which means well-spoken (Krulic, 2014). This is very fitting for her character, and for the way she expresses herself. I also observed a resemblance in her name, as it sounds like “*iffy*” which means “*not certain or decided*” (Cambridge, n.d.). This connection seems fitting, as it reflects her character

development and gradual realization of the Capitol's true nature. Her last name, "trinket" refers to "*an inexpensive or low-quality decorative item.*" (Cambridge dictionary, n.d.). Thus, in a way, she endeavours to present herself in the best possible manner, striving to embody the Capitol's ideal of beauty.

The Slovak version left her name as original, only with the addition of the suffix "-ová" in her surname.

In the Czech translation, the translator employed adaptation by altering her first name to "*Cetkie*" which can be rendered as "*cetka*," that is "*a cheap trinket*" (Rejzek, 2001, p. 103). This choice demonstrates the author's intentional connection with her last name.

Greasy Sae- Klzká Sae- Mastná Sae

Greasy Sae is a seller on the black market, called Hob. "*Greasy Sae, the bony old woman who sells bowls of hot soup from a large kettle...*" (Collins, 2008, p.10). Her nickname potentially reflects the working environment and the challenging conditions for maintaining cleanliness.

The word "greasy" can be translated as "*mastný*" (oily and fatty) in Czech, but this would indicate that something greasy could have a slippery quality, which is the Slovak equivalent to "*klzká*." Therefore, employing an approach of equivalence translation, I believe both translations are appropriate.

goat Lady- koza Lady- koza Dáma

Goat Lady was given to Prim as a birthday gift from Katniss who got her from the black market.

The Slovak version remained unchanged; the Czech translation opted to alter the name into "*Dáma*" – which is a literal translation of "*Lady*."

Ripper- Ripper- Rozparovačka

A woman who is selling goods at the Hob, specifically liquor. "*As an afterthought, I buy three bottles of white liquor from a one-armed woman named Ripper, a victim of a mine accident who was smart enough to find a way to stay alive.*" (Collins, 2009, chapter 1).

The word "*ripper*" means an "*object, a tool or device for ripping*" or it can also be a "*person who rips*" (Collins dictionary, n.d.). It seems like in this case, the name does not

suggest any personal traits of this character, since she is a woman, trying to do her best to survive in the district.

The Slovak version stayed true to the original, while the Czech name was adapted to “*Rozparovačka*,” which draws inspiration from the famous serial killer named Jack the Ripper, translated as Jack Rozparovač, suggesting that the translator adapted the name based on this association.

Twill & Bonnie- Twill & Bonnie- Kepra & Bonnie

Two fugitives Katniss encounters in the woods, both from District 8. “*We’re headed for District Thirteen*,” *Twill* replies. “*Thirteen?*” *I* say. „*There’s no Thirteen. It got blown off the map.*” (Collins, 2009, chapter 10) The word “*twill*” means “*a durable cotton fabric distinguished by its textured surface with diagonal lines.*” (Cambridge dictionary, n.d.) The name is therefore fitting, since they come from District 8, which is known for textile processing.

The Slovak translator decided to stay true to both of the character names.

The word “*twill*” translates to Czech as “*kepra*” where we can see the how the Czech equivalent of the name originated (Rejzek, 2001, p. 723). A word “*bonny*” that sounds almost as “*Bonnie*” means “*beautiful, attractive.*” (Merriam-Webster dictionary, n.d.) The only description of her is found in this quote: “*Her teeth are crooked and there’s a strawberry birthmark over one of her chocolate brown eyes.*” (Collins, 2009, p. 130). I believe that the concept of beauty encompasses various dimension beyond the mere physical appearance.

Rue-Rue- Routa

The name stands for a female tribute from District 11. During the games, her and Katniss become very close and form an alliance together. „*She’s the twelve-year-old, the one who reminded me so of Prim in stature. Up close she looks about ten.*” (Collins, 2008, p.94). The word “*rue*” means “*to feel remorse or regret,*” which could be interpreted as a hint towards the regrets that Katniss encounters later in the story (Cambridge dictionary, n.d.).

The Slovak translator left the name unchanged.

The method of translation used in this case is adaptation, where the Czech translator chose the name “*Routa*” which is an herb, also known as “*rue*”, that is repellent. (Rejzek, 2001, p. 574) This could be attributed to the fact that Rue manages to survive for a long time period, avoiding unfortunate circumstances.

Thresh- Thresh- Mlat

The second tribute from District 11. His name implies “*the process of removing the seeds from crop plants by hitting them with either a machine or a hand tool.*” (Cambridge dictionary, n.d.). This makes a lot of sense since both he and Rue are from a district that is known by agriculture (Collins, 2008, p.62).

The Slovak translator did not translate the name of this character.

The Czech translation of the word “*thresh*” is “*mlátit.*” It is possible, that in the adaptation of the character’s name, it was further shortened to “*Mlat.*” The character is not afraid to fight and stand up for what is right, which would be quite fitting. Another potential theory behind the translator’s choice is that “*mlat*” is a term in Czech referring to “*a part of the barn for threshing grain*” (Rejzek, 2001, p. 398). As seen here, the translator might have emphasized the agricultural background of the character.

Marvel- Marvel- Kras

A male tribute from District 1. “*As I try to avoid looking at his family, I learn that his name was Marvel. How did I never know that?*” (Collins, 2009, chapter 5). The word “*marvel*” means “*the act of showing experiencing great surprise or admiration*” (Cambridge dictionary, n.d.). I also think it might be an abbreviation of the word “*marvellous*” which is a person rather terrific and great. As previously noted, children from Districts 1 and 2 typically possess names that reflect their parents’ aspirations for them.

In the Slovak translation, the character name remained unchanged.

In the Czech translation, the name one was changed to “*Kras.*” The meaning of the word is “*limestone area disturbed by water (on the surface and underground) into typical formations*” (Rejzek, 2001, p. 321). The name could possibly be derived from the word “*krásný,*” which translates to “*beautiful*” in English. This adaptation would be fitting for an individual coming from District 1.

Clove- Clove- Kordeta

The name stands for a female tribute from District 2. She is described as fast and good at throwing knives. “*Yes, the girl from District 2, ten yards away, running toward me, one hand clutching a half-dozen knives.*” (Collins, 2008, p. 144) A “*clove*” is a spice used in kitchen, a “*small, dark brown dried flower of an evergreen tree*” (Cambridge dictionary, n.d.). It is unclear

to guess whether she resembles a clove in terms of her appearance, as the book does not explicitly mention how she looks.

The Slovak translation of the name stayed unchanged.

In the Czech translation, her name is translated to “*Kordeta*”. The translator said that “*I wanted something evoking edge and cold, and the word kord came to my mind.*” (Dušek, interview). A “*kord*” is a long stabbing weapon, used for fencing (Rejzek, 2001, p. 311). Since her main choice of weaponry are knives, this adaptation is understandable.

Chaff- Chaff- Plev

The name stands for a male victor from District 11. “*He’s dark-skinned, about two meters tall, and one of his arms ends in a stump because he lost hind hand in the Games he won thirty years ago.*” (Collins, 2009, p. 199). The word “chaff” means “*the outer layer of grains like wheat, which is removed prior to their use as food.*” (Cambridge dictionary, n.d.). Chaff’s name holds significance related to the district he comes from, agriculture.

The Slovak translation stays the same as the English one.

The Czech name might be adapted from the word “*pleva*” which means “*a waste after cleaning grains*” (Rejzek, 2001, p. 498).

Seeder- Seeder- Zrnka

The name stands for a female victor from District 11. “*The woman, Seeder, look almost like she could be from the Seam, with her olive skin and straight black hair streaked with silver.*” (Collins, 2009, p. 199). The name suggests that it is likely associated with planting and sowing seeds, typical for the district she is from.

The Slovak translation have not changed the name.

As in the case of Chaff, the Czech name is probably taken from the word “*zrnko*”, an endearing of “*zrno*,” so therefore “*Zrnka*” was created, with the addition of the letter “*a*” transforming it into a feminine name.

Wiress- Wiress- Dratkie

The name stands for a female victor from District 3. “*The woman, Wiress, is probably around my mother’s age and speaks in a quiet, intelligent voice.*” (Collins, 2009, p. 210). The name is likely associated with District 3, known for its focus on technology.

The Slovak translation of this name stayed unchanged.

