A Comparative Analysis of Two Czech Translations of *The Chronicles of Narnia* with Focus on Domestication and Foreignization

Diplomová práce

Autor: Bc. Kateřina Gabrielová
Studijní obor: Angličtina se zaměřením na tlumočení a překlad
Vedoucí: Mgr. Ondřej Molnár

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne ....   Podpis:............................

Motto: *What doesn't kill you makes you stronger.*

Abstract

This Master's thesis aimed at comparing translating of proper names in two Czech translations of *The Chronicles of Narnia* from the point of view of domestication and foreignization. Domestication and foreignization are global translations strategies dealing with to what degree texts are adjusted to the target culture. One of the challenges related to domestication and foreignization is translation of proper names. In the research, proper names are analyzed via the two translation strategies. The translations used for the analysis were performed by the translators Renata Ferstová and Veronika Volhejnová respectively.

Key words

domestication, foreignization, naturalization, alienating, translation of proper names, *The Chronicles of Narnia*

Anotace

Tato diplomová práce se zabývá komparativní analýzou překladu vlastních jmen ve dvou českých překladech *Letopisů Narnie* z pohledu domestikace a exotizace. Domestikace a exotizace jsou definovány jako globální překladatelské strategie, které řeší do jaké míry je překlad přizpůsoben cílové kultuře. Jeden z fenoménů, který je zahrnut do problematiky domestikace a exotizace je překlad vlastních jmen. Ve výzkumné části této práce jsou vlastní jména analyzována z pohledu domestikace a exotizace. Překlady použité pro výzkum byly přeloženy Renatou Ferstovou a Veronikou Volhejnovou.

Klíčová slova

domestikace, exotizace, naturalizace, odcizení, překlad vlastních jmen, *Letopisy Narnie*

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Abbreviations

CHL   Children's Literature

SC   Source Culture

TT   Target Culture

SL   Source Language

TL   Target Language

ST   Source Text

TT   Target Text

Introduction

Translation is currently regarded as a means of intercultural communication (Katan 2009). To what extent translators should adjust the translation to the target culture cannot be simply stated. One of the scholars dealing with this phenomenon is Lawrence Venuti. Venuti, who is credited for the terms "domestication" and "foreignization" in the book entitled *The Translator's Invisibility* (2008), defines domestication as a means of transferring cultural-specific items into the target culture, whereas foreignization preserves these items in the source language. In other words, translations following domestication give the readers an illusion that the text is not a translation and that it was originally written in the target language (Venuti 2008). Such cultural-specific items include, for example, the category of proper names.

The question whether to translate proper names or leave them unchanged does not have a simple answer either. Generally, scholars such as Newmark (1988), Levý (2012), or Hermans (1988) recommend the translation of proper names which contain any historical or cultural associations or any connotative meaning. Names with connotations are usually quite frequent in children's literature. However, some scholars, such as Lathey (2006) and Shavit (1986), are against translating proper names within children's literature, viewing it as a disrespect of children. On the other hand, Aguilera (2003) and Fernandes (2006) recommend translating proper names to ease readability for children. Various translation methods can be applied to translating proper names, as proposed by Newmark (1988), Levý (2012), Hermans (1988), Nord (2003) and Fernandes (2006), who define their own methods. Nevertheless, there is a current tendency, probably due to globalization, not to domesticate proper names (House 2003; Aixelá 2000; Olexová 2009).

The aim of the thesis is to compare the translation of proper names in two Czech translations of the children's fantasy series, *The Chronicles of Narnia,* from the point of view of domestication and foreignization. The thesis is divided into two main parts – theoretical and practical. The theoretical part of the thesis presents a theoretical framework with regard to translation strategies, translation of proper names, and contextualization of *The Chronicles of Narnia*.

Chapter 1 deals with translation strategies and methods. The translation strategies and translation methods are defined along with the difference between them. Further, the chapter introduces domestication and foreignization. Chapters 2 and 3 present the

phenomenon of the translation of proper names. More specifically, Chapter 2 introduces the theoretical framework proposed by individual translators related to the translation of proper names mainly in literary translation, whereas Chapter 3 introduces scholars and translators who have carried out research on the translation of proper names within children's literature. The last chapter of the theoretical part contextualizes *The Chronicles of Narnia* series. It provides background about the author, the series, its translations, and the Czech translators.

The practical part of the thesis presents the research design, followed by the analysis of proper names. Chapter 5 presents the design of the research and Chapter 6 focuses on the analysis itself.

1   Translation Strategies

This chapter deals with translation strategies. The first subchapter is concerned with definitions of translation strategies and translation methods. The second subchapter defines the terms "strategy" and "method" used in this thesis. The next subchapter deals with the concept of naturalizing and alienating strategies, followed by a subchapter that focuses on those strategies used specifically within translation for children. The last subchapter describes the research that was conducted by Olexová (2009), who studied the translation of proper names from English to Czech from the point of view of domestication and foreignization.

1.1   Translation Strategy and Translation Method

Firstly, it is important to define what translation strategies are and what they mean in the field of Translation Studies. In general, the term "strategy" is perceived as a plan that is usually deliberate and goal-oriented. This statement also applies to the definition of translation strategy. Baker (1998, 240) defines translation strategies as "the basic tasks of choosing the foreign text to be translated and developing a method to translate it." Baker (1998) continues by claiming that both of these tasks are determined by cultural, economic and political factors.

According to Owji (2013), translation strategies are associated mainly with translation problems, since otherwise the text might be translated literally without using any strategy. I would argue that translation strategy is not defined by translation problems, but rather by aspects such as a text type, SC and TC, audience, etc., since the same text can have a different communicative effect when translated for adults vs. translated for children. Nevertheless, translators basically have to deal with different translation problems on a daily basis and their solution might be related to the selected strategy. Miremadi (1991) divides translation problems into two main categories: lexical and syntactic. The lexical category includes, among others, the problem of translating proper names, which are the primary data of the research analyzed in the practical part of this thesis. The syntactic category deals with word classes, grammatical relations, pragmatics, etc. (Miremadi 1991). When dealing with translation problems, a translator is expected to transfer the original message of the ST (source text) so that the original effect of the ST on its readers is the closest to the effect on the target audience, even though the semantic meaning of the TT (target text) expression might be completely different from the ST. Of course, sometimes the specific meaning of the expression

carried in the SL (source language) might be lost in the TL (target language). For instance, in the case of translating proper names, when a translator adjusts the name to the TC (target culture), it might still have the same effect on the target audience: *Glozelle – Podlštejn* whereas, when untranslated, the name *Glozelle* loses its specific reference to the old English word meaning "deceit". To deal with some specific translation problems, such as the translation of proper names, scholars propose some translation methods that might aid the translator. Specific methods for translating proper names are further discussed in Chapters 2 and 3.

It is also important to define what the difference is between translation strategies and translation methods, also called translation procedures or techniques. Some scholars do not distinguish between strategies and methods, as suggested by Chesterman (2005): in his opinion, the term "strategy" is frequently used in different ways in Translation Studies, and some terms such as "procedures", "techniques of adjustment", "transformations", etc. are used interchangeably with the term "strategy". In addition, Loescher (1991, 8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." On the other hand, Newmark (1988, 81) perceives translation strategies and methods as something different, defined as "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language." I agree with Newmark, since translation methods are usually more specific and detailed, compared to translation strategies which are regarded as more general. Nonetheless, in my opinion, it is always crucial to define the terms in one's paper in order to avoid any ambiguity.

Another division concerning strategies is mentioned by Baker (1998) and Lorscher (1991), who distinguish between local and global strategies by defining global strategies as dealing with whole texts and operating at a more general level, while local strategies relate specifically to the translation of particular text segments. Concerning this paper, the crucial work on global strategies is by Venuti (2008), who distinguishes between "foreignizing" and "domesticating" translation strategies. These are further discussed in Chapter 1.4. Moreover, I have decided to adjust the definitions of the strategies and methods for the purposes of this thesis, as is further discussed in the following chapter.

1.2 Definition of Translation Strategy and Translation Method in the Present Thesis

Even though different definitions of translation strategies and methods are introduced above and I agree with distinguishing between translation strategies and translation methods, I would like to comment on the use of these terms within this thesis.

It is important to note that the aim of the thesis is to compare two translations from the point of view of two global strategies — foreignization and domestication. Nevertheless, for the purposes of this thesis, I have decided to narrow the research and focus more specifically on the translation of proper names. This means that I deal with a parallel corpus consisting of source text proper names and their Czech counterparts, instead of dealing with a whole text. Therefore, some might argue that I should only apply translation methods dealing with smaller text segments instead of translation strategies used for whole texts. In the research, I use both, since I assume that the translation procedures used for the analysis are subcategories of the global strategies of domestication and foreignization and that the particular translation methods lie on a scale between these two strategies. Firstly, the proper names are analyzed more generally from the point of view of domestication and foreignization, simply whether they are adjusted to the target culture or not. Secondly, I analyze the individual names via specific translation methods to closely compare the methods used by the individual translators. For further information, see Chapter 5, where I exemplify the whole research design.

1.3 Domestication vs. Foreignization

This chapter introduces the global strategies of domestication and foreignization. As mentioned earlier, during the translation process, a translator might come across some problematic words and expressions which are closely associated with the SC, called within Translation Studies culture-specific items, cultural elements, or cultural bumps. These might sometimes pose the problem for the translator of whether to translate such items or to leave them untranslated. In general, when translating a literary text (which is also the text used for the research in this thesis), translators have two methods of dealing with the translation: they must decide whether to choose the "domestication strategy" or to select the "foreignization strategy" (Schleiermacher 1992; Venuti 2008), which are sometimes also called "naturalization" and "alienating strategy" respectively. In other words, the translator either adjusts the text to the target readers or leaves it with

some "exotic" items that might create the atmosphere of a foreign environment (Venuti 2008).

To provide more theoretical background about these two strategies, it is crucial to mention two scholars: Schleiermacher, who is regarded as the pioneer of this theory and Venuti, who further elaborates on the strategies discussed by Schleiermacher. Schleiermacher came up with his theory in 1813 in the work entitled *On the Different Method of Translating* (*Über die verschiedenen Methoden des Übersetzens*). In his paper, Schleiermacher (1992, 42) distinguishes between two types of translations, "Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader." In practice, translators usually combine both strategies, with one probably being more prevalent than the other. The translator's choice always depends on the particular context, text type, audience, etc. Schleiermacher (1992, 41–42) rejects a combination of the two strategies, "both paths [naturalization and alienating] are so completely different from one another that one of them must definitely be adhered to as strictly as possible, since a highly unreliable result would emerge from mixing them." I disagree with this statement. On the contrary, I consider the mixing of these two strategies leads to a perfect balance, whereby target readers can enjoy a story set in a different environment, but with the communicative effect still being preserved. Of course, some might argue that the effect is not measurable, and some aspects might be lost in the translation. However, such a debate is beyond the purpose of this thesis.

To continue, Schleiermacher's theory has had a wide influence on many other scholars and translators, one of them being Lawrence Venuti. Venuti elaborates on Schleiermacher's work in the book entitled *The Translator's Invisibility* (2008). He is credited for the terms "domestication" and "foreignization". According to Venuti (2008), who formulates these terms in a more modern sense compared to Schleiermacher's approach, domestication is a means of transferring cultural-specific items into the TC, whereas foreignization preserves these items in the SL. In other words, translations following domestication and its particular translating procedures give the readers an illusion that the text is not a translation and that it was originally written in the target language. Interestingly, both Schleiermacher (1992) and Venuti (2008) prefer foreignization. Venuti (2008) criticizes the prevalence of domestication in English translations of foreign works in which the translators are invisible and thus the

text loses its original cultural specificity. As a matter of fact, this might be an extreme case of using domestication. Levý (2012) warns that extreme domestication can lead to adaptation and actualization, which might not be required for the particular text and thereby some aspect might be lost in the translation. This is also mentioned by Yang (2010), who claims that domestication enables readers to understand the text easily, but at the expense of the cultural and stylistic messages of the ST. Yang (2010) continues by pointing out that, in contrast, exotic cultural images and linguistic features might cause an information overload for the reader. Again, I would point out that the best solution is to combine these two strategies instead of using only one of them, and of course to take into consideration the text type, context, target readers, etc.

A final point to note on domestication and foreignization as global strategies is that they are mainly associated with literary texts, since the translators of such texts can experiment with their choice of particular words and phrases. However, the strategies are applied in other fields as well. This fact is supported by Baker (1998), who demonstrates that foreignization is implemented in literary rather than in technical translation, while domestication is required in technical translation, since it is intended to support scientific research, geopolitical negotiation, and economic exchange. Nevertheless, when translating a literary text, translators usually focus on different aspects compared to those of a technical translation, such as connotation and intertextuality (Baker 1998).

1.4   Domestication vs. Foreignization in Children's Fiction

The problem of domestication and foreignization in children's literature (CHL) might be an even greater challenge for translators compared to adult fiction, especially with regard to proper names. In CHL, character names with connotations are usually more frequent than in adult literature. Typically, names of characters are meaningful and such meanings are based either on the nature of the character or the appearance. Therefore, such meanings should be specifically transferred. Nevertheless, in this chapter, I present different opinions of individual scholars interested in the topic of domestication vs. foreignization within the field of CHL.

To specifically address the particular aspects to which the strategies are related, I first provide some background in the following sections. Lathey (2006) explains that the strategy of domestication is used to deal with the limited knowledge of other cultures, languages, and geographical names that a young readership has. There is an assumption

that young readers find it difficult to assimilate foreign names of food, locations and proper names. They could therefore possibly reject texts reflecting an unfamiliar environment and culture. Emer O'Sullivan (2006) lists items that are mostly recognized as foreign and should be adapted to the target culture language in order to comply with children's needs. Such items include: names, appearances, habits, locations (such as descriptions of landscapes or cityscapes), flora and fauna, food and dishes, references to historical or cultural contexts, habits, currency, weights and measures (O'Sullivan, 2006). Even though it is generally assumed that these "foreign items" should be adjusted and translated for children (see Chapter 3 for further information), some scholars prefer the foreignization strategy. For instance, Göte Klingberg (1986) recommends restricting adaptation to details and manipulating the source text as little as possible. Lathey (2006, 7–8) argues that keeping the foreign items in the text might educate young readers and specifically refers to the translation of names: ". . . Children can and do take delight in the sound and shape of unfamiliar names. Once a narrative engages their interest, young readers will persevere with the names and localities that are well beyond their ken . . . and they will never be intrigued and attracted by difference if it is kept from them."

Zohar Shavit (1986), an Israeli translation scholar, is specifically against domesticating proper names and considers it a negative process, since it is a sign of disrespect for children. Shavit (2006) defines two norms of translating for children. The first involves the idea that the content of the text must be educational for children, as is also highlighted by Hunt (1994), who emphasizes the educational function. Hunt (1994, 25) explains that "all books must teach something." The second norm invented by Shavit (2006) emphasizes the fact that the complexity of the text in terms of the language must be in accordance with children's reading and comprehension skills, since the text is intended for them. This signifies that the translation must be adjusted for children on all language levels (stylistic, syntactic, lexical, textual, etc.) in order to be understandable by them. This again agrees with the characteristic features mentioned by Hunt (1994) that all children's books should have features such as simplicity of language, avoidance of taboos, entertainment value, etc. However, I find the statements by Shavit rather confusing. On one hand, she opposes domestication and states that the content must be educational. On the other hand, she claims that books must be simplified for children, but that some cultural-specific items such as names might be too difficult to be read by them. The best solution is probably to find a way to combine both

strategies of domestication and foreignization in order to comply with the educational content and simplicity of language in the texts.