As her name implies, it is derived from the word “*wire*,” where the Czech translator chose to render it using literal translation - “*drát*.” He could then effectively capture the original meaning and maintain the connection with the name.

Beetee- Beetee- Diod

The name stands for a male victor from District 3. “*Beetee, the man, is older and somewhat fidgety. He wears glasses but spends a lot of time looking under them.*” (Collins, 2009, p. 210). Beetee’s name phonetically resembles the initial two letters of “*BTU*,” which is a unit utilized to quantify energy (Krule, 2014). Another assumption I have is that the word “*Beetee*” evokes the word “*beetle*,” which could be a reference to his glasses, as some beetles have shiny, big eyes.

The Slovak translator did not alter the character’s name.

The Czech translation of this character was adapted to “*Diod*.” This word is taken from the word “*dioda*” meaning “*an electrode with two tubes*” (Rejzek, 2001, p. 134).

Johanna Mason- Johanna Masonová- Johanna Masonová

The name states for a tribute from District 7. “*Then there’s Johanna Mason, the only living female victor from 7, who won a few years back by pretending she was a weakling.*” (Collins, 2009, p. 178). The name Johanna, is a name originating from Hebrew meaning “*to be gracious*” (Batteiger, n.d.) which also means kind. This might be a bit of a mockery from Collins, since this character is depicted as far from being kind.

“*Mason*” refers to “*a person working with bricks and stones for construction purposes*” (Cambridge dictionary, n.d.). This would be more fitting for her character, because she is very skilled.

Both Czech and Slovak translations did not change the name of this character. The only thing that was changed both is the suffix “*-ová*” to the last name.

Woof- Woof- Rek

A male victor from District 8. “*...and Woof, a really old guy who’s hard of hearing and doesn’t seem to know what’s going on since he keeps trying to stuff poisonous bugs in his mouth.*” (Collins, 2009, p.215). The word “*woof*” means “*woven fabric.*” (Merriam-Webster

dictionary, n.d.). The connection here is clear, since District 8 produces textiles. We can compare his name with Cashmere, where her name sounds noble, while his name does not. Another option would be that “woof” is also “*the barking sound of a dog.*” (Merriam-Webster dictionary, n.d.). While we do not know much about this character, a potential association can be drawn regarding his tendency to consume forbidden items, a behaviour commonly seen in dogs.

The Slovak translator has kept his name true to the original.

The Czech translator altered the name to “*Rek*” meaning “*hero*” in Czech (Rejzek, 2001, p.560), or a “*medieval warrior from a poor class.*” (Slovník cizích slov, n.d.). It appears that the translator employed sarcasm in the translation of this name, as there is no detectable connection to the original name.

Cashmere- Cashmere- Kašmíra

The name stands for a female victor from District 1, sister of Gloss. The name “*Cashmere*” means “*an expensive wool material, which is very soft*” (Cambridge dictionary, n.d.). Given that she has previously won the games, where she was compelled to take the lives of numerous other children, there is a contrast to the significance to her name, she is not soft, but rather very sharp.

The Slovak version did not alter the name.

In the Czech version, the translator chose the name “*Kašmíra*” which is the literal translation of her name, with the addition of “*a*” making it sound more feminine.

Gloss- Gloss- Zlatoň

The name stands for a male victor from District 1. “*There’s the classically beautiful brother and sister from District 1 who were victors in consecutive years when I was little.*” (Collins, 2009, p.178). The word “*gloss*” means “*a deceptively attractive appearance*” which is in this case fitting for the character since he comes from District 1 (Merriam-Webster dictionary, n.d.). Other meaning for the given word can be “*a shiny, smooth appearance on the surface.*” (Cambridge dictionary, n.d.).

The Slovak version stayed true to the original.

The Czech version was translated to “*Zlatoň*” which is coming from the word “*zlato*” meaning “*gold.*” This is a case of compounding, where the word “*zlato*” and the letter “*ň*” are

combined. The resemblance made by the Czech author is seen here because of the shine and value of gold.

5.2.3. Character names that remained unchanged

Peeta Mellark- Peeta Mellark- Peeta Mellark

The second main character, a male tribute from District 12. His name is the alternative spelling of “*pita*”, a type of bread also known as “*Arabic bread*” (Krule, 2014).

His last name “*Mellark*” is closest to the word “*malarkey*” which means “*nonsense or silly behaviour*” (Cambridge dictionary, n.d.).

In both translations, his first and last name remain unchanged. Although this choice may raise questions, given that this is one of the main characters, the translators have chosen to retain the character’s familiarity rather than change it to a name such as “*Peter*.” This option would be more suitable for the Czech and Slovak audience, because they are familiar with this name. However, in my opinion, certain names should remain as faithful to the original as possible.

Haymitch Abernathy- Haymitch Abernathy- Haymitch Abernathy

Both Katniss and Peeta’s mentor throughout the games, he is described as “... *a paunchy, middle-aged man, who at this moment appears hollering something unintelligible.*” (Collins, 2008, p.18).

The origin of his name is pretty much unknown. His name stays the same in all three languages.

Cinna- Cinna- Cinna

A stylist of Katniss. “*I’m taken aback by how normal he looks. Most of the stylists they interview on television are so dyed, stencilled, and surgically altered they’re grotesque.*” (Collins, 2008, p.59). Cinna shares his name with the poet Cinna from Shakespeare’s *Julian Caesar* (Krule, 2014). An interesting observation I made is that the name bears a resemblance to the word “*sinner*.” The character is eventually depicted as embodying the very essence of the word itself- a sinner, a traitor.

The name was left untranslated in both the Czech and Slovak version. If my speculation to the connection to the word “*sinner*” is accurate, it may be lost in the translation for the Czech and Slovak readers.

Cato- Cato- Cato

The name stands for a male tribute from District 2. *“I’ve been preoccupied with watching the boy from District 2 send a spear through a dummy’s heart from fifteen yards.”* (Collins, 2008, p. 91) The origin of the name is from the nickname of Marcus Porcius, a Roman statesman and writer (Collins dictionary, n.d.).

The name remains unchanged in all three versions, which could be attributed to the significance of the character, since Cato was seen as the antagonist here.

His name originates from the Latin term *“catus”* meaning *“smart.”* We can say that this character was smart to choose people around himself, to build an army of people who would do things as he ordered. This might indicate the character’s intelligence, because he knew which tributes to choose that would obey his commands.

Venia, Flavius & Octavia- Venia, Flavius & Octavia- Venia, Flavius & Octavia

The prep-team of Katniss. *“No, her skin isn’t exactly pea green now. It’s more of a light evergreen. The shift in shade is no doubt an attempt to stay abreast of the capricious fashion trends of the Capitol.”* (Collins, 2009, chapter 3). All three are from Capitol. *“Venia”* is an Italian word meaning *“pardon, forgiveness”* (Cambridge dictionary, n.d.). *“Octavia”* might come from the word *“octave”* meaning *“the distance between two musical notes that are eight notes apart.”* Lastly, the name *“Flavius”* is of Roman origin, meaning *“yellow-haired”* or *“golden.”* (Behind the Name, n.d.). These characters are mentioned only very little, the only thing we can derive is their names sound very unique, in contrast with some of the names the people from districts are given.

All of the names of these characters have not been changed in the two translations.

Caesar Flickerman- Caesar Flickerman- Caesar Flickerman

A host of the annual interviews with the tributes, adored by the Capital. *“It’s a little scary because his appearance has been virtually unchanged during all that time. Same face under a coating of pure white makeup. Same hairstyle that he dyes a different color for each Hunger Games.”* (Collins, 2008, p. 119). The first name *“Caesar”* means *“any powerful ruler, dictator, autocrat or emperor”*, the most famous one *“Gaius Julius Caesar”*, a Roman general, historian and statesman (Collins dictionary, n.d.). The last name *“Flickerman”* cleverly captures the essence of the urban landscape’s radiant lights that flicker and dance (Krule, 2014). It was

created by compounding the words “*flicker*” and “*man.*” The word “*flick*” means “*a quick, sudden movement*” (Cambridge dictionary, n.d.) which is in addition to his personality accurate.

His name is retained in both the Slovak and Czech translations, possibly emphasizing the significance of the names associated with Capitol residents, as well as his renowned status as a host of The Hunger Games.

Claudius Templesmith- Claudius Templesmith- Claudius Templesmith

The announcer of the news in arena “*Then I hear the legendary announcer, Claudius Templesmith, as his voice booms all around me.*” (Collins, 2008, p. 141) The name “*Claudius*” is of a famous Roman emperor, full name Tiberius Claudius Drusus Nero Germanicus, who made a significant impact during his reign. (Collins dictionary, n.d.). His last name “*Templesmith*” appears to be created by compounding, using the combination of words “*temple*” and “*smith.*” The word “*temple*” has two meanings: “*an ancient building used for worshipping gods*” or “*the flat area at each side of the upper part of the face*” (Cambridge dictionary, n.d.). The connection here could be made with the fact, that the residents of the Capitol idolize Claudius and Caesar, listening to every word they say. They are likely treated as almost godlike figures. The word “*smith*” is “*a worker in metals*” (Merriam-Webster dictionary, n.d.). This word seems to be opposite to the word “*temple.*” Additionally, the name could be interpreted as symbolizing a builder of temples, highlighting the significant role that Claudius plays.

The Czech and Slovak translators decided to keep this name unchanged, in my opinion, for the same reason as Caesar’s.

President Coriolanus Snow – Prezident Coriolanus Snow- Prezident Coriolanus Snow

As cold as his name suggests, President Snow is the president of Panem. “*The president, a small, thin man with paper-white hair, gives the official welcome from a balcony above us.*” (Collins, 2008, p. 67). We only learn his first name in the third book: “*And now, on to our good President Coriolanus Snow.*” (Collins, 2010, p.164). It is likely that the cruel president was named after a Roman, about whom *Shakespeare* wrote a play with the same name. This historical figure was a general of the 5th century who supported the power of the aristocracy over the common people- these two share the same ideology (Krulic, 2014). The word “*snow*” means “*ice particles that sometimes fall from the sky or that form a white layer on the ground*”

or other surfaces when it's cold." (Cambridge dictionary, n.d.). It is known that snow can sometimes be very slippery and dangerous, which I think describes the president well.

The only difference in this translation is the word "*president*" that is both in Czech and Slovak written as "*prezident*" with a letter "z" instead of "s". The decision to keep the character's name unchanged, could be attributed to the significance of the character itself. A literal translation, such as "*Prezident Sneh*" in Slovak, would sound unnatural, and may not convey the significance of the character's role.

Seneca Crane- Seneca Crane- Seneca Crane

The Head Gamemaker of the annual games. "*If the Head Gamemaker, Seneca Crane, had had any brains, he'd have blown you to dust right then. But he had an unfortunate sentimental streak.*" (Collins, 2009, chapter 2). "*Seneca*" was a Roman philosopher, statesman and dramatist, his full name being Lucius Annaeus Seneca. He served as a tutor and advisor to Nero (Collins dictionary, n.d.). His last name "*Crane*" has two meanings: the first "*a lifting metallic device for moving heavier objects*" and the second "*a long necked tall bird with thin legs*" (Cambridge dictionary, n.d.).

Both translators decided to retain the character's name without any changes, presumably to maintain a sense of high society and nobility associated with the character.

Plutarch Heavensbee- Plutarch Heavensbee- Plutarch Heavensbee

The second Head Gamekeeper after Seneca Crane. „*I look up and see Plutarch Heavensbee in the magnificent purple robe with the fur-trimmed collar that designates him as Head Gamemaker.*" (Collins, 2009, chapter 16). The name "*Plutarch*" is a name of an esteemed Greek philosopher and biographer, who was renowned for his work, "*Parallel Lives*" (Collins dictionary, n.d.). The last name "*Heavensbee*" was created by compounding of two words, "*Heavens*" and "*bee.*" This could suggest that he is seen as an ethereal, with associations to the heavens, while also evoking the image of flight, similar to that of bee. The surname may serve as subtle indication that Plutarch's true essence is ingrained with greater virtue than his initial facade suggests (Krue, 2014).

The translators have made the decision to retain this character's name, as to why, is suggested before.

Finnick Odair- Finnick Odair- Finnick Odair

A victor from District 4. "*Finnick, the handsome bronze-haired guy from District 4 who was crowned ten years ago at the age of fourteen.*" (Collins, 2009, p. 178). The word "*finick*" means "to become overly delicate or refined in speech or manner, to act pretentious" (Merriam-Webster dictionary, n.d.). The name Odair might possibly derive from the Scottish name Adair, which has the meaning of "*spear*" (Krulic, 2014). Another possible option for his name, is the word "*fin*" which is a verb for "*moving through water propelled by fins*" (Merriam-Webster, n.d.). All of these meanings are fitting for the character. He comes from a District known for fishing, he is good at expressing himself, and he displays exceptional skill both in water and with weapons.

The name of the character has stayed true to the original in both translations. Considering his significance in the story, it would be difficult to imagine how his name would sound in Czech or Slovak equivalent.

Cecelia- Cecelia- Cecelia

The name stands for a victor from District 8. "*No one speaks. I can't pretend I knew any of them well. But I'm thinking of those three kids hanging on Cecelia when they took her way.*" (Collins, 2009, p. 271). The name is of Latin origin, meaning "*blind*" (Meaning of the name, n.d.).

Both of the translators decided to retain the original name. Despite the character's relatively minor role in the books, it is interesting to note that names of other less significant characters like Gloss or Cashmere were altered in the Czech version.

Brutus- Brutus- Brutus

The name stands for a victor from District 2. "*Brutus, a volunteer from District 2, who must be at least forty and apparently can't wait to get back in the arena.*" (Collins, 2009, p. 178). *Brutus* was a Roman statesman who expelled the tyrant Tarquin and played a key role in establishing the Roman republic (Collins dictionary, n.d.). His name might also come from the adjective "*brutal*" which would be fitting for his personality.

In a similar manner to Cecelia, both the Czech and Slovak translations retained the original name for this character. Perhaps the name was deemed significant enough to remain unchanged, or it could be attributed to the character's importance or symbolic meaning in the story.

Enobaria- Enobaria- Enobaria

The name stands for a female victor from District 2. “...and all I can remember about her, is that, in hand-to-hand combat, she killed one tribute by ripping open his throat with her teeth.” (Collins, 2009, p.209). Her name is derived as the feminine form of “*Enobarus*,” which traces its roots back to the Latin name “*Ahenobarbus*,” meaning “*bronze beard*” (Krule, 2014). I am unable to establish a clear association with the significance of this name.

Both Czech and Slovak translators have kept the character’s name the same as original.

Mags- Mags- Mags

A victor from District 4. “*Between her district accent and her garbled speech — possibly she’s had a stroke — I can’t make out more than one in four words.*” (Collins, 2009, p. 216). The word “*mag*” has two meanings: “*a magazine*” and a verb “*to talk, or chatter.*” (Collins dictionary, n.d.). Similar to the situation with Cashmere, the name Mags contrasts with her personality, implying talkativeness while she struggles to articulate coherent words.

Both translators have opted to retain the name identical to the original, leaving us to ponder the reason behind this decision. The work pattern of the Czech translator remains unclear, creating confusion regarding the selection of which names were altered and which ones remained unchanged.

Collins skilfully dealt with the names of the characters, where almost everyone's name has a hidden meaning that describes the given character. The Slovak translator made an effort to maintain fidelity to the original text, with minimal changes to the names. In contrast, the Czech translator aimed to establish a stronger connection with the Czech audience and opted to alter the majority of the names. I have observed a consistent pattern where the names of the characters from the Capitol, Districts 1 and 2 remain unchanged in the Czech translation, perhaps highlighting their affiliation with high-society. Examples include Enobaria, Brutus and Caesar Flickerman. However, there are exceptions to this pattern, as seen in the names Kašmíra (Cashmere) and Třpytka (Glimmer) On the other hand, characters from other districts often have more simplistic names, which have been adapted to suit the Czech audience, such as Routa (Rue), Chaff (Plev), or Dratkie (Wiress). It is worth noting that Suzanne Collins’s aim was to create a naming convention for the Hunger Games, wherein each tribute’s name is linked to a specific theme associated with their district’s industry or natural resources.

5.3. The analysis of neologisms in the “Hunger Games” and “Catching Fire”

To gain a deeper understanding of the Hunger Games’ world, it is crucial to delve into the neologisms that have been created within the series. Newly coined words play a significant role, contributing to its unique atmosphere and in shaping the fictional universe. For the purpose of this exploration, I have categorized neologisms into three main categories: *persons, animals, place names and things*. By analysing how these words were formed, we can unravel the translators’ intentions.