In contrast, Anthea Bell (1985, 7) warns that "an impenetrable-looking set of foreign names on the first page of a book might alienate young readers . . ." I agree with this statement, since children's books should be simple, clear and coherent. Nevertheless, the translator should find a way of adjusting the text for young readers, but not domesticate words completely, since that would prevent them from learning something new.

The opinions presented in this chapter are only briefly described, in order to outline some aspects that need to be taken into consideration by translators during the translation process, and to stress the fact that books should be adjusted for children, but that books should remain educational.

1.5   The Situation in the Czech Republic

In this chapter, I would briefly like to present the research by Olexová that deals with the topic of domestication vs. foreignization in Czech translations and summarize the findings of the paper.

In her Master's thesis, entitled *Translation of Character Names in Children's Literature: A Chronological View,* Olexová (2009) maps the names of characters in Anglo-American children's fiction and compares them with their Czech translations. In her research, Olexová (2009) uses a corpus consisting of children's books translated into Czech in the 20th and 21st centuries that is analyzed via the following translation procedures: transference, omission, partial omission, addition, naturalization, literal translation and synonymy, modification, imitation, translation on the basis of sound, and replacement. The methods used for translating names from English to Czech are arranged chronologically and according to the genres of the works. The genres of children's literature used for the analysis are realistic fiction, adventure stories, folklore and magic fiction, and fantasy. The names of characters are divided into three groups: first names, surnames, and nicknames. Specific attention is also paid to names with connotations. The research shows that there is a connection between the method used by the translator and the time of origin of the translation, mainly for first names and surnames. Olexová (2009) claims that the main element which influences current translations is globalization and the fact that English has become the lingua franca of the world, a fact also stated by House (2003). However, the choice of translation

method is also influenced by the possible connotation of the name and the genre of the work. Concerning the results, Olexová (2009) proves that there is a decline in naturalization and an increase in transference regarding first names. On the other hand, there is a decline in transference when translating surnames and nicknames. As stated by Olexová (2009), this might be caused by the high number of surnames carrying connotations, as well as a growing tendency among translators to search for meanings and connotations and to transfer them into Czech. Despite this fact, transference is still the most frequent method used for translating surnames and nicknames (ibid.).

To conclude the thesis, the common approach today is to use transference. As mentioned above, English names are more common in Czech culture than ever before, so translators do not need to domesticate them. In my opinion, the thesis lacks some concrete examples to support the facts presented by Olexová.

2   Translation of Proper Names

This chapter is concerned with proper names and its translation. At first, it provides definition of proper names and their classification. As the chapter follows, it overviews theories of the translators and scholars who are interested in the translation of proper names. The last part of the chapter summarizes the most important findings about the translation of proper names.

2.1   Definition of Proper Names

It is important to define what is meant by the term **proper name** since proper names are used as a primary source for the research. The study that deals with names is called *onomastics* or *onomatology* which is usually further divided into the study of personal names called *anthroponomastics* and the study of place names called *toponomastics* (Crystal 2003). *The Oxford dictionary* online (2016) in its definition of proper names also includes names of organizations: "A name used for an individual person, place, or organization, spelled with an initial capital letter, e.g. *Jane, London*, and *Oxfam*. Often contrasted with common noun." Based on these facts, so far it can be summarized that proper names denote humans, geographical places, but also inanimate objects and they are written with capital letters. The translator Elvira Cámara Aguilera (2008) lists in her paper focused on translation of proper names some other categories which are typical for proper names:

- **Morphosyntactic:** proper names have no plural forms, they are used without articles, and they do not accept restrictive modifiers.

- **Referential:** proper names refer to single unique individuals.

- **Semantic:** proper names do not impute any qualities to the objects designated and are therefore meaningless, and they have a distinctive form of definition that includes a citation of their expression. (Aguilera 2008)

For English it is typical that if a proper name is composed by more parts than one, all of the parts are capitalized whereas in Czech it is common to capitalize only the first part of the proper name as it is stated by the rules of *Pravidla českého pravopisu.* Another difference between Czech and English is associated with morphology. In Czech it is

quite common to adjust female surnames that are translated from English into Czech by adding the suffix "–ová" to indicate the female gender.

2.2 Strategies and Methods of Translating Proper Names

In general, there are almost no rules concerning the translation of proper names. Basically, the translators are advised to analyze each proper name individually with regard to context, its role in it, the target readers, and the text type. Depending on these factors, the translator decides they will translate the proper name or leave it in its original form. In the following subchapters, I would like to present strategies and specific methods for the translation of proper names that are proposed by individual scholars and translators.

2.2.1 Peter Newmark

In the *Textbook for Translation* (1988), Peter Newmark states that proper names are normally transferred in order to preserve their nationality assuming they have no connotations in the text apart from some exceptions such as the names of saints and monarchs, popes, some prominent figures of classical Greece, etc. This is the case for *The Chronicles of Narnia*: there are a few names of historical and cultural-specific figures that have their conventionally accepted Czech counterparts and thus the names are translated such as *Plato -> Platón*.

In contrast Newmark (1988) claims that names appearing in imaginative literature such as comedies, allegories, and fairy tales bear a **connotative meaning** and hence they should be translated unless the nationality is important as in folk tales. If both connotation and nationality of proper names are important in the particular situation, Newmark (1988) suggests that the name should be translated into the target language and afterwards the translated name should be naturalized into a new proper name. Nevertheless, Newmark (1988) highlights that the translators always take into account the **surrounding factors** of the proper names such as cultural context, the effect on readers, and the text type. I agree with Newmark and I would also put stress on the surrounding factors that should determine the translator's choice of the particular strategy, also translating names with connotations should be translated as the connotation deliberatly involved by the author and might be important for the development of a story.

In case of geographical names, Newmark (1988) points out that translators should be up to date and check all terms in the most recent atlas and other sources, as well as to respect country's wish to determine its own choice of names for its own geographical features, and never invent new geographical names for existing places. These statements seem logical, and unless the translator has a good reason, they should follow these recommendations. To make a final note, Newmark provides a lot of examples in his paper which I find as a good source for translators if they are not sure about translating some proper names and he demonstrates his ideas on them.

2.2.2 Jiří Levý

Another translator dealing with translation of proper names is Jiří Levý in the book *Umění překladu* (2012). According to Levý (2012), there is no rule what should be translated and what should be preserved, and he also stresses the fact that the decision made is always based on a particular situation. However, in case of proper names, Levý (2012) suggests that a proper name can be translated if it carries a connotative meaning found in allegories and fairy tales as it is also proposed by Newmark above too. Levý (2012) distinguishes three methods used for the translation: translation **sensu stricto, substitution, and transcription**. According to Levý (2012), *sensu stricto* is used for expressions that carry a purely conceptual meaning such as technical terminology and are not directly dependent on language and historical context, while substitution and transcription are used in case that the expressions are dependent on the verbal material and historical and cultural content. Levý (2012) defines substitution as a replacement by a domestic analogue when the general meaning is highly relevant, and he warns that the extreme use of substitution might lead to adaptation and actualization. Basically, these three terms might be regarded as neutralization, adaptation, and foreignization. The latter two methods are related to the translation of proper names, and it depends on the translator if they want to bring the author closer to the reader or vice versa. Finally, Levý (2012) points out that transcription is necessary when a connotative meaning is entirely absent such as in the cases of place names.

Levý's approach is definitely valid; however, in case of translating proper names this approach is too broad, and the methods would have to be more specified.

2.2.3 Dagmar Knittlová and Olga Krijtová

Dagmar Knittlová (2003) sees proper names as **zero equivalents** which are usually copied or adapted on different levels of the target language. Knittlová (2003) also suggests creating a **calque** so that a grammatical structure of the source text proper name is preserved in the target language and the translation is then literal. Nevertheless, I would point out that in case of names carrying a connotative meaning, the translator has the possibility to translate the name and not only directly, or to preserve it or transcribe it. Also, some names have their own conventionally accepted equivalents such as *John -> Jan*, and it depends on a particular situation and other surrounding factors, if the translator uses the equivalent or not.

Olga Krijtová deals with strategies how to translate proper names in the book *Pozvání k překladatelské praxi* (2013). Nevertheless, Krijtová (2013) bases her strategies on Levý's theory mentioned earlier and classifies three methods for translating proper names – **translation, substitution, and transcription** – that are identical with Levý's methods.

Krijtová (2013) is of the view that the decision made which strategy is the best solution for a particular proper name is only on the translator and the decision is thus subjective. I definitely agree, and therefore, one proper name within one text can be translated differently by individual translators, which is also the case of the translations of *The Chronicles of Narnia* where some translations of proper names diametrically differ (*Polly* vs. *Gabriela*).

Krijtová (2013) also suggests some rules concerning translation of proper names: one of the rules is that if the place name has its conventionally accepted equivalent in the TT (*London->Londýn*) and it is commonly used in the target language it should take the translated form. However, Krijtová (2013) points out that the translator is not obligated to do so if they have a reason not to follow the conventions. I think this might be the case if the translated text has a function to educate or the particular proper name has its own function in the text and might be used ironically, for instance. Nonetheless, I think this case is rather rare, and it is usual to follow the accepted conventions in case of translating proper names.

2.2.4 Theo Hermans

The scholar Theo Hermans (1988) divides proper names into two broad categories: conventional names and loaded names. According to Hermans's division (1988),

conventional names are seen as **"unmotivated"** and thus as having no meaning whereas **loaded** proper names are seen as **"motivated"** (ibid.). Loaded names range from "suggestive" names to "expressive" names and nicknames including fictional and non-fictional names containing particular historical or cultural associations of a particular culture in the text (ibid.). Hermans (1988) suggests four ways of dealing with translating proper names:

> They can be *copied*, i.e. reproduced in the target language exactly as they were in the source text. They can be *transcribed*, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be *substituted* in the target text for any given name in the source text . . . And insofar as a proper name in a source text is enmeshed in the lexicon of that language and acquires 'meaning', it can be *translated*. (1988, 13)

Hermans (1988) further explains that the combinations of these ways are possible along with deletion of the source text proper name or even inserting a new one.

In my opinion, Hermans's division of proper names and the suggested methods are quite specific and could serve as a good "guide" for translators when dealing with proper names. Even though some scholars such as Fernandes (2006) defines even more detailed methods (see Chapter 3) that might help especially when translating fiction, Herman's approach is quite universal and easy to understand.

2.2.5 Verónica Albin

In her article titled "What's in a Name", the translator Verónica Albin (2003) lists examples of famous proper names from movies, for example, which were translated in the target culture to demonstrate the fact that: "if a translator wants his target language text to be accepted and understood by its readers, he must behave in accordance with what is expected and meaningful in the target culture" (ibid.). Albin (2003) goes on and explains she originally wanted to write a prescriptive article offering rules on the subject of translating proper names. Instead of rules, Albin discovered rather **conventions**. According to her opinion, conventions are arbitrary in the sense that in other times, another behavior could well have been the norm, and diachronically interchangeable since sometimes fads overlap. It is demonstrated by the fact that there are two Spanish texts published around the same time one referring to the author of *Das Kapital* as *Carlos Marx* and the other one as *Karl Marx* (Albin 2003). These facts confirm that

there are actually no prescriptive rules for translating proper names and each name should be analyzed based on a particular situation and then the translator decides whether to translate it or not. The translators might follow the conventions made or to decide for their own solution.

Albin (2003) explains that for a long time it was fashionable to domesticate proper names, however, nowadays especially in the Western countries, it is more common not to translate proper names probably due to the immediacy of **global communication**. This is actually the fact that is demonstrated by the Olexová's research (2009) where Olexová finds out the there is a tendency in the Czech translations of children's book to domesticate less and rather copy the source text names. This also affects the translations of *The Chronicles of Narnia* since the first translation was performed in the 1980s and the latter one in the 2000s' (for further information see Chapter 4).

Furthermore, Albin (2003) highlights that the translator should be capable of finding out and preserving all the moral or physical characteristics associated with the proper name in the source culture so that they have the same effect on readers in the target culture otherwise it could have some serious consequences. As demonstrated earlier, I agree with this statement since a connotative meaning might be important for the story development in a literary text and if omitted it could have some consequences and the translation might lose some quality.

2.2.6 Albert Péter Vermes

Albert Péter Vermes deals with translating proper names in his doctoral thesis entitled "Proper Names in Translation: an Explanatory Attempt" (2003) where he regards translation of proper names as a non-trivial question that is closely related to the problem of the meaning of the proper name. Vermer's aim is to illustrate what happens to proper names in the process of translation, particularly from English into Hungarian. Vermes's research is largely based on the relevance theory and treating the process of translating as a special form of communication.

Vermes (2003) suggests four methods of translating proper names: **transference, translation proper, substitution, and modification**. Both transference and translation proper are based on Newmark's definitions: "[transference is] the process of transferring a SL word to a TL text as a translation procedure" (Newmark 1988, 5). This method is mainly associated with proper names that have no connotative meaning as

explained earlier. The definition of translation proper goes as: "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark 1988, 5). This means rendering the source text proper name by a target text proper name which has the same or nearly the same analytic implications as the original name had in the source text which is the case of historical personages, for instance (Vermes 2003). Vermes (2003) refers to substitution similarly as Levý (see 2.2.2) so the source text proper name is substituted by a conventional correspondent in the target language. Vermes (2003) involves within this method also transliteration since there might be the conventional nature of the correspondence between graphological units and partly that the application is motivated mainly by considerations of processing effort. The last method called modification is understood by Vermes as:

> the process of choosing for the SL name a TL substitute which is logically, or conventionally, unrelated or only partly related to the original. Or again, in a relevance-theoretic framework this means replacing the original name with a TL name which involves a substantial alteration in the translation of the form and of the analytic implications (if any) that the name effects (2003, 94).

Vermes (2003) sees modification as an umbrella term that also includes cases of omission, addition, and generalization.

In his research, Vermes (2003) finds out that names with an empty logical entry are mainly copied from the ST whereas names with at least some logical content are usually translated. These results confirm what it is stated by most of the scholars that it is assumed to translate a proper name carrying any crucial meaning for a context, while proper names without any connotations and special meaning are transferred.

2.3   Summary

In this subchapter, I would like to summarize the strategies and procedures that are introduced in this chapter by various translators and scholars. Of course, some authors have more specific methods than the others and some even propose some prescriptive rules, but the strategies and procedures of translating proper names could be broadly divided into two groups: if a proper name bears no connotation, it is preserved whereas if a proper name carries a connotative meaning, it is recommended to translate it. Nonetheless, the whole decision-making process is influenced by the specific situation

including context, target culture, target audience, text type, etc. Also, the decision made is a subjective choice by the translator who might be influenced by the target cultural conventions or have a reason not to follow them. Translators usually also pay attention to the effect on target readers and based on that they can even decide to insert a new proper name or delete it.