5.3.1. Names of places and things: Analysing the Neologisms in “The Hunger Games” and “Catching Fire”

Panem- Panem- Panem

“When I was younger, I scared my mother to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol.” (Collins, 2008, p. 5). The name “*Panem*” derives from the Latin phrase “*Panem et circenses*,” which literally translated into “*bread and circuses*” (The Hunger Games Wiki, n.d.). This notion is reflected in the name of the series, as it emphasizes the lack of food in some Districts, and the concept of the Games as a form of a wicked entertainment.

The Czech and Slovak translators have both made the decision to retain the original name, which effectively conveys a sense of dystopia and aligns with the intended atmosphere of the story.

Capitol- Sídlo- Kapitól

The capital city of Panem. The noun “*capitol*” refers to “*a building in which a state legislative body meets*” (Merriam-Webster dictionary, n.d.).

The Slovak translator adapted its name to “*Sídlo*” which means “*headquarters*” in English, where the translator aimed to connect with the Slovak audience by using this term.

The Czech translator phonetically adapted the name to “*Kapitol*” to better suit the phonetic patterns of the target language. I personally find both of these options adequate, but not as necessary.

District- Obvod- Kraj

“*District Twelve. Where you can starve to death in safety.*” (Collins, 2008, p. 5). The world of Panem was once divided into thirteen districts, before the last one was destroyed, leaving only twelve. The word means “an *area of a town or country with fixed borders*” (Cambridge dictionary, n.d.).

The Slovak translator opted for the word “*Obvod*” which is a literal translation of the word “*District.*”

The Czech translator adapted the word to “*Kraj*” which is a translation of “*region.*” While it may not be an exact translation, it accurately captures the purpose of the original word in the context of the story.

Seam- Sloj- Sloj

“*Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour.*” (Collins, 2008, p. 4). The word “*seam*” means “*a sewing line that connects two pieces of fabric*” (Cambridge dictionary, n.d.). This might indicate that the part of District 12 where Katniss lives, may connect everyone through a constant help between each citizen, suggesting there is a sense of community within the district.

Both of the translators, decide to use the word “*Sloj*” which is a literal translation of the word “*Seam.*” Personally, I was not familiar with the meaning of the word in either English or Slovak, but I believe this translation choice could be helpful for Czech and Slovak readers, as it maintains the connection to the original name.

Hob- Hob- Jarmark

“*Discuss little more than trades in the Hob, which is the black market where I make most of my money.*” (Collins, 2008, p. 6). The word “*hob*” means “*the top part of a cooker*” (Cambridge dictionary, n.d.). Hob is a place with the presence of food, including meat and ready-to-eat meals, making this term suitable for such place.

The Slovak translator decided to keep the same name for this place.

The Czech translator adapted the word to “*Jarmark*” which means “*Fair,*” a usually fun place with a lot of entertainment such as carousels. We can see that the Hob itself, is the exact opposite of such happy, joyful place. It is rather a very dark market, where people illegally try to find a way to survive.

Cornucopia- Roh hojnosti- Roh hojnosti

“...from the Cornucopia, a giant golden horn shaped like a cone with curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena.” (Collins, 2008, p. 142). The word “*Cornucopia*” comes from the Latin word *cornu copiae*, literally meaning “*horn of plenty*” (Merriam-Webster dictionary, n.d.). As the quote exemplifies, it is meant for the survival of the tributes in game.

Both Czech and Slovak translators opted for the translation as “*Roh hojnosti*” which is a literal translation of the word itself. In opinion this was chosen mainly for both the Czech and Slovak audience, and it is also nicely explained in the book.

Quarter Quell- Hry štvrt'storočia- Čvrtohry

“*They occur every twenty-five years, marking the anniversary of the district 'defeat with over-the top celebrations and, for extra fun, some miserable twist for the tributes.*” (Collins, 2009, p. 34). The word “*quarter*” means “*one of four equal parts*” (Cambridge dictionary, n.d.). The word “*quell*” means “*to stop something, by using force*” (Cambridge dictionary, n.d.). There is a sense of irony made by Collins, who created a contrast between the meaning of “*quell*” and its intended usage.

The Slovak version was translated to “*Hry štvrt'storočia*” which is not a literal translation but more of an adaption. The phrase means “*quarter of the century games.*” This adaptation allows the Slovak audience to grasp that the Quarter Quell occurs every 25 years.

The Czech version was translated to “*Čvrtohry*” using a compounding method, with the words “*čvrto*” meaning “*fourth,*” and “*hry*” meaning “*games.*” While this translation preserves the essence of the original term, it may not be as easily understandable as the Slovak version.

tesserae- kamienok- oblázok

“*Each tessera is worth a meager year's supply of grain and oil for one person.*” (Collins, 2008, p. 12). The word “*tessera*” means “*a small piece (glass, marble, or tile) used in mosaic work*” (Merriam-Webster, n.d.). A “*tessera*” refers to a system where an individual can choose to add his name multiple times to the reaping pool in exchange for a food supply.

The Slovak version was adapted to “*kamienok*” which is the equivalent of “*a tiny stone.*”

The Czech version was adapted to “*oblázok*” which means “*pebble*.” I personally think both of these translations are accurate and describe the essence of the original word.

nightlock- černivec – rulík zlomocný

“*Not these, Katniss. Never these. They’re nightlock. You’ll be dead before they reach your stomach.*” (Collins, 2008, p. 305). A term for very poisonous berries which are often used as means of self-defence or rebellion. Collins used the compounding method, where she combined the words “*night*” and “*lock*.” This can indeed evoke the idea of locking someone into the night, causing them to die. The word “*nightlock*” implies the deadly nature of these berries, associated with darkness and death.

In the Slovak version, the translation of “*nightlock*” as “*černivec*” demonstrates the use of compounding. The word “*černivec*” is formed by combining the word “*čierny*,” which means “*black*” with a suffix, creating a new word that refers to the toxic berries. This translation conveys the concept of darkness and danger associated with the berry, making it understandable for the Slovak reader.

The Czech translator acted differently. Instead of translating the word “*nightlock*” he used already existing plant “*rulík zlomocný*” which is “*belladonna*” or “*deadly nightshade*” in English. The method used here is adaptation of the plant that is already known in the target language. I am uncertain about the author’s chosen method, but I can see why this choice was made here.

5.3.2. Persons: Analysing the Neologisms in “The Hunger Games” and “Catching Fire”

tribute- vyvolený- splátce

“*In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes, to participate.*” (Collins, 2008, p. 17). The word “*tribute*” means “*to show admiration or respect for someone*” (Cambridge dictionary, n.d.).

The Slovak version was adapted as “*vyvolený*” which literally translates to “*chosen one*.” This reflects the fact that the selection for the games is done without personal choice or consent of the tribute.

The Czech version was adapted as “*splátce*” which would be translated as “*payer*,” somebody who pays for the crimes, they did not commit. The Czech translator adds: “*I had the biggest problem with the translation of the term ‘tribute’ - I then came up with the translation*

'splátce' but I am not completely happy with it until this day, I've kind of gotten used to it."
(Dušek, interview).

Careers- profesionáli- profíci

"It's technically against the rules to train tributes before they reach the Capitol but it happens every year. In District 12, we call them the Career Tributes, or just the Careers."
(Collins, 2008, p. 90). The term "career" means "the job you do during your working life"
(Cambridge dictionary, n.d.). A very fitting term, usually the children who are from District 1, 2 and 4, those who have been training for the games their whole lives.

The Slovak version was adapted to "*profesionáli*" meaning "*professionals*." This adaptation captures the essence of the tributes' training and expertise, highlighting their advantage over the others.

The method used in the Czech translation is clipping, where from the word "profesionáli" the term "profíci" was made. In this case, the translators chose almost the same translation of the word "*careers*."

victors- vít'azi- vítězi

The term "*victor*" means "*a person that defeats an opponent or enemy*" (Merriam-Webster dictionary). In this case, the opponents are kids.

Both the Slovak and Czech version are a literal translation of the word- "*vít'azi*" in Slovak, and "*vítězi*" in Czech. This ensures that the meaning of the word is preserved accurately without any modification or adaptation.

morphling- morfalín- morfionik

"It's from the Capitol. It's called morphling." (Collins, 2009, p. 109). The author most likely took inspiration from the drug "*morphine*," which is used as opium. It is important to note that the word we are comparing here, is not a drug, but a person addicted to it.

Both translators made accurate adaptations of the word to be as close to the original. In the Slovak version, it is translated as "*morfalín*," while in the Czech version, it is "*morfionik*." While maintaining a suitable and understandable form in the target languages, these adaptations convey the meaning of the word effectively.

Peacekeepers- Mierotvorcovia- mírotvorci

The officials, that guard the district. As the name suggests the keepers of a peace. The method the author used here, is compounding, where she combined the words “*peace*” and “*keeper*.” The word “*keeper*” means “*a guard*” (Collins dictionary, n.d.). The officials are very different from their description later on in the series, when they are portrayed as cruel and vile individuals.

The method used in the Slovak version can be identified as a calque, although it is not a complete one. While the word “*peace*” was translated as “*mier*,” which is a literal translation, the word “*keeper*” was rendered as “*tvorca*,” which is equivalent to “*maker*.”

The Czech version was created on the same principle as the Slovak version. The word “*mír*” means “*peace*,” and the word “*tvůrce*” means “*maker*.” In my opinion, both of the translations were chosen adequately to the original word.

5.3.3. Animals: Analysing the Neologisms in “The Hunger Games” and “Catching Fire”

Mutts- mutanti- mutové

“*During the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was mutations, or sometimes mutts for short.*” (Collins, 2008, p. 40). The word “*mutt*” means “*a dog that is not purebred*” but also “*a stupid person.*” (Merriam-Webster dictionary, n.d.). The connection can be made with the mutts Katniss encounters in the arena. They are dog-like creatures that resemble the fallen tributes.

Both translators tried to keep the name as close to the original, pointing out that they were not born in nature, but rather in a lab. The Slovak version is an adaptation of the word- “*mutanti*,” coming from the word “*mutants*.”

The Czech version was adapted to “*mutové*” which is similar to the original and also Slovak version.

jabberjay- tárajka- reprozob

“*One was a special bird called a jabberjay that had the ability to memorize and repeat whole human conversations.*” (Collins, 2008, p. 40). One of the mutations of the games. The name for the bird comes from compounding the words “*jabber*” meaning “*to speak very*

quickly in a way that is difficult to understand,” and the word “jay” is “*a noisy, brightly coloured bird.*” This indicates that the purpose of the animal is seen in its name.

The Slovak version is adapted from a verb “*tárat*” which is a literal translation of “*jabber.*” The suffix “*-ajka*” was added to create a feminine noun of the bird.

The Czech version is adapted from a verb “*reprodukovat*” which means “*to reproduce sound.*” With the addition of the word “*zob*” which is the first part of the word “*zobák*” meaning “*a beak,*” the creation of this bird came to be. Both translators have dealt with this name adequately, creating a term easily understandable for both Czech and Slovak audience.

mockingjay- drozdajka- reprodrozd

“Only they didn’t die off. Instead, the jabberjays mated with female mockingbirds creating a whole new species that could replicate both bird whistles and human melodies.” (Collins, 2008, p. 40). As it exemplifies from this citation in the book, mockingjays are species that were created when a normal bird mated with a mutt. The word “*mocking*” means “*to laugh at someone in an unkind way*” (Cambridge dictionary, n.d.). The creation of this bird might therefore be considered a mockery of the Capitol.

The Slovak name was created with the compounding method, same as the original, combining the two birds: “*drozd*” which is “*a mockingbird*” with “*tárajka.*” The Slovak translators adds: “*Tárajka is a fictional bird mutation, that is characterised by frequent imitation of human calls- a trait I used in her name, which I phrased in a way where it would reminiscent a bird for the Slovak audience.*” (Jedinák, interview).

The Czech name was also created with the compounding method, combining the two birds together: “*drozd*” with “*reprozob.*” “*When translating neologisms, I always try to make sure they capture the essence of what they describe (an example is mockingjay that I translated as reprodrozd) because it can reproduce sounds- the one that made this up, was actually my wife.*” (Dušek, interview).

tracker jacker- stopárky- sršáně

“Larger than regular wasps, they have a distinctive solid gold body and a sting that raises a lump the size of a plump on contact.” (Collins, 2008, p. 177). Another mutation created in the Capitol, with more than few stings, these insects are lethal. The method used here is compounding- the words “*tracker*” meaning “*a person who tracks animals by following their marks,*” and the word “*jacker*” meaning “*labourer.*” (Collins dictionary, n.d.).

The Slovak translation was adapted to “*stopárky*,” from the verb “*stopovať*,” which is a literal translation of “*to track*.” This choice made by the translator is in my opinion very accurate and understandable for the Slovak reader.

The Czech translator opted for the name “*sršáně*,” derived from the insect “*sršeň*,” which means “*wasp*.” The translator might have drawn inspiration from the mentioned quote, but I personally believe that the Slovak translation made the meaning clearer with this name.

groosling- groosling- koroptvice

“*The groosling has delicious meat that’s so fatty, the grease drips down your face when you bite into it.*” (Collins, 2008, p. 192). A bird similar to a turkey, the origin of the name “*groosling*” is unknown.

In the Slovak version the name of the bird remains the same as original.

The Czech version is changed to “*koroptvice*” from the word “*koroptev*” meaning a “*a specific type of bird*.” (Rejzek, 2001, p. 313). Since the bird is only mentioned a few times, I am not certain if the translation was necessary. I believe the translator aimed to enhance the readers’ visual experience by vividly depicting the bird.

As we can see in this chapter, almost every neologism was translated into both languages, with some exceptions such as: *groosling*, *Hob* or *Panem*. The authors tried to creatively reproduce these terms to match the meaning of the original as closely as possible, but they also had the intention for the words to be understandable for both Slovak and Czech audience. We can see how these words were produced, what methods the translators used. I personally think it was necessary for these neologisms to be translated because in some case it would sound rather unnatural.

6. The questionnaires with the translators

6.1. An interview with the Czech translator- Zdík Dušek

The translator encountered significant challenges in accurately portraying the author’s words, ideas and characters. While longer passages didn't pose extraordinary obstacles, effectively conveying the emotional intensity of certain scenes, such as the deaths of Katniss' sister or Rue, presented unique challenges. Translating proper names in adult literature was also

delicate, leading to creative adaptations of names like Gale becoming Hurikán and Effie Trinket transforming into Cetkie.

Direct contact with the author didn't occur, and discussions were solely held with the editor, Mr. Kovařík. The prevalence of neologisms required a strategic approach, aiming to evoke imagery without burdening readers with excessive explanations. The translator carefully preserved the original atmosphere, adjusting expressions to match the tone of the text and faithfully honouring the author's voice.

In summary, the translation process navigated challenges in conveying the author's words and ideas, including neologisms and personal names, while maintaining the original atmosphere. The translator's goal was to offer readers an immersive experience that captured the essence of the text, guided by their interpretation and commitment to the author's vision.

6.2. An interview with the Slovak translator- Michal Jedinák

The Slovak translator did not encounter major challenges during the translation process. When it came to translating character names, the translator chose to keep the names in their original form. They explained that names with descriptive meanings did not serve any specific purpose in the story, and they wanted to avoid creating awkward hybrids or non-naturalized names.

There was no direct collaboration with the author or individuals involved in the English version of the trilogy during the translation process. The translator did not mention any significant challenges related to neologisms in *Catching Fire*, except for the term "*mockingjay*," which they adapted in Slovak to evoke the bird's characteristic of imitating human voices – "*drozdajka*."

Preserving the author's voice and style was an important aspect of the translation process for the Slovak translator. They aimed to faithfully capture the atmosphere and meaning of the text while ensuring that the translation flowed naturally. However, no specific techniques or strategies were mentioned.

Regarding the Czech/Slovak versions of the trilogy, both translators stated that they were not familiar with the other translation, so they did not provide any details about the differences between the two versions.

Conclusion

In comparing the Czech and Slovak translations of *The Hunger Games* trilogy, distinct approaches can be observed. While both translators aimed to capture the essence of the original text, there were notable differences in their treatment of names and neologisms.

The Slovak translator maintained a strong fidelity to the original text, making minimal changes to the names of characters. This approach preserved the hidden meanings and associations that Suzanne Collins intended. In contrast, the Czech translator opted for a more significant alteration of names, seeking to establish a closer connection with the Czech audience. This resulted in a divergence in the translated names, particularly in characters from the districts outside the Capitol.