In my opinion, concerning translating a literary text, the strategies and methods chosen should be mainly based on the target audience and thus adjust the translation for them. By target audience, I mean the age and culture of the readers. All of these aspects are crucial and can help the translator to decide what strategy is suitable for the particular text. Age defines if the text is translated for adults, teenagers, or children. Based on this statement, adults might require translations on more sophisticated level compared to children, for example. Undoubtedly, from point of view of culture, translators always have to decide if the text should be adjusted to the target readers or not as already discussed in Chapter 1.

3   Translation of Names in Children's Books

This chapter deals with the translation of proper names in children's books. It presents scholars who have carried out a research in the field of translation of names in CHL, Nord (2003), Aguilera (2003), and Fernandes (2006). At the end of the chapter, there is a short summary of the procedures proposed by the individual scholars.

3.1   Scholars' Researches within CHL

3.1.1 Christiane Nord

Christiane Nord is a German translation scholar famous for a functional approach towards translation. In her paper titled "Proper Names in Translations for Children" (2003), Nord carries out a research based on a corpus of eight translations of Lewis Carroll's *Alice in Wonderland* into five languages (German, French, Spanish, Brazilian Portuguese, and Italian). Nord (2003) points out that for dealing with proper names it is crucial in which culture the plot is set which is demonstrated by different strategies used by the eight translators for translating the same proper names which results into the fact that the strategies entail **different communicative effects** for the different readers. Nord disproves the fact that proper names are never translated by saying that proper names are translated "if we regard translation as a process of linguistic and/or cultural transfer" (2003, 183).

In her research, Nord (2003) distinguishes three basic types of proper names: names explicitly referring to the real world of author and original addressees, names implicitly referring to the real world of author and original addressees, and names referring to fictional characters. Nord (2003) assumes that there are no names in fictional texts, such as novels or children's books, without some kind of **auctorial intention** behind them, some of the intentions are of course more obvious than the others. For instance, a proper name informs us if the person is female or male, it might indicate their age or geographical origin, or the proper name can refer to a particular place or pet. It is assumed that these indicators are intentional in fiction (ibid.).

Concerning some translation problems associated with proper names, Nord (2003) says that "descriptive names" – names explicitly describing characters – can be translated although a translation may interfere with the function of a culture marker. However, if the information is implicit or the function of the culture marker is more

important, it would be lost in the translation. To compensate for such a loss, the translator can provide particular information in the context (ibid.).

According to Nord (2003), another problem is when the proper name exists in the same form both in the SC and TC – this aspect can lead to a change of nationality of the character since the pronunciation is different in each culture (for example, Richard in English is differently pronounced in Czech). If we should change the name or leave it in its original form, it depends on whether the text is intended to appeal to the audience as "exotic" or "familiar". This dichotomy is a very common problem in the translation of CHL, when the translator has to decide if the story will be set in a foreign or exotic setting or they choose to set the story in the target culture's environment. Also, there are different proper name conventions in each culture that might also be cause complications for translators (ibid.). This reflects again the problem of domestication and foreignization. As suggested by Nord above, the decision is largely based on the audience. Nevertheless, Nord does not provide further information what strategy the translator should choose.

In the quantitative analysis of translation procedures, Nord (2003) discovers that the most frequent method is the reproduction of source language names usually with an adaptation of the pronunciation to TT norms; this procedure mainly appears in German, French, and Italian. For the Spanish translation, the most frequent procedure is adaptation of ST names to TT morphology and usage of exonyms[1], which confirms that this method is conventional in Spanish literature. The Brazilian translator omits a large number of proper names and substituted another, therefore, her translation is the most TC oriented. Neutralizations and calques are not found very frequently in the corpus (ibid.).

Nord (2003) suggests that it would be interesting to find out whether a particular strategy correlates with addressee-orientation since experts cannot decide whether *Alice in Wonderland* was written only for children or also for adults. Nord (2003) concludes that the analysis does not confirm the assumption that procedures of domestication are generally more frequent in CHL than in translations for adults. This shows that even though scholars such as Aguilera (2003), Fernandes (2006), or Bell (1985) suggest domesticating names in CHL, the reality is different.

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[1] Names that are given to a place by foreigners, such as *Praha* is called *Prague.*

3.1.2 Elvira Cámara Aguilera

Aguilera is devoted to the topic of translation of names in CHL in her paper entitled "The Translation of Proper Names in Children's Literature" (2003). In the paper, Aguilera (2003) firstly defines what proper names are and what meanings they can convey. Further, she deals with translating proper names according to age of readers and a type of work, particularly in English and Spanish. Aguilera (2003) bases her research on Hermans's methods that are described in detail in the previous chapter (see 2.2.4). Aguilera considers Hermans's methods suitable since they include all the possible options for translating proper names.

Aguilera (2003) distinguishes three periods in the strategies used in translation of proper names based on the paper by Franco Aixelá (2000). The first period is from the 1920s to the beginning of the 1970s when there was a tendency to translate proper names as they were regarded as a grammatical category. The second period is a transition period until the second half of the seventies with an "important vacillation on translations by default". The last period is until the present day when it is quite usual not to translate proper names at all (Aixelá 2000). Similar tendencies were found out by Olexová (2009) in her research aimed at Czech translations. Based on that, it is assumed that Ferstová tends to domesticate names whereas Volhejnová tends to preserve names (see Chapter 4).

Aguilera (2003) states that there is not a simple answer to the question if proper names should be translated or not since each text has its own specific features which influence the decision-making process of the translator. Similarly as Nord (2003), Aguilera (2003) points out that the same text intended for different audience might require translation of proper names for one audience but for the other it might be more appropriate to preserve them. This statement reflects that one text can be adjusted for children differently than for adults. To my view, this fact does not have to be specifically related only to domestication and foreignization, but rather to transferring hidden associations in names that might be understood by adults while not by children (irony, sarcasm, double meaning, etc.)

Concerning age, Aguilera (2003) lists three phases: pre-reading children (0 to 6 years old), children capable of reading and writing (from 6 to adolescence), and lastly adolescents and youngsters. Of course, the difference between these phases of childhood is marked by the development of intellective capabilities, which means that the lower the age the lower the capability of understanding associating with foreignizing

elements. Therefore, it is important to bear in mind that text which is full of unfamiliar topics and words might cause a problem for readers lacking of background knowledge such as children (ibid.). This might be of course connected to proper names when they are left in their original form. Aguilera is against preservation of proper names since:

> We think that the receptor's lack of understanding does not allow the
> fulfillment of the communicative function of the text initiated by the author,
> as it alienates the new addressee, leaving him/her out of the communicative
> process. Thus, we think that in this case the translator stops being a bridge
> between two languages and cultures, minimizing his/her mediator function.
> (Aguilera 2003, 5)

Another general feature that could help the translator in making decision within the translation process is the text type. Aguilera (2003) in her paper approaches the fairy tale and fiction subgenres as the ones in which proper names are often translated. According to Aguilera (2003), if the proper name has any connotative meaning, it should be translated as it happens often in fairy tales. Aguilera (2003) demonstrates this fact on several examples such as *Cinderella* known in other languages as *Cendrillon, Cenicienta* or in Czech as *Popelka*. However, when the proper name does not carry such a meaning, it has been copied or transcribed, for example: Rapunzel*; Hansel and Gretel, Hansel y Gretel* or *Hansel et Gretel*; *Alice in Wonderland*, or *Alice im Wunderland*.

Aguilera (2003) claims that personal names in fiction tend to be translated regardless of the age of the readers since, as Aguilera explains, the proper name participates in allegory, and she follows Newmark's approach that proper names in allegories should be translated (ibid.). Of course, Aguilera points out that in different cultures translators follow different strategies as demonstrated by Nord (2003) in her research as well.

3.1.3 Lincoln Fernandes

Fernandes (2006) in his paper titled "Translation of Names in Children's Fantasy Literature: Bringing the Young reader into Play" discusses the translation of names in children's fantasy literature and highlights the importance of names in translating this particular text type.

Fernandes (2006) distinguishes three types of meaning that can be conveyed by proper names. The first one is semantic meaning which has a prominent role in CHL, and it is used to describe a quality of some element and/or create some comic effect. To illustrate this fact, the personal names of characters can signify or give us clues about the character's destiny. Fernandes (2006) provides an example of the surname "Fowl" in the *Artemis Fowl* by Eoin Colfer. Fowl has the same pronunciation as the English word "foul" which means "morally polluted" or "treacherous" which gives the readers idea of what to expect from Fowl (ibid.).

Another meaning of proper names is a semiotic meaning – names in many cultures act as signs having historical associations, indicating gender, class, nationality, religious identity, mythology, etc (ibid.). Fernandes (2006) claims that difficulties occurring when translating proper names arise from the complexity of translating cultural patterns mentioned above. Therefore, in CHL translators use the strategy of domestication and set the story in the target culture environment in order to enable young readers to understand the message underlying the plot (ibid.). Nonetheless, if the names have an international character or exist in the same form both in the source and target culture, they are either preserved or only the pronunciation is changed (ibid.).

The last meaning that can be conveyed by a proper name, according to Fernandes (2006), is a sound symbolic meaning, such as onomatopoeia. Such names appear, for instance, in *The Chronicles of Narnia* – a giant called *Rumblebuffin* representing the voice of a giant (ibid.).

Readability is another topic brought up by Fernandes. Similarly, as explained by Aguilera (2003) earlier, Fernandes (2006) explains that presence of many foreign names in the translation can impose linguistic barriers for children. Another fact going along with readability is also memorizing names – if they fulfill their primary function of referentiality, it is easier to memorize them (ibid.). This means for translators that they are expected to adjust proper names on orthographic and phonological level, for example, to make them easier to be read by children in the target culture. Fernandes (2006) also highlights that it is important to bear in mind when reading names the process is not based only on simply decoding meaning, but to take into consideration the whole context in which proper names are inserted and each individual reader and his/her background knowledge.

Fernandes (2006) proposes ten procedures that are based on information from The Portuguese-English Parallel Corpus of Children's Fantasy Literature[2]. Some definitions are based on Newmark's (1988) and Herman's (1988) approach. The translation procedures are described below. If not indicated otherwise, all the following examples are taken from the corpus.

1. Rendition

This procedure is used when the proper name is transparent or semantically motivated.

Example: King Lune – král Luna

2. Copy

No change or adjustment of the proper name is required; it remains in its original form.

Example: Darrin – Darrin

3. Transcription

As it was explained earlier, the proper name is transliterated or adapted on different language levels.

Example: Colin – Kolin

4. Substitution

The source text proper name is substituted by the proper name existing in the target culture; however, they are not related to each other on the semantic level or in terms of form.

Example: Betty – Eliška

5. Recreation

This method involves a process of recreating an invented source text name that does not exist in the TC, but it should have the same effect on target readers.

Example: Diggle – Koplík

6. Deletion

This procedure consists of removing a proper name; it is used when the proper name has little importance in the development of the story and it is not relevant for the readers. In Portuguese translation of *The Chronicles of Narnia* the character *Polly Plummer* is only used as *Polly*, the surname is deleted (2006, 53)

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[2] PECOCFL is a bilingual electronic parallel corpus which consists of 24 fantasy books (12 originals and 12 translations) extracted from four English fantasy series translated into Brazilian Portuguese in the period between 2000 and 2003.

7. Addition

Using this procedure, extra information is added to the original name in order to make it more comprehensible or probably more appealing to its readers. It might help to avoid or solve ambiguities that could appear in the translating process of a particular proper name.

Example: The Robin – paní Červenka

8. Transposition

This is a procedure that is defined as replacing one word class with another without changing the original meaning.

*Example: **Burnt** Island – Ostrov **ohnišť***

9. Phonological Replacement

This procedure is different from transcription: "[transcription] involves adaptation of a SL name to the phonology/morphology of a target language while the former involves the replacement of a SL name with a TL name which is phonemically/graphologically analogous to it." (2006, 54)

Example: Margaret – Markéta

10. Conventionality

This procedure is commonly used with historical or literary figures and geographical names. It means that there are some conventions used in the target culture for translating such names.

Example: London – Londýn

Fernandes came up with procedures that could provide a useful tool to analyze and show which methods are usually used by translators when translating proper names in children's fiction. Nevertheless, I find some procedures overlapping. For instance, in his examples, Fernandes (2006, 55) demonstrates *phonological replacement* on the example from *Harry Potter*: *Myrtle* translated as *Murta*. "Murta" is a direct translation of the word "myrtle" so it could be perceived as *rendition* as well.

Another problem is the method of *addition.* In my opinion, the method is rather related to translation methods in general. Fernandes (2006) explains that this method is related to titles of address which are added to the name in order to disambiguate their sexual identity as in Portuguese the majority of these names have just one form for both male and female. In the example provided by Fernandes (2006, 54) the name *He-Beaver* is translated as *Sr. Castor* so the word "he" is substituted by "Sr." – both these words indicate gender. Nonetheless, the title is not added as new information. Furthermore, the

example is taken from *The Chronicles of Narnia*, where it is referred to this character as *Mr. Beaver* quite often. Again this method overlaps as the name can be seen as an example of *rendition* too.

The last remark I would like to make is regarding the method of *conventionality*. To my view, it is possible to involve personal names within this method as well since they can also have conventional equivalents in the TC.

3.2   Summary

In summary, the proposals for translating proper names in CHL mentioned above by the individual translators are similar to those that are suggested by the translators for translating names in general (see Chapter 2). Again, it is recommended to translate proper names if they carry a connotative meaning. Both Nord (2003) and Aguilera (2003) agree that strategies for translating names can vary according to audience a therefore have a different communicative effect. Aguilera (2003) and Fernandes (2006) stress that the names should be easily read by children. Even though Aguilera (2003) is against preserving proper names, Nord's research (2003) on *Alice in Wonderland* proves that domestication is more common in translations of CHL than in adult's fiction. The translators also point out that in different cultures conventions for translating proper names vary and hence translators use different strategies and methods even for one text.

4   Contextualization of *The Chronicles of Narnia*

In this chapter, I would like to provide information about *The Chronicles of Narnia* series, in order to introduce the primary source of the thesis that is used for the research and analysis. The following chapters describe the plot of the series and its adaptations, followed by a brief author biography. More importantly, the Czech translations and their authors are introduced, along with the details of the circumstances under which the series was translated.

4.1   The Series

The Chronicles of Narnia is a series of seven high fantasy novels written by the British author, Clive Staples Lewis, known as C. S. Lewis. This is his best-known work and is regarded as a classic of children's literature, in the fantasy genre. The series tells the story of four children experiencing adventures in the fantasy land called Narnia, to which there exist portals from our world. Narnia is a land filled with talking animals, giants, dwarfs and magic.

The series was written between 1949 and 1954, and originally published between 1950 and 1956. The series has been adapted many times for movies, as well as for radio, stage and TV. The first four novels were adapted as four television serials by the BBC between 1988 and 1990, and later adapted as three movies released on DVD.

4.2   C. S. Lewis

C. S. Lewis (November 29, 1898 – November 22, 1963) was an Irish author, poet, medievalist and literary critic. He was a friend of J. R. R. Tolkien, author of *The Lord of the Rings*. They were both professors of English at Oxford University and members of the unofficial literary group called The Inklings.