For characters affiliated with high society, such as those from the Capitol or Districts 1 and 2, the Czech translator generally retained the original names. This choice emphasized their association with privilege and power. However, there were exceptions to this pattern, as seen with the names Kašmíra (Cashmere) and Třpytka (Glimmer), which were adapted to suit the Czech context.

Additionally, both translators faced the challenge of translating neologisms present in the original text. While the majority of these terms were translated into both Slovak and Czech, there were a few exceptions. The Slovak version retained terms like "groosling," "Hob," and "Panem," while the Czech translation creatively reproduced these terms to match the meaning as closely as possible.

These differences in approach reflect the translators' distinct strategies in balancing faithfulness to the original text and catering to their respective audiences. The Slovak translator prioritized maintaining the integrity of the original names, while the Czech translator sought to establish a stronger connection with the Czech readers through name adaptations. Both approaches aimed to ensure a meaningful and relatable experience for their target audiences.

Resumé

Táto práca sa zaoberá rozdielmi medzi českým a slovenským prekladom trilógie „The Hunger Games,“ konkrétne prvými dvoma knihami od Suzanne Collins. Cieľom štúdie je analyzovať a porovnať prekladové stratégie použité v oboch verziách, s dôrazom na preklad mien postáv a neologizmov. Prostredníctvom rozhovorov s prekladateľmi a podrobnou analýzou vybraných pasáží z kníh sa táto práca snaží vysvetliť vplyv jazykových a kultúrnych faktorov na proces prekladu a celkovú kvalitu prekladov.

Teoretická časť práce poskytuje prehľad teórie a praxe prekladu, vrátane diskusie o kľúčových pojmoch ako je ekvivalencia a prekladové stratégie. Venuje sa tiež kontextu prekladových štúdií v češtine a slovenčine, zdôrazňuje významných odborníkov a publikácií v tejto oblasti. Okrem toho práca zhodnocuje predchádzajúce komparatívne štúdie prekladov, so špecifickým zameraním na tie súvisiace s trilógiou Hry o život.

Praktická časť práce sa zaoberá podrobnou analýzou prekladov, s dôrazom na preklad mien postáv a neologizmov. Vybrané pasáže z kníh sú preskúmané, aby sa identifikovali a kategorizovali rozdiely v preklade, pričom sa berú do úvahy zmeny vo voľbe slov, štruktúre viet a kultúrnych odkazov. Transkripcie rozhovorov s českým a slovenským prekladateľom poskytujú cenné informácie o ich rozhodovacích procesoch a výzvach, s ktorými sa stretli počas procesu prekladu.

Záver tejto štúdie prispievajú k hlbšiemu pochopeniu prekladových stratégií použitých v českom a slovenskom preklade trilógie Hry o život. Ukazujú, ako kultúrne a jazykové faktory ovplyvňujú rozhodnutia prekladateľov a aké dôsledky to má pri preložených dielach. Výskum si stanovil za cieľ rozšíriť existujúce poznatky v oblasti prekladových štúdií a poskytnúť cenné poznatky pre budúce projekty v oblasti prekladu.

Bibliography

- ALGEO, John. *Fifty Years among the New Words: A Dictionary of Neologisms 1941–1991*. Cambridge University Press, 1991. ISBN 978-0521413770.
- ATWOOD, Margaret. *The Handmaid's Tale*. McClelland & Stewart, 1985. ISBN 9780771008139.
- BAKER, Mona. In *Other Words: A Coursebook on Translation*. 1st Edition. First Published 1992. eBook Published 30 July 1992. ISBN 9780203133590.
- BASSNETT, Susan. *Translation Studies* [1980]. Revised ed. London: Routledge, 1980. ISBN 9780416728705.
- BOOKER, M. Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Publishing Group, 1994, p. 3, ISBN-13: 9780313291159.
- COLLINS, Suzanne. *Aréna Smrti, Vražedná pomsta, Síla Vzduchu*. Praha: Fragment, 2012.
- COLLINS, Suzanne. *Hry o život, Skúška ohňom, Drozdajka*. Bratislava: Ikar, 2014. ISBN 9788055141671.
- COLLINS, Suzanne. *The Hunger Games Trilogy*. London, United Kingdom: Scholastic, 2012. ISBN 9781407135441.
- JAMESON, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. Verso, 2005, First Edition, 9781844670338.
- KNITTLOVÁ, Dagmar, a kol. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. ISBN 978-80-244-2428-6.
- KNITTLOVÁ, Dagmar. *K teorii i praxi překladu*. Univerzita Palackého, 2000. ISBN 9788024401430.
- KVETKO, Peter. *An Introduction to Translation Studies: A Practical*. University SV, Trava, 2009. ISBN 9788081051098.
- LEECH, Geoffrey N. and SHORT, Michael H. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Longman Publishing Group, 1981. ISBN 9780582291034.
- LEFEVERE, Andre. *Translation, Rewriting, and the Manipulation of Literary Fame*. Routledge, 1992. ISBN 9781138208742.
- LEVÝ, Jiří. *České teorie překladu: vývoj překládatelských teorií a metod v české literatuře*. 2.vyd. Česko: Železný, 1996. ISBN 80-237-1735-9.
- LEVÝ, Jiří. *Umění překladu*. Apostrof, 1975. ISBN 9788087561157.
- MARTINCOVÁ, Olga. *Nová slova v češtině - Slovník neologizmů 2*. Academia Publishing House, 2004, ISBN: 80-200-1168-4.
- MARTINCOVÁ, Olga. *Nová slova v češtině - Slovník neologizmů*. Academia Publishing House, 1998, ISBN-13: 9788020006400.
- MAXWELL, Kerry. *New Word for the 21st Century*. Macmill, 2006.

- MOHR, Dunja M. *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias (Critical Explorations in Science Fiction and Fantasy 1)*. McFarland & Company, 2005. ISBN 9780786422129.
- NEWMARK, Peter. (1988b). *Approaches to Translation*. Hertfordshire: Prentice Hall.
- NEWMARK, Peter. *A Textbook of Translation*. Prentice Hall, 1988. p. 140. ISBN-13: 978-0139125935.
- NIDA, Eugene A. *The Theory and Practice of Translation*. Shanghai: Shanghai Foreign Language Education Press, 1969. ISBN 9789004065505.
- NIDA, Eugene A. *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. E. J. Brill, 1964. ISBN: 9004026053.
- ORWELL, George. *Nineteen Eighty-Four*. Books&Coffee, 1949. ISBN 9786057462220.
- PEPRN9K, Jaroslav. *English Lexicology*. Olomouc: Univerzita Palackého, 1998, c1992. ISBN 80-7067-815-1.
- POPOVIČ, Anton. *Teória umeleckého prekladu*. Bratislava: Tatran, 1975.
- REJZEK, Jiří. *Český etymologický slovník*. Leda, 2001. ISBN 9788085927856.
- ROWLING, J. K. *Harry Potter and the Order of the Phoenix (Book 5)*. Arthur A. Levine Books, 2003. ISBN 9780439358064.
- STEPHENSON, Neal. *Snow Crash*. Bantam Books, 1992. ISBN 9780553351927.
- SWIFT, Jonathan. *Gulliver's Travels*. 1726.
- TULLOCH, Sara. *The Oxford Dictionary of New Words: A popular guide to words in the news*. Oxford University Press, 1991.
- VENUTI, Lawrence. *The Translator's Invisibility*. London and New York: Routledge, 1995. ISBN 0-415-11538-8.
- VINAY, Jean-Paul, and Jean Darbelnet. *Comparative Stylistics of French and English: A Methodology for Translation*. John Benjamins Publishing Company, 1995. ISBN 13: 9781556196911.

Online sources

"Panem" [Online]. The Hunger Games Wiki. [Accessed: June 3-9, 2023]. Available from: <https://thehungergames.fandom.com/wiki/Panem>.

"Slovník cizích slov" [Online]. ABZ.cz. Available from: <https://slovník-cizich-slov.abz.cz/>.

Merriam-Webster Dictionary [Online]. Available from: <https://www.merriam-webster.com/>

Cambridge Dictionary [Online]. Available from: <https://dictionary.cambridge.org/>

Collins Dictionary [Online]. Available from: <https://www.collinsdictionary.com>.

HOFFMANN, Heather. "What Is Catnip?" [Online]. Published on November 3, 2020. [Accessed: June 9, 2023]. Available from: <https://www.petmd.com/cat/general-health/what-is-catnip>.