C. S. Lewis won a scholarship to Oxford University in 1917, but he had to leave to enlist in the army. In 1918, he was wounded and returned to Oxford a year later. He graduated from Oxford University in 1924, to become a Philosophy lecturer. Later, he taught English and Literature as a Fellow of Magdalen College. In 1954, he transferred to Cambridge, but maintained contact with Oxford. In 1956, he married Helen Joy Davidman, as she was about to be deported to the USA due to her visitor's visa not being renewed by the Home Office.

His relationship to religion and faith was crucial in his life. In 1930, he converted to Christianity. Religion definitely influenced his work and Christian ideas are

promoted in *The Chronicles of Narnia*. For instance, the character of Aslan the lion is generally interpreted as representing Jesus Christ.

During his lifetime, C.S. Lewis won numerous awards for his scientific and literary activities, and was a member of prestigious cultural and scientific organizations. His works have been translated into more than 30 languages including Czech, with millions of copies being sold every year.

4.3 Czech Translations

The series has been translated into Czech twice. The first translation was by Renata Ferstová and dates back to the 1980s. The series was published by Orbis Pictus (1991–1993) and a few years later by Návrat domů with some minor corrections (1998–1999). In 2005, the series was translated by Veronika Volhejnová and published by Fragment. The first versions by Orbis Pictus and Návrat domů are illustrated by Renata Fučíková and Ondřej Laštůvka respectively. The latest edition of 2005 has original illustrations by the illustrator, Pauline Baynes, and the cover designed by Cliff Nielsen who got his inspiration from the movie.

Translator, Štěpán Smola, who gave a short analysis of the two translations on his blog, mainly based on *The Magician's Nephew* (1966), compares the translations from the aspects of translating proper names, style and faithfulness. Based on his findings, Smola concludes that Ferstová domesticates proper names into Czech, whereas Volhejnová usually preserves the original names. Concerning style and faithfulness, Smola claims that Ferstová prefers to copy the ST syntax, while Volhejnová, on the other hand, tries to adjust her translation in order to create shorter, simpler sentences. However, Smola demonstrates that Volhejnová sometimes omits some parts of the ST for no reason. On the other hand, Ferstová follows the ST, but sometimes her translation is not entirely accurate. Nevertheless, Smola's research is not an academic paper and he demonstrates his statements only by a few examples.

4.4 Translators

4.4.1 Renata Ferstová

Renata Ferstová was born in 1960 in Prague. She has been interested in translation since high school; however she was unable to undertake university studies due to the communist regime. Translating *The Chronicles of Narnia* was one of her first serious translation works. The translation was completed for the first time in 1980. However

due to the regime, it could not be published at that time. Her translation is quite avant-garde, influenced by her youth and motherhood: she uses Prague dialect, translation of names, etc. As was already mentioned, Ferstová edited the original version, which was later published by a different publisher. Ferstová admits that, if she could, she would probably revise the translation. Apart from translating other books (*Střetnutí a prorok, Setkání v Jeruzalémě*, etc.), Ferstová is herself an author of a children's book entitled *O Kmínkovi, Lupínkovi a Rozmarýnce* (Bryndová 2010).

4.4.2 Veronika Volhejnová

Veronika Volhejnová was born in 1962. After graduation from high school, Volhejnová studied Journalism at Charles University in Prague. She has translated numerous books in different genres, from sci-fi, detective novels and thrillers to children's books. The books she has translated include novels by Isaac Asimov, Agatha Christie, John Grisham, etc.

Immediately before the movie was released in theaters, Volhejnová was offered the translation of the whole series of *The Chronicles of Narnia*. As a result, she had a very tight deadline for the translation. Although she managed to translate it in time, the publisher adjusted her translation according to the movie. For that reason, Volhejnová ended her collaboration with Fragment (Bryndová 2010).

5   Research Design

In this chapter, I would like to present the research design which is part of the practical part of the thesis, to introduce the methodology of the research based on the theoretical background presented in the previous chapters. Firstly, I explain the reason for choosing *The Chronicles of Narnia* as primary sources. Secondly, I describe the research questions, and lastly, I outline the layout of the analysis.

5.1   Why *The Chronicles of Narnia*?

The problem of domestication vs. foreignization is an interesting topic that has resulted in much discussion, as is illustrated in Chapter 1. In general, this is one of the challenges that translators must usually deal with, especially when translating literary texts. This research is specifically focused on the translation of proper names and within CHL, since strategies might differ for adult fiction. This is exemplified by scholars such as Aguilera (2003) and Fernandes (2006), e.g. in terms of adjusting the text for children for easier readability, despite some scholars such as Shavit (1986) and Lathey (2006) opposing it (for further information see Chapters 1 and 3). *The Chronicles of Narnia* is recognized as a children's series which has been translated twice into Czech. Moreover, there are differences between the translations in terms of the translation and preservation of proper names, which made it a suitable primary source for this thesis. As described in Chapter 4, the series is composed of seven novels that provide sufficient data for the analysis of proper names.

5.2   Research Questions

As already stated earlier, the aim of the research is to compare the two Czech translations of *The Chronicles of Narnia,* with a particular focus on domestication and foreignization. Specifically, the data used for the analysis are proper names. The research is aimed at answering the following research questions:

1. Ferstová domesticates proper names, whereas Volhejnová uses the foreignization strategy.

This research question is based on the previous research by Olexová (2009) (see Chapter 1) and Smola (see Chapter 4). In his short analysis, Smola demonstrates that Ferstová prefers to use cultural adaptation when translating proper names, whereas Volhejnová prefers to leave proper names in their original form (Chapter 4). Furthermore, the translation by Ferstová was completed in the 1980s, while Volhejnová

translated the series in the 2000s. As earlier mentioned, contemporary translators usually preserve proper names due to globalization which was not so common in the past (Chapter 1). The subsequent second research question builds on the first question.

2. The most frequently used translation method by Ferstová is either recreation or naturalization, whereas Volhejnová prefers copy.

The aforementioned translation processes are defined in Chapter 5.3.3. Basically, the method of recreation and naturalization might be included under domestication, whereas the method of copy is a means of foreignization.

3. The translators are consistent when using particular translation methods for particular types of proper names.

In general, it is common that translators are consistent when it comes to translation strategies and translation methods. Therefore, I expect that the translators of *The Chronicles of Narnia* use the translation strategies and methods consistently and systematically.

4. The translators consistently use the proper names of the main characters, as well as the minor characters throughout the whole series.

Again, it is assumed that the translators of the series pay attention to all proper names, even of minor characters, in the case of a proper name reappearing in a different novel. They are thus consistent in their use of the proper names.

5.3 Layout of the Analysis

This chapter provides the background of the analysis. Firstly, I describe why and how the data for the analysis are chosen. Secondly, I specify the division of proper names. Thirdly, I define the translation processes used for the analysis of specific proper names.

5.3.1 Analysis of Proper Names

The Chronicles of Narnia series is recognized as being in the fantasy genre. The story takes place mainly in the fictional world of Narnia and partially in our world. This fact definitely influences the translation methods chosen by individual translators, since invented names from the fictional world might be translated differently from actually existing names. The parallel corpus used for the research is composed of the original names from the whole series of *The Chronicles of Narnia* and their Czech counterparts, taken from the two Czech translations. The counterparts are the Czech translations of the original proper names in the translations by Renata Ferstová and Veronika

Volhejnová respectively. The original proper names were collected from the electronic versions of the source text, and the Czech counterparts were collected manually from the translated books. I set out all the source text proper names and their related Czech counterparts in MS Excel tables and divided them into different groups depending on the type of the particular proper name. The categories are described in detail in the following subchapter.

5.3.2 Classification of Proper Names

Proper names may be classified, on the basis of the definitions of proper names mentioned in Chapter 2, as personal names and geographical names. The names of organizations and objects are not included in the research. The character names and geographical names are divided into two broad categories and treated separately. Both categories are further divided into two other larger groups: fictional proper names and real life proper names. In the subsequent sections, I describe the classification of proper names in greater detail.

5.3.2.1 Character Names

In this part, I outline the classification of character names for the analysis. The classification is inspired by Nord's approach (2003) and the division of proper names as demonstrated in her paper. Nord (2003) distinguishes between three basic types of character names: 1) names explicitly referring to the real world of the author and original addressees; 2) names implicitly referring to the real world of the author and original addressees; and 3) names referring to fictional characters (see Chapter 3). Based on Nord's classification (2003), I classify two main categories:

Fictional Character Names

As indicated by the title of this group, this category deals with the names of characters that are invented by the author for the purposes of the story and are not common in our world, but who occur in the world of Narnia. The fictional names include the proper names of human characters, such as kings, lords and queens (*Rilian, Bern, Aravis*, etc.), talking animals (*Snowflake, Shift, Sallowpad*, etc.) and other creatures such as fauns, centaurs and dwarfs (*Tumnus, Roonwit, Diggle*, etc.), as well as nicknames of the characters belonging in this group (*Seafarer, Froggy, White Witch*, etc.).

Real World Names

This group includes all the proper names that either implicitly or explicitly refer to the real world. In other words, the proper names that commonly occur in our world, such as

Lucy, Peter, Susan, or specifically refer to a particular person in our world, such as historical or cultural-specific persons (*Hamlet, Plato, Father Christmas*). This category includes first names and surnames that are treated separately, since the translators might have used different strategies or methods for translating them. This category also includes nicknames.

5.3.2.2 Place Names

Basically, the same classification applies to the group of place names. I also distinguish between two broad categories that include fictional geographic places and real world locations respectively, i.e. fictional places and real world places.

Fictional Places

Again, this category consists of fictional places that are part of the world of Narnia and the names which the author invented for the story. Such places are realms (*Archenland*), cities (*Tahishbaan*), rivers (*Beruna*), lakes (*Mezreel*), woods (*Great Woods*), etc.

Real World Places

The names of real world places refer to places that are recognizable by readers, such as names of existing countries (*England*), cities (*London*), historical monuments, etc. Only a small number of such places occur in the series. There are nevertheless some differences between the methods used by the translators.

After dividing proper names into specific categories, I analyzed each category and each name separately. At first, I only analyzed the proper names from the point of view of domestication and foreignization. Afterwards, I analyzed the individual translation methods. Since the broad division of domestication and foreignization cannot be unambiguously implied for each proper name, I also include the method of transcription that frequently occurs. From my point of view, the method of transcription lies between the two strategies, since the graphic adjustment assists readability and may be considered as a tool of domestication. On the other hand, the foreign sounding names may be regarded as a means of foreignization. Each proper name is colored according to the particular strategy used (three colors reflect three different strategies). The numerical results are demonstrated in tables and bar graphs and the figures are shown as percentages. Please note that the figures have been rounded off. I also provide examples and compare the individual translations by the two translators.

As mentioned earlier, after the analysis in terms of domestication and foreignization, each category and each name is re-analyzed more specifically via the

translation processes which are defined and described in greater detail in the following subchapter.

5.3.3 Translation Methods Used for the Analysis

This subchapter is devoted to the translation methods that are described and defined for the purposes of the analysis. There are eight translation methods used for the research, based on the theoretical framework that is presented in Chapter 2 and especially in Chapter 3 by Fernandes (2006). The methods are chosen and defined in order to be suitable for analyzing the translation of proper names in CHL, as well as from the point of view of domestication and foreignization. Each process is demonstrated by a specific example from the analyzed corpus. The translation methods are copy, transcription, omission, substitution, direct translation, recreation, conventionality, and naturalization.

5.3.3.1 Copy

This method is very simple and clear. A particular proper name is preserved from the source language in the target text. This method is also called "transition" by many scholars, but I prefer the shorter term "copy" used by Fernandes (2006). The example of copy is: *Rilian -> Rilian.*

5.3.3.2 Transcription

Transcription represents adapting a name on all linguistic levels (morphological, phonological, grammatical, etc.) One of the examples of transcription is e.g.: *Shasta -> Šasta.*

5.3.3.3 Omission

Omission denotes the process when a name is removed completely or partially from the TT. This method is usually used if the name is of little importance to the development of the story. I also extend the definition and involve substitution by a general expression such as – *Frizzle -> paní učitelka* – since the name disappears and is replaced by a common noun that is not classified as a proper name.

5.3.3.4 Substitution

This type of process is based on Fernandes' (2006) definition: an existing formally and/or semantically unrelated name is substituted in the target text for any existent name in the source text. In other words, there is no semantic or formal connection between the

words, but the names are not invented. The example of substitution is: *Polly ->
Gabriela.*

5.3.3.5 Direct Translation

Direct translation applies to names that either exist or are invented and are semantically
transparent, hence they can be easily translated. This method also includes grammatical
changes that might be required by the target language. An example of direct translation
is: *Great Waterfall -> Velký vodopád.*

5.3.3.6 Recreation

This type of process is again based on Fernandes' (2006) approach. It consists of
recreating an invented name in the SL text in the TL text in order to reproduce a similar
effect of the name on target readers. It is important to stress that recreation differs from
substitution in the sense that, in the case of recreation, the lexical item does not exist in
the SL or in the TL. An example of this process is: *Glozelle -> Podlštejn.*

5.3.3.7 Conventionality

Fernandes (2006) uses this method for geographical names and historical or literary
figures whose TL names are conventionally accepted. I add commonly used names that
also have conventionally accepted equivalents in the TL, e.g. *Plato -> Platón.*

5.3.3.8 Naturalization

The last process is called naturalization and involves adjusting the existent ST names to
the target culture, since they do not have any conventionally accepted equivalents.
However, it differs from substitution, since the translation is based on the semantic or
formal association of the name. An example is: *Margaret -> Markéta*.

Each proper name is analyzed separately via these translation methods. Each
proper name is colored, based on the particular strategy used (the eight colors reflect
eight different methods). The results are also demonstrated in tables and are quantified.
Again, I provide examples to illustrate the methods used by the translators and discus
these methods. During the analysis, I made notes concerning the third and fourth
research questions about consistency, which are discussed in Section 6.2.

The last remark I would like to add is with regard to the subjectivity of the
analysis. It is important to stress that translation methods used for the analysis are
defined for the purposes of the research. Some translators could use different translation
methods which would have different results.

6   Analysis

Chapter 6 focuses on the analysis of proper names occurring in the fantasy series, *The Chronicles of Narnia*. This chapter deals with a comparative analysis of domestication and foreignization and further discusses the translation methods used for translating proper names by the translators Ferstová and Volhejnová. The first part of the chapter deals with the comparison from the point of view of domestication and foreignization as defined in Chapter 1 and the translation procedures defined in Chapter 5. The second part of the chapter is devoted to the consistency of the use of proper names and the translation methods used by the translators. The final part of this chapter discusses the results of the comparative analysis and answers the research questions posed in Chapter 5.

6.1   Ferstová vs. Volhejnová

As mentioned above, this chapter focuses on the analysis of translating proper names in terms of domestication vs. foreignization and the translation methods adopted by the translators. The characters' names and geographical names are treated separately, as stated earlier in Chapter 6. Also, these two categories are further divided into fictional names and names referring to the real world. The results are demonstrated in tables and bar graphs, along with particular examples that are discussed in greater detail. The rest of the corpus can be found in the Appendix of the thesis. I begin with the analysis of character names.

6.1.1 Characters' Names

This subchapter deals with the analysis of characters' names, which are further divided into two broad categories: fictional and real world names which are treated separately. I start with the analysis of fictional character names.

6.1.1.1 Fictional Character Names

The category of fictional character names is divided into two smaller sections, distinguishing between fictional human characters and fictional names of animals and other supernatural beings respectively.

Fictional Human Characters

The category of names of human characters includes names of the characters from Narnia and other fictional lands and countries occurring in the series. The analyzed names belong to kings, lords, dwarfs, queens, ordinary men, etc. What the characters have in common is that they all represent human beings. The results of the analysis of

this category are quite similar. The most frequent strategy used by both translators is foreignization. Exceptions that are domesticated involve names that can either be translated into Czech or carry a connotative meaning. Almost one half of the human names are transcribed. See the results demonstrated in Figure 1.

Strategy	Ferstová	Volhejnová
Domestication	22 %	19 %
Transcription	39 %	35 %
Foreignization	39 %	46 %

Figure 1. Fictional Human Characters: Domestication vs. Foreignization.

Domestication occurs less frequently in both translations. As stated above, the domesticated names are proper names carrying a connotative meaning [3]or have their equivalents in Czech. Such names are illustrated in Figure 2.

Original Name	Ferstová	Volhejnová
King Frank	*král František*	*král František*
King Gale	*král Větrník*	*král Vichr*
King Lune	*král Luna*	*král Luna*
Queen Helen	*královna Helena*	*královna Helena*

Figure 2. Fictional Human Characters: Examples of Domestication.

Nevertheless, there is a slight difference between the translations of the name *Gale*. Ferstová translates the name as *Větrník,* which might be considered imprecise since the word is directly translated into English as "windmill" or "whirligig". The word "gale" in Czech is "vichr" or "vichřice", so the translation by Volhejnová as *Vichr* is more precise compared to the word *Větrník* which denotes a different object. Nonetheless, King Gale is a minor character and the translations do not influence the development of the story.

To give more examples, the most striking difference is between the translations of the names, *Sopespian* and *Glozelle*. Ferstová translates these names based on the behavior of the characters. She attempts to connect the mean personality of the

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[3] Names signifying an associative or secondary meaning in addition to the primary meaning.

characters to their names: in the story, Sopespian and Glozelle plan to overthrow their King, take over the kingdom and trick other people. For this reason, Ferstová translates the names as **Sopespian – Lichometník** and **Glozelle – Podlštejn**. In addition, the name **Glozelle** can be traced back to the archaic word "gloze", meaning "flattery or deceit". This shows that Ferstová is well-read, as well as having checked the meaning of the names. Volhejnová, on the other hand, preserves these names in their original form since she prefers to adhere to the source text.

Other names that are domesticated by both translators are nicknames, for instance: Caspian's nickname **Seafarer** – **Mořeplavec** and Jadis' nickname **White Witch – Bílá čarodějnic**e. The examples are the same in both translations. The nicknames are translated, since their meaning is transparent and is possible to be translated.

Concerning transcription, almost one half of the names is transcribed in order to aid readability for young readers. The most frequent instances of transcription involve the change of English consonants "c" and "sh" into Czech "k" and "š" respectively. To demonstrate this tendency, see the following examples in Figure 3.

Original Name	Ferstová	Volhejnová
Caspian	Kaspian	Kaspian
Corin	Korin	Korin
Cor	Kór	Kor
Ahoshta	Ahošta	Ahošta
Arsheesh	Aršíš	Aršíš
Kidrash	Kidraš	Kidraš

Figure 3. Fictional Human Characters: Examples of Transcription.

However, the translators even differ in using transcription. One name can be transcribed in several ways, as seen in the third example **Kór vs. Kor** – Ferstová uses diacritic acute accents to indicate the pronunciation of the particular names. Other examples are: **Cole – Kól, Alimash – Alímaš, Azrooh – Azrú**. In contrast, Volhejnová's translations do not include acute accents: **Cole – Cole, Alimash – Alimaš, Azrooh – Azroh**. In addition, there are names that are transcribed by Ferstová, while left unchanged by Volhejnová (listed respectively): **Alambil – Almabil vs. Alambil, Bar – Bár vs. Bar, Colin – Kolin vs. Colin, Dar – Dár vs. Dar.** To my mind, Ferstová tends to adjust her translation more for Czech readers, compared to Volhejnová. Only two names are transcribed by Volhejnová, while they are preserved by Ferstová (listed respectively): **Miraz – Miráz**

vs Miraz and Mullugutherum – Muluguterum vs. Mullugutherum. In the case of the latter example, this name might be slightly difficult to read for young readers, in my opinion.

Foreignization is the method most preferred by both translators for translating names of fictional human beings. The names that are preserved can be easily read by Czech readers. Another aspect is that these names do not have a transparent or connotative meaning; therefore, they do not have to be translated. The following examples demonstrate names that are copied from the source text by both translators: *Aravis, Jadis, Darrin, Erimon, Erlian, Rilian, Tirian, Bern, Drinian, Peridan, Nain, Olvin, Ram, Tarva,* etc.

To conclude the analysis of the names of fictional human characters, it is shown that Ferstová tends to adjust the text for the target readership. Ferstová bears in mind that the translation is aimed at children; hence she translates the names and transcribes them so that the translation is suitable for children. Basically, Ferstová tries to bring the author to the reader. Even though Volhejnová follows the approach of foreignization, it does not influence the quality of the translation nor make it harder to read the names.

Fictional Names of Animals and Other Supernatural Beings

This category is represented by the names of animals and other supernatural beings that behave like humans, such as dwarfs and giants. The results are illustrated in Figure 4 below. The results of both translators are almost identical; nevertheless, they differ when compared to the results in Figure 1. For this category, the most frequently used strategy is domestication followed by foreignization, and the least used strategy is transcription, as demonstrated in Figure 4.

Strategy	Ferstová	Volhejnová
Domestication	65 %	63 %
Transcription	8 %	6 %
Foreignization	27 %	31 %

Figure 4. Fictional Names of Animals and Other Supernatural Beings: Domestication vs. Foreignization.

As mentioned earlier, Figure 4 shows that domestication is the most frequent strategy used by both translators, accounting for more than 60 % of the names

translated. This can be explained by the fact that the original names of the animals and other beings occurring in the fictional world of Narnia are usually based on their appearance or typical behavior. Therefore both translators try to preserve these aspects when translating their names. Examples of the names that are domesticated are listed in Figure 5.

Original Name	Ferstová	Volhejnová
Mr. Beaver	*pan Bobr*	*pan Bobr*
Puzzle (donkey)	*Zmatík*	*Zmatlík*
Slinkey (fox)	*Tichošlápek*	*Plížil*

Figure 5. Fictional Names of Animals and Other Supernatural Beings: Examples of Domestication.

Even though the translators usually prefer different Czech counterparts, they both try to preserve the original meaning of the words, as demonstrated in Figure 5. For instance, the name **Beaver** has a transparent meaning and is directly translated as **Bobr**. The name **Puzzle** is based on the expression "to be puzzled", so both translators retain this fact in their translations. The translation of the name **Slinkey** is derived from the verb "to slink". Ferstová uses the more idiomatic expression of **Tichošlápek** compared to **Plížil.**

Ferstová also domesticates the name of the horse **Destrier** (meaning "war horse") as **Bohatýr,** based on the Russian word "bogatyr", which refers to a medieval Russian warrior, while Volhejnová does not translate the name. Ferstová's association might be based on the original meaning of the word "destrier". However, the horse in the story is used by Prince Caspian to escape from his uncle's kingdom. Caspian is thrown off by Destrier during a storm and the horse runs back to the Castle, so there is no specific association of the horse actually being a war horse. This shows that Ferstová checked the original meaning and again attempts to bring the reader to the author.

A special category is composed of the names of dwarfs – almost all of these are domesticated, since the original names are quite playful and invented, as illustrated in Figure 6.

Original Name	Ferstová	Volhejnová
Diggle	*Koplík*	*Kopal*
Thornbut	*Trnka*	*Trnovník*
Bricklethumb	*Šiklík*	*Zlomiprst*

Figure 6. Examples of Names of Dwarfs.

Both translators base their transference of the name ***Diggle*** on the similarity of the verb "to dig". The same method applies to the name ***Thornbut***: both translators are inspired by the word "thorn". Concerning the third example, Volhejnová uses the same method and translates the name based on the original meaning of the words "brickle" (Old English verb "to break") and "thumb", while Ferstová uses the name ***Šiklík*** that might ironically refer to the word "šikula". Interestingly, Ferstová does not translate the name of the dwarf ***Trumpkin*** and leaves it in the original form, whereas Volhejnová translates it as ***Dýnil,*** based on the association with the word "pumpkin".

The second most preferred strategy is foreignization. The names that are preserved are mainly the names of fauns that do not carry any special meaning and therefore are not translated: ***Tumnus, Dumnus, Girbius, Mentius, Nausus, Obentinus, Orruns, Oscuns***, etc. There is a difference in the translation of the name of the mare, ***Hwin*** – transcribed by Ferstová as ***Winka***, probably to indicate the female gender and to ease readability. Volhejnová preserves this name.

Transcription only represents 8 % for Ferstová and 6 % for Volhejnová and relates to names that contain the double vowel "ee": ***Bree – Brí, Reepicheep – Rípčíp*** (the same in both translations), and ***Peepiceek***, transcribed by Ferstová as ***Pípsík*** and as ***Pípičík*** by Volhejnová.

In conclusion, the category of the names of animals and other creatures includes names that are invented for the purpose of the story. The names are usually associated with the appearance or behavior of particular animals or creatures. Therefore, these names should be translated. Both translators prefer domestication; nevertheless, Ferstová adjusts her translations more for target readers when compared to Volhejnová.

Results and Comparison of Fictional Names

To conclude the whole category of fictional proper names, I find that, in the case of human characters, both translators prefer the strategy of foreignization, whereas concerning the translation of the names of animals and supernatural beings, both translators rather use the domesticating strategy. Nevertheless, to generalize and compare the results of the strategies used by the individual translators, it is necessary to compare the results for all fictional names used for the analysis.

The results of the analysis of all the fictional names together are demonstrated in the graph below.
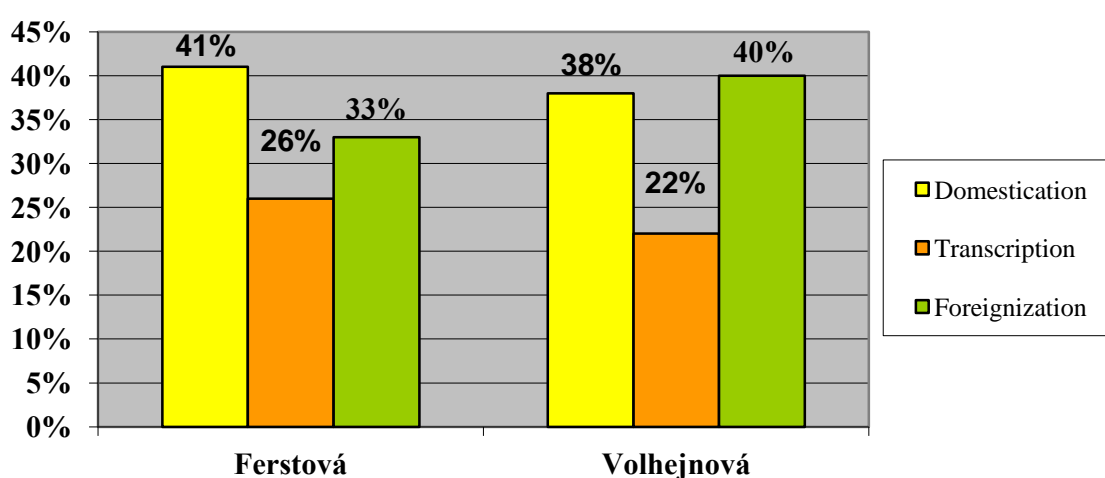

Figure 7. Fictional Names: Domestication vs. Foreignization.

The results reflect similar tendencies. Nevertheless, domestication is the most frequently used strategy by Ferstová (41 %), her second preferred strategy is foreignization (33 %), and the least preferred is transcription (26 %). The most preferred strategy by Volhejnová is foreignization (40 %), the second is domestication (38 %), and the least preferred is again transcription (22 %).

6.1.1.2 Translation Methods and Fictional Names

This chapter deals with the analysis of fictional names through the eight individual translation methods defined in Chapter 5. The numerical results are illustrated in Figure 8 below.

Methods	Ferstová	Volhejnová
Copy	33 %	38 %
Recreation	32 %	26 %
Transcription	26 %	23 %
Direct translation	5 %	8 %
Omission	2 %	2 %
Conventionality	2 %	3 %
Naturalization	0 %	1 %
Substitution	0 %	0 %

Figure 8. Fictional Names: Translation Methods.

The results of the translation methods for fictional names are also very similar. The most preferred method by both translators is *copy*. This is used for names that do not have a Czech equivalent or do not bear a connotative meaning and are directly copied from the source text, such as **Liln, Aslan, Lilith**, etc.

For Ferstová, *recreation* is the second most preferred method. This is due to the fact that Ferstová prefers domestication for translating fictional names, as demonstrated in Figure 8. Such names are invented and do not have an existing counterpart in the target language. It is therefore necessary to create a new name with a similar effect. Volhejnová uses this method less often compared to Ferstová, since Volhejnová prefers to adhere to the original text. See the following examples:

Original Name	Ferstová	Volhejnová
Trufflehunter (badger)	*Čuchomech*	*Lanýžník*
Thunder-Fist (prince)	*Ocelová pěst*	*Hromová pěst*
Snowflake (horse)	*Hvězdička*	*Vločka*

Figure 9. Examples of Recreation.

The first example is a compound formed of two nouns, translated as "lanýž" and "lovec" in Czech, which is preserved in the translation by Volhejnová. However, Ferstová substitutes these two nouns with the words "čuch" and "mech", probably as truffles are not typical of our environment and are grown in the Mediterranean region, compared to "moss" that is found in the Czech countryside. The second example is directly translated by Volhejnová, but Ferstová substitutes "steel" for the word "thunder". This is possibly because in Czech when something is "like steel", it means it is very strong, such as one's muscles or handshake. However, concerning the third example, I could not discover the reason for Ferstová to translate the name as *Hvězdička*. This may be because the horse is white and beautiful, Ferstová connects the name with the simile "shine like a star". In my opinion, the translation by Volhejnová is more suitable for this name.

The method of *transcription* is in third place and has already been discussed in the previous sections (see 6.1.1.1). The rest of the methods are used occasionally by both translators. *Direct translation* is used slightly more by Volhejnová, as already demonstrated in the above examples. Other examples are: ***Mrs. Beaver – paní Bobrová*** and ***King Lune – král Luna*** (the same in both translations). *Omission* is used in the form of substitution with a common expression: ***Robin – červenka*** (Volhejnová) vs. ***paní Červenka*** (Ferstová) and ***Darkie – černej pane šéf*** (Ferstová) vs. ***Mouřenín*** (Volhejnová). The examples of *conventionality* are related to the existing real world names, such as ***King Frank – král František*** (Ferstová and Volhejnová). *Naturalization* is used by Volhejnová for the name ***Camillo*** (hare), transferred as ***Heřman*** based on the association with chamomile, whereas Ferstová uses the equivalent ***Kamil.*** The method of *substitution* is not used by either Ferstová or Volhejnová within this category.