KRULE, Mallory. "All the Crazy Names in The Hunger Games, Explained" [Online]. Published on November 19, 2014. [Accessed: June 3, 2023]. Available from: <https://slate.com/culture/2014/11/hunger-games-names-meanings-explanations-for-katniss-everdeen-peeta-mellark-alma-cressida-and-more.html>.

Appendices

Appendix 1: An interview with the Slovak translator- Michal Jedinák

1. What were the biggest challenges you faced during the translation process of The Hunger Games trilogy, and how did you overcome them? Were there any specific parts of the trilogy that you found particularly difficult to translate, and if so, why?
 - Čo patrilo medzi najväčšie výzvy ktorým ste čelili počas procesu prekladania The Hunger Games trilógie, a ako ste ich prekonali? Narazili ste na nejaké špecifické časti v trilógii ktoré Vám prišli obzvlášť ťažké na preklad, a ak áno, ako ste sa s nimi popasovali?
 - **Nepamätám si väčšie výzvy, naopak, v spomienkach mi zostalo, že na rozdiel od mnohých iných kníh sa mi na trilógii pracovalo príjemne. Asi k tomu prispelo aj rozprávanie v prvej osobe. Autorkin štýl mi skrátka „sadol“.**
2. Are you familiar with the Czech/Slovak version of The Hunger Games? In your opinion, what are the most significant differences between the Czech and Slovak translations of The Hunger Games trilogy?
 - Ste familiárny s českým/ slovenským prekladom trilógie The Hunger Games? Čo sú podľa Vášho názoru najväčšie rozdiely medzi českým a slovenským prekladom trilógie?
 - **Český preklad nepoznám, ale najväčší rozdiel je nepochybne v použití iného jazyka :).**
3. How did you approach the translation of the character names in the trilogy, and what factors did you consider when making your decisions?
 - Ako ste pristupovali k prekladu mien charakterov v trilógii, a aké faktory ste museli zväziť predtým ako ste sa finálne rozhodli?
 - **Mená postáv som nechal v pôvodnej podobe. Tie s opisným významom neplnili v príbehu nijakú funkciu a zároveň som sa chcel vyhnúť čudným hybridom ako Prvosienka Everdeenová popri nenaturalizovaných menách ako Haymitch Abernathy.**
4. What translation strategies did you use when dealing with cultural references, such as food or customs, that may not be familiar to readers in your respective countries?
 - Aké prekladateľské stratégie ste použili keď ste riešili kultúrne rozdiely ako napríklad jedlo, zvyky, ktoré možno neboli známe pre čitateľov na Slovensku?
 - **Toto si už naozaj nepamätám. Keby ste sa pýtali na konkrétne príklady, mohol by som sa pokúsiť o spätnú rekonštrukciu, ale takto všeobecne neviem.**
5. Did you work closely with the author or any other individuals involved in the original English version of the trilogy during the translation process, and if so, how did this collaboration impact your work?
 - Pracovali ste nejako s autorkou alebo niekým iným, kto spolupracoval na originálnej anglickej verzii trilógie počas Vášho procesu prekladania, a ak áno, ako táto kolaborácia ovplyvnila Vašu prácu?

- **Pri *Hrách o život* konzultácie s autorkou ani s ľuďmi z jej okolia neboli.**
6. How do you think your translations of The Hunger Games trilogy reflect the cultural and linguistic differences between Czech and Slovak?
- Ako si myslíte že preklady trilógie reflektujú kultúrne a lingvistické rozdiely medzi češtinou a slovenčinou?
 - **Nie som si istý, na čo sa pýtate. Prekladatelia sa usilujú text čo najviac prispôbiť svojmu jazykovému/kultúrnemu prostrediu a prekladateľským zvyklostiam, takže nad češtinou ani žiadnym iným jazykom som sa pri práci nezamýšľal.**
7. What neologisms did you encounter in *Catching Fire*, and how did you translate them into Czech/Slovak? Did you use any strategies to convey their meaning to readers who may not be familiar with the source language?
- S akými neologizmami ste sa stretli v *Catching Fire*, a ako ste ich preložili do slovenčiny? Použili ste nejaké stratégie aby ste ich význam čo najviac priblížili čitateľom, ktorí nie sú familiárny s angličtinou?
 - **Nespomínam si, že by *Hry o život* mali veľa neologizmov. Napadá mi iba drozdajka (mockingjay), ktorá vznikla spojením drozdca (mockingbird) s tárajkou (jabberjay). Tárajka je fiktívna vtáčia mutácia, ktorá sa vyznačuje častým napodobňovaním ľudských hlasov - túto vlastnosť som použil v jej mene, ktoré som sformuloval tak, aby v slovenčine "pocitovo" pripomínalo vtáčie.**
8. As a translator of *Catching Fire*, how did you approach preserving the author's voice and style in your work, especially when dealing with neologisms and other distinctive linguistic elements? Could you please describe some strategies or techniques you used to ensure that the translation stayed faithful to the original text?"
- Ako prekladateľ *The Hunger Games* trilógie, ako ste sa postavili k zachovaniu autorského a štýlu vo svojej práci, najmä pri práci s neologizmami a inými výraznými jazykovými prvkami? Mohli by ste prosím opísať niektoré stratégie alebo techniky, ktoré ste použili, aby ste zabezpečili, že preklad zostane verný pôvodnému textu?
 - **Toto je príliš široko koncipovaná otázka a po toľkých rokoch si, žiaľ, nespomeniem na detaily. Vo všeobecnosti sa však snažím popri význame textu čo najvernejšie zachovať aj jeho atmosféru a pokiaľ to nie je nevyhnutné, nenarúšať rytmus – plynutie viet. Niekedy je pravdaže potrebný ústupok v záujme prirodzenosti.**
9. When translating the proper names in *Catching Fire*, how did you approach the process and were there any particularly challenging or difficult names to translate? Did you keep the names as close to the original as possible or did you adapt them for the target language?
- Ako ste konali pri prekladaní mien v *Catching Fire*, ako ste sa postavili k procesu? Boli tam nejaké obzvlášť ťažké /náročné mená na preklad? Ponechali ste mená čo najbližšie k originálu ako sa dalo, alebo ste ich prispôbili pre slovenčinu ?
 - **Ako som písal v odpovedi k 3. otázke, mená som neprekladal. Výnimka bol tuším iba kocúr/mačka, lebo meno domáceho miláčika v cudzom jazyku by znelo neprirodzene.**

10. During the translation process, were there any instances where you had to make compromises in order to effectively convey the intended meaning in your respective languages? If so, could you provide some examples of these compromises?

- Natrafili ste počas procesu prekladania na nejaký prípad/y kde ste museli kompromisovať, aby ste účinne vyjadrili zamýšľaný význam v príslušnom jazyku? Ak áno, mohli by ste prosím uviesť nejaké príklady týchto kompromisov?
- **Nespomínam si na taký príklad, ale nevylučujem, že tam čosi také bolo.**

+ finally, would you like to add any comment about some aspect of the translation process that is not asked about in the questionnaire?

- Chceli by ste na koniec dodať nejaký komentár ohľadom niektorého aspektu prekladateľského procesu, na ktorý sa v dotazníku nepýtam?
- **K Hrámu o život nemám konkrétny postreh, ale dodal by som, že významný aspekt každého prekladu je životospráva. Pri sedavých zamestnaniach je dôležité nezabúdať na pohyb a udržiavanie kontaktov s vonkajším svetom. Podnety a kyslík mozgu len prospejú. :)**

Appendix 2: An interview with the Czech translator- Zdik Dušek

1. What were the biggest challenges you faced during the translation process of The Hunger Games trilogy, and how did you overcome them? Were there any specific parts of the trilogy that you found particularly difficult to translate, and if so, why?
 - Čo patrilo medzi najväčšie výzvy ktorým ste čelili počas procesu prekladania The Hunger Games trilógie, a ako ste ich prekonali? Narazili ste na nejaké špecifické časti v trilógii ktoré Vám prišli obzvlášť ťažké na preklad, a ak áno, ako ste sa s nimi popasovali?
 - **Největší výzvou byl překlad novotvarů a převod části osobních jmen do češtiny. Úplně největší problém jsem měl s převodem termínu "tribute" - nakonec jsem vymyslel překlad "splátce", ale vlastně dodnes s ním nejsem úplně spokojený, spíš jsem si na něj tak nějak zvykl. Pokud jde o delší pasáže, nemůžu říct, že by tam byla nějaká mimořádně obtížná – je pravda, že se mi obecně hůř překládají hodně dojemné/smutné scény (jako byly v téhle trilógii například smrt Katnissiny sestry nebo smrt Routy), ale to nesouvisí s tím, že by byly těžké na preklad, spíš jsou prostě těžké na čtení.**
2. Are you familiar with the Czech/Slovak version of The Hunger Games? In your opinion, what are the most significant differences between the Czech and Slovak translations of The Hunger Games trilogy?
 - Ste familiárny s českým/ slovenským prekladom trilógie The Hunger Games? Čo sú podľa Vášho názoru najväčšie rozdiely medzi českým a slovenským prekladom trilógie?
 - **Český prekladateľ nie je familiárny so slovenským prekladom.**