6.1.1.3 Real World Names

Regarding the category of real world names, I decided to distinguish the strategies for translating first names and surnames, since different strategies can be used for these two categories. In addition, I treat the names of characters in the novels separately from the names of real existing figures.

<u>First Names</u>

The results of the analysis of translating first names show a striking difference between the two translators. As demonstrated in Figure 10, the most preferred strategy by

Ferstová is domestication, accounting for 96 %, whereas Volhejnová does not use domestication so often, accounting for only 19 %. In contrast, foreignization represents only 6 % for Ferstová, compared to 81% for Volhejnová. Transcription is not used by either translator.

Strategy	Ferstová	Volhejnová
Domestication	94 %	19 %
Transcription	0 %	0 %
Foreignization	6 %	81 %

Figure 10. First Names: Domestication vs. Foreignization.

To compare the results in terms of domestication, there are only three names that are adjusted to the Czech culture by Volhejnová: ***Lucy[4] – Lucie, Peter – Petr, Susan – Zuzana***. These are the names of the main protagonists throughout the whole series. Probably for this reason, Volhejnová decided to domesticate them since they appear very often in the series and it is easier to adjust the names to the Czech culture. These names are also domesticated by Ferstová.

To demonstrate the differences between the two translations of first names, I list the examples in Figure 11.

Original Name	Ferstová	Volhejnová
Adela	*Adéla*	*Adela*
Polly	*Gabriela*	*Polly*
Betty	*Eliška*	*Betty*

Figure 11. Examples of First Names.

Figure 11 shows that Ferstová prefers to use quite typical Czech names, even though some names such as ***Polly – Gabriela*** and ***Betty – Eliška*** are not conventionalized equivalents. Volhejnová does not translate the names, since she prefers foreignization.

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[4] A note about the name, Lucy: the first book written by C.S. Lewis is dedicated to his goddaughter, Lucy Barfield, who was only 15 years old when the book was published. The character of Lucy Pevensie is named after her, so this character implicitly refers to the real world.

The findings of the analysis within the category of surnames are similar to those of the category of first names. Domestication is the most frequently used method for Ferstová. Foreignization is in second place, and transcription is the least used. In contrast, Volhejnová does not use domestication at all and prefers foreignization, followed by transcription. All the results are again shown in Figure 12.

Strategy	Ferstová	Volhejnová
Domestication	80 %	0 %
Transcription	7 %	20 %
Foreignization	13 %	80 %

Figure 12. Surnames: Domestication vs. Foreignization.

Regarding domestication, Ferstová plays with the meaning of the original surnames and tries to translate the surnames based on the original meaning if possible: ***Pennyfather*** (meaning "miser") **– *Držgrešlová.*** It is important to mention that Pennyfather is a member of a gang which bullies other children, so Ferstová deliberately wants the name to sound mean. Other members of the gang are ***Winterblott – Zmrazilová***, ***Garrett twins – Kruťovic dvojčata***, ***Major – Vydřiduch***, etc. Ferstová domesticates these names to reflect the mean personalities of the characters, while Volhejnová omits this fact. Volhejnová preserves the surnames and omits associations with the original meanings of the expressions. Volhejnová only follows the Czech convention in adding the suffix "-ová" to the female surnames: e.g. ***Pennyfather – Pennyfatherová***.

Foreignization is the most frequently used strategy for Volhejnová and she does not translate surnames. Ferstová translates surnames, except only the three surnames of the aunt and uncles of the main protagonists: ***Plummer – Plummerová, Ketterley*** and ***Kirke***. This is probably because the surnames do not convey any special meaning, so there is no need to translate them. The surname of the protagonists, ***Pevensies,*** is transcribed by Ferstová as ***Pevensovic*** to ease readability.

In the series, there are only seven names referring explicitly to our world. The names are demonstrated in Figure 13 below.

Original Name	Ferstová	Volhejnová
Adam and Eve	*Adam a Eva*	*Adam a Eva*
Father Christmas	*Vánoční dědeček*	*Santa Claus*
Hamlet	*Hamlet*	*Hamlet*
Plato	*Platón*	*Platón*
Bacchus	*Bakchus*	*Bakchus*
Silenus	*Silénus*	*Silénos*

Figure 13. Names Explicitly Referring to the Real World.

Both translators used the same strategy for translating these surnames. All the names are adjusted to the target Czech culture, so there is no need to demonstrate the results in percentages. However, there are several differences. Ferstová transcribes the name **Silenus** as **Silénus** which has the Czech equivalent of **Silénos,** as used by Volhejnová. This might have been because Ferstová translated the series in the 1980s, which did not enable her to have Internet access or other online tools to search for and check this surname, compared to Volhejnová, who translated the series in the 2000s. Another difference is that **Father Christmas**, a traditional name for the personification of Christmas, is translated by Ferstová as **Vánoční dědeček** — a typical figure in Scandinavia. Volhejnová uses the name **Santa Claus** who is rather a typical figure in the US, but has achieved global popularity.

Results of Real World Names

In all three different categories regarding real world names, I find that Ferstová prefers the method of domestication in her translation, representing 87 %. Foreignization accounts for 8 %, and in third place is transcription with 5 %. On the other hand, Volhejnová prefers foreignization (67 %), followed by domestication (26 %), and the least used strategy by her is transcription (8 %). All the figures are again demonstrated in the bar graph below.
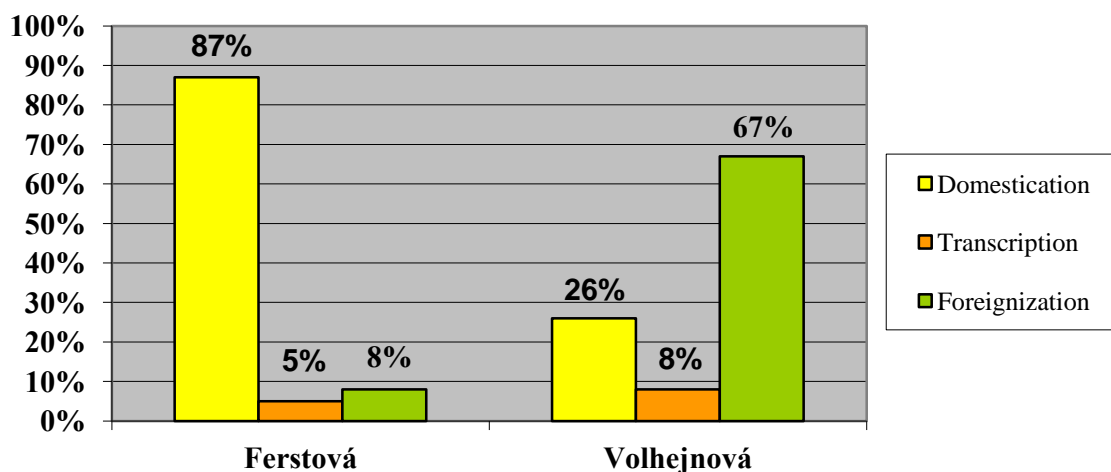
Figure 14. Real World Names: Domestication vs. Foreignization.

6.1.1.4 Translation Methods and Real World Names

Within this category, the results of the analysis of translation methods are more diverse compared to the fictional names, with the translators' choices of methods differing. The results are again illustrated in Figure 15.

Methods	Ferstová	Volhejnová
Conventionality	35 %	25 %
Copy	5 %	65 %
Naturalization	30 %	2 %
Substitution	10 %	0 %
Transcription	7 %	8 %
Omission	8 %	0 %
Recreation	5 %	0 %
Direct translation	0 %	0 %

Figure 15. Real World Names: Translation Methods.

The most frequent method used by Ferstová is *conventionality,* i.e. she attempts to find existing equivalents for specific names. This is the second most used method by Volhejnová. The examples come mainly from the group of first names and names explicitly referring to the real world*: **Lucy – Lucie, Adam and Eve** – **Adam a Eva**,*

Hamlet – Hamlet. These examples are identical in both translations. *Copy* is used by Volhejnová the most frequently, as she prefers to adhere to the original text; she applies this process both to first names and surnames: ***Jill – Jill, Eustace – Eustace, Carter –*** ***Carter***. Ferstová uses *copy* very occasionally, since she tries to adjust the names to the target culture and rather uses *naturalization*: ***Eleanor – Nora, Pole – Poláková,*** ***Margaret – Markéta***, and *substitution*: ***Polly – Gabriela*** and ***Betty – Eliška***. The rest of the methods are rarely used by the translators.

6.1.2 Place Names

This chapter deals with geographical names from the point of view of domestication and foreignization, divided into two main categories: fictional and real world places. First of all, the names of fictional places are analyzed.

6.1.2.1 Fictional Places

The names of the fictional places occurring in the world of Narnia consist of names of countries, towns and cities, bodies of water, woods, etc. All these names are imaginary, hence some may sound exotic and possibly difficult to be read, whereas most of the words can be directly translated into Czech. This fact is demonstrated by the results of the analysis in Figure 16. Both translators prefer using domestication rather than foreignization, and the least used method is transcription.

Strategy	Ferstová	Volhejnová
Domestication	56 %	53 %
Transcription	19 %	18 %
Foreignization	25 %	29 %

Figure 16. Fictional Places: Domestication vs. Foreignization.

Regarding domestication, as indicated above, more than half of the fictional place names are names with a transparent meaning that can be quite simply transferred into Czech. See examples in Figure 17.

Original Name	Ferstová	Volhejnová
Dragon Island	*Dračí ostrov*	*Dračí ostrov*
Eastern Ocean	*Východní oceán*	*Východní oceán*

| Great Desert | _Veliká poušť_ | _Velká poušť_ |

Figure 17. Examples of Fictional Place Names.

Both translators use the same expressions for translating these names. Although some names are directly translated, the names may still differ in the target language, since there is more than one equivalent for each word. Examples of such translations are: **Dancing Lawn – Taneční palouk** (Ferstová) vs. **Taneční louka** (Volhejnová) and **Green Hill – Zelený vrch** (Ferstová) vs. **Zelený kopec** (Volhejnová), and **Shallow Lands – Mělké kraje** (Ferstová) vs. **Země Mělčin** (Volhejnová). In these cases, Volhejnová uses common expressions without any connotations, while Ferstová uses words that are not currently so common and are rather associated with the old Czech language which is more suited to the translation. Ferstová is also more creative when it comes to domesticating other names, whereas Volhejnová translates the names literally. Examples of this fact are illustrated in Figure 18.

Original Name	Ferstová	Volhejnová
Glasswater Creek	_Čistá voda_	_Skelné vody_
Last Sea	_Nejzazší moře_	_Poslední moře_
Deep Realm	_Podzemní říše_	_Říše hlubin_

Figure 18. Fictional Places: Examples of Direct Translation.

The translation of the first example: **Glasswater Creek** might have been transferred by Ferstová based on the Czech expression, "to be clean as glass" — hence the expression, **Čistá voda**. Concerning the name, **Last Sea**, the sea is nearly the easternmost body of water in the world of Narnia. For this reason, Ferstová bases the translation on this fact, using the name, **Nejzazší moře**. The third example, **Deep Realm,** is again transferred based on the location of the realm rather than a direct translation of the adjective "deep". In addition, Ferstová domesticates the names of countries, **Archenland** and **Calormen** as **Arkénie** and **Kalornie** respectively, while Volhejnová preserves them. The reason is probably because Archenland and Calormen are big countries, which occur very often in the novels. It is therefore better to adjust them to the target language to assist in the readability and memorization of the names.

Geographical names that are not domesticated by either translator are those that do not carry a connotative meaning. Other reasons are that they do not occur in the text so often and their role in the story is not crucial, or there is no need to transcribe them since they are not difficult to be read by target readers. Such names are for instance:

Anvard (city and castle), Brenn (island), Muil (island), Tarva (planet), Galma (island), Beruna (river), Harfang (castle), etc.

Transcription is the least used method for transferring fictional place names by both translators. Transcription is typically used for double consonants, substitution of "c" by "k", and "sh" by "š". Examples are illustrated in Figure 19.

Original Name	Ferstová	Volhejnová
Teebeth (city)	*Tebét*	*Tíbeth*
Tehishbaan (city)	*Tešíšbán*	*Tehišban*
Calavar (province)	*Kalavar*	*Kalavar*

Figure 19. Transcription of Fictional Place Names.

Results of Fictional Places

As demonstrated earlier, both translators use the strategies very similarly. They both use the strategy of domestication, since they try to adjust the invented names to the target readers. Nevertheless, Ferstová is more creative and translates the names based on the story, whereas Volhejnová rather translates the names as they are and does not analyze them in depth.

6.1.2.2 Translation Methods and Fictional Places

Translation methods used for translating fictional names are quite limited, thus some methods are not used at all by the translators. Therefore, I only list the methods that are used by the translators within this category. The results are illustrated in Figure 20.

Methods	Ferstová	Volhejnová
Recreation	28 %	17 %
Copy	25 %	32 %
Direct translation	24 %	30 %
Transcription	19 %	18 %
Omission	4 %	4 %

Figure 20. Fictional Place Names: Translation Methods.

Recreation represents 28 %, which makes it the most frequent method used by Ferstová. Volhejnová does not use this method so often and it accounts for 17 %. This reflects the fact that Ferstová tries to recreate the same effect for the invented names, whereas

Volhejnová rather uses copy or direct translation. This fact can be illustrated by the following examples: **Archenland – Arkénie** and **Calormen – Kalornie** which are adjusted to the target culture by Ferstová, compared to Volhejnová's translation which leaves these names in their original form. Nevertheless, *copy* and *direct translation* also have significant proportions in Ferstová's translation. Of second least importance is the method of *transcription,* which was already discussed in earlier sections. *Omission* accounts for only 4 % for both translators and both translators do not delete the names completely, but substitute them with general expressions: **Stable Hill – stáj** (Ferstová) and **Underland – podzemí** (Volhejnová). The methods of *conventionality*, *naturalization* and *substitution* are not used at all within this category.

6.1.2.3 Real World Places

There are only twelve real world places occurring in the world of Narnia. The analysis of strategies shows that Ferstová prefers domestication to foreignization, whereas Volhejnová uses the strategies almost equally. The method of transcription was not used within this category. The numerical results are demonstrated in Figure 21.

Strategy	Ferstová	Volhejnová
Domestication	73 %	55 %
Transcription	0 %	0 %
Foreignization	27 %	45 %

Figure 21. Real World Places: Domestication vs. Foreignization.

Both translators follow the conventions regarding translation of such places into Czech. All the names, except two names, are listed in Figure 22 below.

Original Name	Ferstová	Volhejnová
Cambridge	*Cambridge*	*Cambridge*
England	*Anglie*	*Anglie*
India	*Indie*	*Indie*
London	*Londýn*	*Londýn*
St. Paul's	*katedrála sv. Pavla*	*katedrála sv. Pavla*
Atlantis	*Atlantida*	*Atlantida*
Baker Street	*Baker Street*	*Baker Street*

Jupiter	*Jupiter*	*Jupiter*
the Alps	*the Alps*	*the Alps*

Figure 22. Examples of Real World Places.

As illustrated above, all the names are transferred in the same way by both translators. Nevertheless, there are two exceptions: **Trafalgar Square** and **Somerset**. Both of these names are preserved by Volhejnová. But Ferstová aims to adjust her translation for Czech readers; therefore, she deletes the name **Trafalgar Square** and substitutes it with the word **"sfingy"**. The reason is that, in the original text, there is a simile "lying like the lions in Trafalgar Square" so within domestication she uses the expression that is probably better known to target readers (at least at the time of the translation). Concerning the name, **Somerset**, Ferstová omits it completely since the name is not crucial to the context. Nevertheless, readers might have learned something new had she included it.

Results of Real World Places

The results once again show that Ferstová adjusts her translation to young Czech readers, whereas Volhejnová relies on the fact that modern children possibly already know about the places or can at least learn something new about the source culture.

6.1.2.4 Translation Methods and Real World Places

Regarding translation methods used for translating real world names, only three methods are used for this category, since there is a small number of these names and the choices are limited as well. The results are again illustrated in Figure 23.

Methods	Ferstová	Volhejnová
Conventionality	55 %	55 %
Copy	23 %	45 %
Omission	22 %	0 %

Figure 23. Real World Places: Translation Methods.

More than half of the methods used is presented by *conventionality,* accounting for 55 % for both translators, since it is common to follow the conventions of the target culture regarding the translation of real world names. Volhejnová also uses the method of *copy* quite often, in contrast to Ferstová who also uses the method of *omission* in the

form of replacing the name with a general expression. All the names are discussed in the above sections.

6.2   Consistency

In this chapter, I discuss the issue of consistency in both translations. Firstly, I deal with the question of whether the translators use the names consistently throughout the whole series, and then whether they are consistent in the use of the translation methods for translating proper names.

With reference to the consistent use of the names in all seven novels, both translators accomplish this task. I do not find any changes in the character or geographical names. Nevertheless, I find some differences regarding the use of translation methods.

Having analyzed all the categories of character and geographical names, I came across some inconsistencies in the translation by Ferstová. To start with fictional names, Ferstová translates the name of *Camillo* the hare as *Kamil*, which might be regarded as its Czech equivalent. Nevertheless, all the animal names are invented and based rather on their appearance or typical behavior. The Czech name *Kamil* does not have any such connotation. Therefore, in my opinion, the translation by Volhejnová – *Heřman* – based on the association with chamomile – is more apt. Ferstová's *Kamil* is slightly different from the rest of the animals' names. Also, with regard to the translation of animal names, Ferstová omits the name *Ginger* and replaces it with the general word *zrzek,* which she could have capitalized to make it a proper name since all the animals have their own names.

Ferstová tends to domesticate proper names, especially those having connotations. Even though Ferstová translates the names of dwarfs, as demonstrated earlier, she does not translate the name of *Trumpkin* the dwarf, leaving it unchanged.

Another example of inconsistency is the name *Mullugutherum* which is not transcribed by Ferstová. Ferstová tends to transcribe names with double consonants or with the article "the". In this case, Ferstová leaves it unchanged. To my mind, it is also used inconsistently, since Ferstová attempts to adjust her translation to target readers, but this name might be difficult for children to read.

In the case of real world names, Ferstová uses conventionality, utilizing conventionally accepted equivalents for individual names. However, Ferstová transcribes the name *Silenus* as *Silénus* which has its own Czech equivalent of *Silenos*.

I also note inconsistency by Ferstová in the use of geographical names. The first problem is related to the name *St Paul's*. In the series, there are two references to St. Paul's Cathedral. The first reference is in the novel entitled *The Silver Chair* (1965), as demonstrated below along with the translation by Ferstová.

*It was a huge, single arch that spanned the gorge from cliff-top to cliff-top; and the crown of that arch was as high above the cliff-tops as the dome of **St Paul's** is above the street.*	*Byl to jediný obrovský oblouk spojující oba břehy, který se vypínal nad skalami mnohem výš než ony nad řekou.*

In this passage, Ferstová deletes the name completely, since she probably thought that Czech readers would not be familiar with it. Nevertheless, there is another reference later in the novel, *The Magician's Nephew* (1966), as illustrated below.

*But almost at once there were rows and rows of roofs and chimney pots about them, and they could see **St Paul's** and knew they were looking at London.*	*Ale téměř okamžitě byly vidět střechy, jedna řada za druhou, a stříšky nad komíny a věže **katedrály sv. Pavla** a oni poznali, že se dívají na Londýn.*

This time, Ferstová does not omit the name, but uses its accepted equivalent as known in Czech culture.

Another example is related to transcription. Ferstová deletes the double consonants especially "ee", but in the case of the name of the lake *Mezreel*, she leaves it in its original form, which is inconsistent compared to the rest of the fictional place names.

Another fact is that both translators might have used a different source text. In Ferstová's translation of the novel, *The Lion, the Witch and the Wardrobe*, the name of the wolf *Fenris Ulf* appears, while in the translation by Volhejnová the name of the wolf is *Maugrim*. According to Schakel (2005), in early US editions of the series, Lewis changed the name to *Fenris Ulf* which is a wolf form in Norse mythology. However, later the revisions by Lewis were taken out, and the name *Maugrim* has been used since 1994. Nevertheless, it is possible that Ferstová merely prefers the changed name by Lewis to the original name.

6.3   Results of the Analysis

The research aimed at answering four research questions concerning the analysis of proper names in two Czech translations of *The Chronicles of Narnia* from the point of view of domestication and foreignization.

The first research question dealt with a comparative analysis of domestication and foreignization in the translations by Ferstová and Volhejnová. The research question posed the hypothesis that *Ferstová domesticates proper names, while Volhejnová prefers foreignization*. The analysis was limited, since the method of transcription was added for proper names which might be regarded as borderline.

The proper names were divided into personal names and geographical names, which were treated separately. In the case of characters' names, the research question is confirmed. Ferstová is well-read and translates fictional names so that the author's intention is preserved. Ferstová also domesticates real world names to adjust the translations for children. On the other hand, Volhejnová prefers foreignization and leaves the names unchanged. Volhejnová uses domestication only for names that carry a connotative meaning. Therefore, real world names are preserved by Volhejnová. In the case of geographical names, the research question is not confirmed. Both translators prefer domestication for translating place names. Concerning fictional place names, the meaning is usually transparent, so the names are directly translated into Czech. In the case of real world names, both translators follow the conventions and use conventionally accepted equivalents for such names.

The second research question formulated the expectation that *the most frequently used translation method by Ferstová is either recreation or naturalization, whereas Volhejnová prefers copy*. The proper names were also divided into personal names and place names and analyzed via eight translation methods. In the case of characters' names, the research question is only partially confirmed. It is confirmed that Volhejnová prefers *copy* for translating personal names. As mentioned earlier, Volhejnová does not translate fictional names which have no connotations. Volhejnová copies real world names, since she is probably influenced by globalization. It is not confirmed whether Ferstová prefers *recreation* for translating personal names. Ferstová prefers *copy* for translating fictional names. Nevertheless, the results are close and differ by only 1 % (31 % for copy, 30 % for recreation). For translating real world names, Ferstová prefers *conventionality,* since there is a higher number of names which have their conventionally accepted equivalents in Czech. In the case of fictional place names,

the research question is confirmed. Ferstová prefers *recreation,* since the names are invented and can be translated into Czech. Volhejnová prefers *copy,* as she adheres to the source text. In the case of real world names, the research question is not confirmed. Both translators prefer *conventionality,* since they follow the conventions for translating geographical names.

The third research question formulated the assumption that *the translators are consistent when using particular translation methods for particular types of proper names.* This research is partially confirmed. Volhejnová uses the translation methods more consistently when compared to Ferstová. Nevertheless, in my opinion, the inconsistencies do not influence the whole text.

The last research question posed the hypothesis that *the translators consistently use the proper names of the main characters as well as of the minor characters throughout the whole series.* This research question is confirmed, as both translators accomplish this task.

To conclude the research, it is my opinion that the tendency is shown by Ferstová to adjust her translation to the target readership. Ferstová is well-read and approaches the translation of proper names with regard to connotations and hidden associations that might otherwise be lost in translation. Ferstová also tends to use more idiomatic expressions compared to Volhejnová. On the other hand, Ferstová sometimes uses the methods inconsistently. Nevertheless, I believe that this does not influence the quality of the translation. In the case of domesticating real world names, in my opinion, Ferstová was influenced by the era in which she completed the translation, since there was a tendency to domesticate proper names in the 1980s (Olexová 2009).

By contrast, Volhejnová tends to leave proper names unchanged. However, Volhejnová uses the strategy of foreignization systematically. In the case of fictional names, Volhejnová prefers not to translate names that do not carry any connotation or cannot be directly translated into the TT. In the case of real world names, Volhejnová follows the present approach of translators, tending not to domesticate proper names (Olexová 2009; House 2003; Aixelá 2000) unless the name has a conventionally accepted equivalent. Nevertheless, some names lose their meaning in translation, as demonstrated by the names ***Glozelle, Pennyfather, Major***, etc. This fact does not confirm the statement by Yang (2010), who claims that the naturalness of the target text is often achieved at the expense of the cultural and stylistic message of the source text.

Volhejnová's translation was also influenced by the publisher, who adjusted the translation for a movie that was about to be released, which might have influenced the translation of proper names as well.

As a final note on the research, the results of this research do not allow for any generalizations, since both domestication and foreignization have their advantages and disadvantages. One strategy cannot be unequivocally claimed as being superior to the other. Nevertheless, it would be interesting to conduct a research into which of the translations is preferred by children.

Conclusion

This Master's thesis is aimed at a comparison of the translation of proper names in two Czech translations of *The Chronicles of Narnia* from the point of view of domestication and foreignization.

Domestication and foreignization are global translation strategies related to the degree to which translators adjust a text to the target culture. Venuti (2008) defines domestication as a means of transferring cultural-specific items into the target culture, whereas foreignization preserves these items in the source language. Both strategies are usually related to cultural-specific items that might pose a challenge for translators. Such items are, among others, proper names which are a primary source of the thesis.

Based on the theoretical framework presented in the thesis, the strategies and methods of translating proper names could be broadly divided into two groups: if a proper name does not carry any connotation, it is preserved. However, if a proper name carries a connotative meaning, it is recommended that it be translated. Nonetheless, the whole decision-making process is influenced by the specific situation, including the particular context, target culture, target audience, text type, etc. In the case of translating proper names within CHL, Aguilera (2003) and Fernandes (2006) stress that the names should be easily read by children, and they recommend domesticating proper names. On the other hand, Lathey (2006) and Shavit (1986) are against translating proper names within children's literature, viewing it as a disrespect of children.

Based on the previous research and theoretical background, four research questions were formulated:

1. Ferstová domesticates proper names, whereas Volhejnová uses the foreignization strategy.

2. The most frequently used translation method by Ferstová is either recreation or naturalization, whereas Volhejnová prefers copy.

3. The translators are consistent when using particular translation methods for particular types of proper names.

4. The translators consistently use the proper names of the main characters as well as the minor characters throughout the whole series.

To answer these research questions, an analysis of the two Czech translations of *The Chronicles of Narnia* was performed. The primary data of the thesis were proper names derived from two Czech translations of *The Chronicles of Narnia* carried out by

Ferstová and Volhejnová. A parallel corpus was used for the research. It was composed of characters' names and geographical names occurring in *The Chronicles of Narnia*. The corpus was analyzed from the point of view of domestication and foreignization, as well as through eight translation methods: copy, transcription, omission, substitution, direct translation, recreation, conventionality, and naturalization. The proper names were divided into personal names and place names. Both categories were further divided into fictional names and real world names. All of these categories were discussed separately.

The first research question focused on the differences between the two translations from the point of view of domestication and foreignization. In the case of characters' names, the research question is confirmed. Ferstová tends to domesticate names, whereas Volhejnová tends to preserve names. In the case of geographical names, the research question is not confirmed. Both translators prefer domestication for translating place names.

The second research question dealt with eight translation methods applied to the proper names. In the case of characters' names, the research question is only partially confirmed. It is confirmed that Volhejnová prefers *copy* for translating personal names. It is not confirmed that Ferstová prefers *recreation* for translating personal names, since she prefers *copy*. For translating real world names, Ferstová prefers *conventionality,* since there is a higher number of names which have their conventionally accepted equivalents in Czech. In the case of fictional place names, the research question is confirmed. Ferstová prefers *recreation,* since the names are invented and can be translated into Czech. Volhejnová prefers *copy,* as she adheres to the source text. In the case of real world names, the research question is not confirmed. Both translators prefer *conventionality,* since they follow the conventions to translate geographical names.

The third research question is partially confirmed, since Volhejnová uses the translation methods more consistently, compared to Ferstová. The last research question is confirmed, as both translators accomplish the use of proper names consistently throughout the series.

In conclusion, both domestication and foreignization have their advantages and disadvantages and it cannot be unequivocally claimed that one strategy is superior to the other. As suggested earlier, this would only be possible to ascertain if a research could be conducted to evaluate which of the two translations is preferred by children.

Resumé

Následující resumé shrnuje obsah této diplomové práce, která se zabývá komparativní analýzou českých překladů série dětských knih *Letopisů Narnie* se zaměřením na překlad vlastních jmen z hlediska překladatelských strategií domestikace a exotizace.

První kapitola se věnuje překladatelským strategiím tedy konkrétně domestikaci a exotizaci. Domestikace a exotizace jsou strategie, které řeší, do jaké míry bude překlad přizpůsoben cílové kultuře. Takové rozhodnutí je většinou ovlivněno typem textu, kontextem nebo cílovými čtenáři. V praxi je běžné, že překladatelé tyto dvě strategie kombinují. V případě dětské literatury někteří odborníci upřednostňují přizpůsobení textu cílové kultuře, aby se text mladým čtenářům dobře četl. Někteří naopak doporučují ponechávat cizí výrazy, které pak dokreslují „cizí" atmosféru a zároveň naučí čtenáře něco nového. V poslední době se překladatelé klaní k strategii exotizace a to pravděpodobně kvůli globalizaci, kdy děti mají větší globální přehled, než tomu bylo v minulosti.

Druhá kapitola se zabývá otázkou překladu vlastních jmen. Nejprve se kapitola zaměřuje na definici vlastních jmen a poté rozebírá překlad vlastních jmen obecně a také jaké metody jednotliví překladatelé a odborníci vydělují a definují. Na závěr tato kapitola shrnuje základní poznatky, které se týkají překladu jmen. Obecně se dá shrnout, že pokud vlastní jméno je citově zabarveno či odkazuje k nějaké skryté skutečnosti (charakter postavy, vzhled postavy, apod.) mělo by být přeloženo, pokud tyto rysy dané jméno neobsahuje, může být ponecháno v originálním znění.