3. How did you approach the translation of the character names in the trilogy, and what factors did you consider when making your decisions?
 - Ako ste pristupovali k prekladu mien charakterov v trilógii, a aké faktory ste museli zväžiť predtým ako ste sa finálne rozhodli?
 - **Překlad vlastních jmen je v knihách pro dospělé vždycky problematický (působilo by bizarně, kdyby třeba v Londýně nebo v New Yorku vystupovaly osoby s českými jmény), ale vzhledem k tomu, že tady se děj odehrával kdesi v postapokalyptické budoucnosti a autorka často volila jména, s nimiž byly spojené konkrétní konotace (a připadalo mi škoda o to čtenáře ochudit), dovolil jsem si převést aspoň část křestních jmen: Gale je Hurikán, Rue je Routa, Clove je Kordeta (chtěl jsem něco evokujícího ostří a chlad a vybavil se mi kord), Effie Trinketová je Cetkie (jako něco laciného, nevkusného) atp. - jména splátců pro jednotlivé kraje jsem vymýšlel s ohledem na to, jaké odvětví je pro jejich kraj typické (pokud to například bylo zemědělství, dostávali splátcí jména jako Mlat, Zrnka apod.)**
4. What translation strategies did you use when dealing with cultural references, such as food or customs, that may not be familiar to readers in your respective countries?
 - Aké prekladateľské stratégie ste použili keď ste riešili kultúrne rozdiely ako napríklad jedlo, zvyky, ktoré možno neboli známe pre čitateľov na Slovensku?
 - **Nezpomínám si, že bych u téhle trilogie řešil něco takového.**
5. Did you work closely with the author or any other individuals involved in the original English version of the trilogy during the translation process, and if so, how did this collaboration impact your work?
 - Pracovali ste nejako s autorkou alebo niekým iným, kto spolupracoval na originálnej anglickej verzii trilógie počas Vášho procesu prekladania, a ak áno, ako táto kolaborácia ovplyvnila Vašu prácu?
 - **S autorkou jsem v kontaktu nebyl, překlad jsem probíral jen s panem Kovaříkem, který dělal redakci textu.**
6. How do you think your translations of The Hunger Games trilogy reflect the cultural and linguistic differences between Czech and Slovak?
 - Ako si myslíte že preklady trilógie reflektujú kultúrne a lingvistické rozdiely medzi češtinou a slovenčinou?
 - **Bez odpovede.**
7. What neologisms did you encounter in Catching Fire, and how did you translate them into Czech/Slovak? Did you use any strategies to convey their meaning to readers who may not be familiar with the source language?
 - S akými neologizmami ste sa stretli v Catching Fire, a ako ste ich preložili do slovenčiny? Použili ste nejaké stratégie aby ste ich význam čo najviac priblížili čitateľom, ktorí nie sú familiárny s angličtinou?
 - **Neologismů bylo docela dost. Při jejich překladu se vždycky snažím, aby vystihovaly podstatu toho, co popisují (takže třeba mocking jay je v češtině reprodrozd, protože umí reprodukovat zvuky - tohle zrovna vymyslela manželka :-)) a aby pokud možno evokovaly patřičnou představu bez nutnosti dalšího vysvětlení (tak se třeba z grooslinka stala**

koroptvice - každý si představí "něco jako koroptev"). A o splátcí jsem psal už v odpovědi na otázku č. 1.

8. As a translator of *Catching Fire*, how did you approach preserving the author's voice and style in your work, especially when dealing with neologisms and other distinctive linguistic elements? Could you please describe some strategies or techniques you used to ensure that the translation stayed faithful to the original text?"
- Ako prekladateľ *The Hunger Games* trilógie, ako ste sa postavili k zachovaniu autorského a štýlu vo svojej práci, najmä pri práci s neologizmami a inými výraznými jazykovými prvkami? Mohli by ste prosím opísať niektoré stratégie alebo techniky, ktoré ste použili, aby ste zabezpečili, že preklad zostane verný pôvodnému textu?
 - **Tady odpovím zcela obecně: při překladu se prostě snažím zachovat atmosféru originálu – jde-li o humoristickou knihu, používám výrazové prostředky, které v češtině znějí nadneseně, komicky apod., pokud je atmosféra knihy naopak pochmurná, používám slova, která tuto náladu nenaruší – nemyslím, že bych k tomu používal nějaké konkrétní strategie, prostě na sebe nechávám text působit jako na čtenáře a snažím se pohlídat, aby zůstala zachovaná původní atmosféra.**
9. When translating the proper names in *Catching Fire*, how did you approach the process and were there any particularly challenging or difficult names to translate? Did you keep the names as close to the original as possible or did you adapt them for the target language?
- Ako ste konali pri prekladaní mien v *Catching Fire*, ako ste sa postavili k procesu? Boli tam nejaké obzvlášť ťažké /náročné mená na preklad? Ponechali ste mená čo najbližšie k originálu ako sa dalo, alebo ste ich prispôbili pre slovenčinu ?
 - **Na to jsem, myslím, odpověděl už v bodě 3.**
10. During the translation process, were there any instances where you had to make compromises in order to effectively convey the intended meaning in your respective languages? If so, could you provide some examples of these compromises?
- Natrafili ste počas procesu prekladania na nejaký prípad/y kde ste museli kompromisovať, aby ste účinne vyjadrili zamýšľaný význam v príslušnom jazyku? Ak áno, mohli by ste prosím uviesť nejaké príklady týchto kompromisov?
 - **Obávám se, že si na žádný konkrétní příklad nevzpomenu - snad by se dal použít překlad Katnissiny písně, pokud si vzpomínám, nenechal jsem v češtině rytmus originálu, protože mi připadalo důležitější zachovat atmosféru (proto třeba převody textů písní v prequelu k trilógii *Hunger Games*, *Baladě o ptácích a hadech*, jsou mnohdy striktně vzato spíš "variance na dané téma" než překlady.**

Both of these questionnaires were conducted on 19th of May 2023, through an online email platform Gmail.

Annotation

Jméno a příjmení:	Lenka Kováčová
Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Petra Charvátová
Rok obhajoby:	2023

Název práce:	The differences in the Czech and Slovak translation of The Hunger Game trilogy
Název práce v angličtině:	Gender Roles in Disney's fairy tales
Anotace práce:	Táto bakalárska práca preniká do fascinujúcej oblasti prekladu neologizmov a vlastných mien v "The Hunger Games" a "Catching Fire" v kontexte českého a slovenského jazyka. Teoretická časť štúdie ponúka cenné poznatky o inovatívnych prístupoch a stratégiách používaných výskumníkmi. Praktická časť sa zameriava na dynamickú povahu prekladu neologizmov a vlastných mien v českých a slovenských kontextoch a prispieva k širšiemu obzoru prekladateľských štúdií.
Klíčová slova:	Neologizmy, vlastné mená, dystopia, Hry o život, preklad.
Anotace práce v angličtině	This bachelor's thesis delves into the intriguing domain of translating neologisms and proper names in "The Hunger Games," and "Catching Fire" within the context of Czech and Slovak languages. In the theoretical part, a study offers valuable insights into innovative approaches and strategies employed by scholars. In the practical part, the dynamic nature of translating neologisms and proper names in the Czech and Slovak contexts, contributing to the broader field of translation studies.
Klíčová slova v angličtině:	Neologisms, proper names, dystopia, The Hunger Games, translation.
Přílohy vázané v práci:	Appendix 1 - An interview with the Slovak translator- Michal Jedinák Appendix 2 – An interview with the Czech translator- Zdík Ďušek
Rozsah práce:	40
Jazyk práce:	AJ