Třetí kapitola se zaměřuje na překlad vlastních jmen v dětské literatuře. Tato kapitola se zaměřuje na výzkumy Nordové (2003), Aguilery (2003) a Fernandese (2006). Nordová (2003) a Aguilera (2003) upozorňují, že překlad vlastních jmen se může lišit na základě cílových čtenářů, pro které překládáme, tj. překlad pro děti vs. překlad pro dospělé. Nicméně Nordová (2003) ve svém výzkumu zjistila, že domestikace v dětských překladech oproti překladům pro dospělé nepřevládá. Aguilera (2003) a Fernandes (2006) zdůrazňují, že vlastní jména by měla být hlavně čitelná a srozumitelná.

Čtvrtá kapitola zasazuje sérii *Letopisů Narnie* do kontextu. Autorem série je Clive Staples Lewis známý jako C. S. Lewis. Jedná se o jeho nejpopulárnější dílo. Knihy vypráví příběh několika dětí, které zažívají dobrodružství v zemi nazývané Narnie. Narnie je země plná mluvících zvířat, obrů, trpaslíků a kouzel. Knihy byly přeloženy do

češtiny dvakrát. První překlady pochází z 80. let a byly přeloženy Renatou Ferstovou. Později v roce 2005 byly překlady znovu vydány a přeloženy Veronikou Volhejnovou. Překlady Ferstové byly jednak ovlivněny dobou, v které byly překládány, ale také její mladým věkem, proto sama tvrdí, že by překlady ještě jednou revidovala. Volhejnová také neměla nejlepší podmínky pro překlad. Vydavatel jí na překlad nedal mnoho času a navíc byl překlad upraven podle filmu, který právě vycházel v kinech. Volhejnová nakonec práci s vydavatelstvím ukončila.

Pátá kapitola popisuje výzkumný záměr diplomové práce. Na základě předchozího výzkumu a teoretické části byly stanoveny čtyři výzkumné otázky. První výzkumnou otázkou bylo tvrzení, že Ferstová preferuje strategii domestikace, zatímco Volhejnová upřednostňuje exotizaci. Druhá otázka se zabývala konkrétními překladatelskými metodami. Pro výzkum bylo zvoleno a definováno osm překladatelských metod. Třetí a čtvrtá otázka se zabývala konzistentností jednotlivých překladatelek.

Šestá kapitola obsahuje samotnou analýzu. Vlastní jména byla nejprve rozdělena do několika kategorií. Nejprve byla jména rozdělena na jména postav a geografické názvy. Obě kategorie byly analyzovány zvlášť. Dále byla jména rozdělena do dvou dalších kategorií. První kategorie obsahovala fiktivní jména, která byla použita pro postavy a místa ve světě Narnie. Druhá kategorie zahrnovala jména, která existují v našem světě. Nejdříve byla jména porovnána z hlediska domestikace a exotizace a následně z hlediska překladatelských metod. Závěrem je zhodnoceno konzistentní užívání jmen a překladatelských metod jednotlivými překladatelkami.

Na základě výstupů z analýzy bylo zjištěno, že v případě překladu jmen postav Ferstová upřednostňuje strategii domestikace, naopak Volhejnová spíše ponechává jména v původní podobě. Při překladu místních jmen obě překladatelky preferují domestikaci. Dále bylo zjištěno, že obě překladatelky užívají jména konzistentně. Ferstová v porovnání s Volhejnovou občas nepoužívá překladatelské metody systematicky.

Závěrem je shrnuto, že jak domestikace tak exotizace mají své výhody a nevýhody a nemůže být jednoduše vyhodnoceno, která ze strategií je pro překlad lepší. Překlad Ferstové se však zdá idiomatičtější a kreativnější. V překladu Volhejnové se občas ztrácí některé asociace zahrnuté ve jménech, jelikož jména nejsou přeložena. Jako návrh pro další výzkum by bylo zajímavé nechat posoudit překlady samotnými dětskými čtenáři, kteří by vyhodnotili, který z překladů je pro ně přijatelnější.

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Appendix

The corpus used for the analysis:

Source text name	Ferstová	Volhejnová
Human Beings		
Ahoshta	*Ahošta*	*Ahošta*
Alambil	*Almabil*	*Alambil*
Alimash	*Alímaš*	*Alimaš*
Anradin	*Anradin*	*Anradin*
Aravis	*Aravis*	*Aravis*
Ardeeb	*Ardéb*	*Ardíb*
Argoz	*Argoz*	*Argoz*
Arlian	*Arlian*	*Arlian*
Arsheesh	*Aršíš*	*Aršíš*
Axartha	*Axarta*	*Axarta*
Azaroth	*Azarot*	*Azarot*
Azrooh	*Azrú*	*Azroh*
Bar	*Bár*	*Bar*
Belisar	*Belisar*	*Belisar*
Bern	*Bern*	*Bern*
Caspian	*Kaspian*	*Kaspian*
Cole	*Kól*	*Cole*
Colin	*Kolin*	*Colin*
Cor	*Kór*	*princ Kor*
Corin	*Korin*	*Korin*
Cornelius	*Kornélius*	*Kornelius*
Corradin	*Korradin*	*Korradin*
Dar	*Dár*	*Dar*
Darrin	*Darrin*	*Darrin*
Drinian	*Drinian*	*Drinian*
Emeth	*Emét*	*Emet*
Erimon	*Erimon*	*Erimon*
Erlian	*Erlian*	*Erlian*
Father Time	*Děd Čas*	*Otec Čas*
Glozelle	*Podlštejn*	*Glozelle*
Harpa	*Harpa*	*Harfa*
Helen	*Helena*	*královna Helena*
Chlamash	*Klamaš*	*Chlamaš*
Ilgamuth	*Iglamut*	*Ilgamut*
Ilsombreh	*Ilsombrý*	*Ilsombreg*
Jadis	*Jadis*	*Jadis*

Kidrash	Kidraš	Kidraš
King Frank	král František	král František
King Gale	král Větrník	král Vichr
King Lune	král Luna	král Luna
King Rilian	král Rilian	král Rilian
King Tirian	král Tirian	král Tirian
Lasareleen	Lasaralén	Lasaralin
Lilith	Lilith	Lilith
Liln	Liln	Liln
Mavramorn	Mavramorn	Mavramorn
Miraz	Miraz	Miráz
Mullugutherum	Mullugutherum	Muluguterum
Nain, King	Nain	Nain
Octesian	Oktesian	Oktesián
Olvin	Olvin	Olvin
Peridan	Peridan	Peridan
Prunaprismia	Prunaprismie	Prunaprismia
Rabadash	Rabadaš	Rabadaš
Ram	Ram	Ram
Restimar	Restimar	Restimar
Revilian	Revilian	Revilian
Rhoop	Rhóp	Rhoop
Rishda	Rišda	Rišda
Rishti	Riští	Rišti
Shasta	Šasta	Šasta
Sopespian	Lichometník	Sopespian
Swanwhite the Queen	Liběnka sněhobílá	královna Labuťka
Tarkaan	Tarkán	Tarkán
Tarva	Tarva	Tarva
Tash	Taš	velký bůh Taš
Tisroc	Tisrok	Tisrok
Tran	Fran	Tran
Uvilas	Uvilas	Uvilas
White Witch	Bílá čarodějnice	Bílá čarodějnice
Animals and Creatures		
Aslan	Aslan	Aslan
Bree	Brí	Brí
Bricklethumb, dwarf	Šiklík	Zlomiprst
Camillo, hare	Kamil	Heřman
Clodsley Shovel, mole	Švihlík Lopatička	Hrouda Rýč
Cloudbirth, centaur	Paprsek bouře	Oblačník
Coalblack, horse	Uhlík	Uhlík

Darkie, nickname	*černej pane šéf*	*Mouřenín*
Destrier, horse	*Bohatýr*	*Destrier*
Diggle, dwarf	*Koplík*	*Kopal*
Duffle, dwarf	*Huník*	*Houně*
Dufflepods	*Monopodi*	*Ňomopodi*
Dumnus, faun	*Dumnus*	*Dumnové*
Earthmen	*podzemníci*	*podzemšťané*
Fenris Ulf, Maugrim, wolf	*Fenris Ulf*	*Maugrim*
Fledge, horse	*Křídlín*	*Peruť*
Froggy, nickname	*Žabák*	*Žabička*
Giant Rumblebuffin	*obr Hromřach*	*obr Hromřach*
Ginger, cat	*zrzek*	*Zázvorka*
Girbius, faun	*Girbius*	*Girbiové*
Glenstorm, centaur	*Horský vichr*	*Bouřlivák*
Glimfeather, owl	*Blyštilka*	*paní Perolesklá*
Golg, gnome	*Golg*	*Golg*
Griffle, dwarf	*Štiřík*	*Grouda*
Hogglestock, hedgehog	*Ředkvička*	*Ježatec*
Hwin, mare	*Winka*	*Hwin*
Chervy, stag	*Kerblík*	*Kerblík*
Jewel the Unicorn	*Křišťál*	*Klenot*
Lady of the Green Kirtle	*Zelená čarodějnice*	*Zelená čarodějnice*
Lapsed Bear	*Zdivočelý medvěd*	*Padlý medvěd*
Lilygloves, mole	*Tlaptaftík*	*Rukavička*
Marsh-wiggle, humanoid	*kývoun*	*Bludička*
Mentius, faun	*Mentius*	*Mentiové*
Mr. Beaver	*pan Bobr*	*pan Bobr*
Mrs. Beaver	*paní Bobrová*	*paní Bobrová*
Nausus, faun	*Nausus*	*Nausové*
Nikabrik, dwarf	*Nikabrik*	*Nikabrik*
Nimienus, faun	*Nimienus*	*Nimienové*
Obentinus, faun	*Obentinus*	*Obentinové*
Orruns, faun	*Orruns*	*Orruns*
Oscuns, faun	*Oscuns*	*Oscunové*
Pattertwig, squirrel	*Březolez*	*Cupita*
Peepiceek, mouse	*Pípsík*	*Pípičík*
Poggin, dwarf	*Kulík*	*Syslík*
Puddle-glum, humanoid	*šklíblatík*	*Čvachetka*
Puzzle, donkey	*Zmatík*	*Zmatlík*
Reepicheep, mouse	*Rípčíp*	*Rípčíp*

Robin, bird	paní Červenka	červenka
Rogin, dwarf	Rudík	Nezbedal
Roonwit, centaur	Pramen úsvitu	Stověd
Sallowpad, raven	Nosír	Sedonožka
Seafarer	Mořeplavec	Mořeplavec
Shift, monkey	Podšívka	Vytáčka
Slinkey, fox	Tichošlápek	Plížil
Snowflake, horse	Hvězdička	Vločka
Stonefoot the Giant	obr Kamenáč	obr Kamenáč
Strawberry, horse	Jahůdka	Jahoda
Thornbut, dwarf	Trnka	Trnovník
Thunder-fist	Ocelová pěst	Hromová pěst
Trufflehunter, badger	Čuchomech	Lanýžník
Trumpkin, dwarf	Trumpkin	Dýnil
Tumnus, faun	Tumnus	Tumnus
Voltinus, faun	Voltinus	Voltinové
Voluns, faun	Voluns	Volunové
White Witch	Bílá čarodějnice	Bílá čarodějnice
Wibleweather, giant	Mrakotřas	Nebozez
Real World Names		
Adela	Adéla	Adela Pennyfatherová
Andrew	Ondřej	Andrew
Bannister	Tlápota	Banister
Betty	Eliška	Betty
Blackiston	Černá	Blackistonová
Carter	Nosková	Carter
Clarence	Květoslav	Clarence
Digory	Diviš	Digory
Edith	Edita	Edith
Edmund	Edmund	Edmund
Eleanor	Nora	Eleanor
Eustace	Eustác	Eustace
Frizzle, teacher	paní učitelka	Prizzlová
Garrret's twins	Kruťovic dvojčata	Garretova dvojčata
Gwendolen	Gvendolína	Gwendolen
Cholmondely	Anastázius	Cholmondely
Ivy	služebné Iva	Ivy
Jackle	Mrzká	Jackleová
Jill	Julie	Jill
Ketterley	Ketterley	Ketterley
Lucy	Lucie	Lucie
Macready	Pršáková	Macreadyová

Major	Vydřiduch	Major
Margaret	Markéta	Margaret
Pennyfather	Držgrešlová	Pennyfatherová
Peter	Petr	Petr
Pevensies	Pevensovic	Pevensieovi
Plummer	Plummerová	Plummerová
Pole	Poláková	Poleová
Polly	Gabriela	Polly
Kirke	Kirke	Kirke
Scrubb	Pobuda	Scrubb
Sorner	šprk	Sopner
Spivvins	Kučera	Spivvins
Spotty	uhrovatý šprk	Pihoun
Susan	Zuzana	Zuzana
the Macready	Pršanda	Macreadyová
Winterblott	Zmrazilová	Winterblottová
Historic or Cultural-specific Figures		
Adam and Eve	Adam a Eva	Adam a Eva
Bacchus	Bakchus	Bakchus
Father Christmas	Vánoční dědeček	Santa Claus
Hamlet	Hamlet	Hamlet
Plato	Platón	Platón
Silenus	Silénus	Silénos
Geogpraphical Places		
Fictional Places		
Alambil	Almabil	Alambil
Anvard	Anvard	Anvard
Archenland	Arkénie	Archenland
Aslan's How	Aslanova stráž	Aslanův vrch
Avra	Avra	Avra
Azim Balda	Azim Balda	Azim Balda
Beaversdam	Bobří hráz	Bobří hráz
Beruna	Beruna	bitva u Beruny
Bramandin	Bramandin	Bramandin
Brenn	Brenn	Brenn
Harfang	Harfang	Harfang
Burnt Island	Ostrov ohnišť	Spálený ostrov
Cair Paravel	Cair Paravel	Cair Paravel
Calavar	Kalavar	Kalavar (provincie
Calormen	Kalornie	Kalormen
Cauldron Pool	Obrův kotel	jezero Kotel

Dancing Lawn	Taneční palouk	Taneční louka
Dark Island	Temný ostrov	Temný ostrov
Deathwater	Mrtvá voda	Mrtvé vody
Deep Realm	Podzemní říše	Říše hlubin
Doorn	Dorna	Doorn
Dragon Island	Dračí ostorv	Dračí ostrov
Eastern Ocean	Východní oceán	Východní oceán
Ettinsmoor	Šerá vřesoviště	Ettinsmoor
Felimath	Felima	Felimat
Felinda	Felinda	Felinda
Flaming Mountain	Ohnivá hora	Ohnivá hora
Galma	Galma	Galma
Glasswater Creek	Čistá voda	Skelné vody
Great Desert	Veliká poušť	Velká poušť
Great River of Narnia	Veliká řeka v Narnii	Velká řeka v Narnii
Great Waterfall	Veliký vodopád	Velký vodopád
Great Woods	hluboké lesy	Velké lesy
Green Hill	zelený vrch	zelený kopec
Harfang	Harfang	Harfang
Chippingford	Lesní brod	Kamenný Brod
Ilkeen	Ilkéna	Ilkín
Lagour	Lagour	Lagour
lake of Mezreel	Mezreel	Mezríl
Land of Bism	Bismus	Bism
land of Spare Oom	Království pokoje	země Prázdna a Pokoje
Land of the Duffers	ostrov Ťulpíků	země Ňoumů
Lantern Waste	Výspa u lucerny	Planina lucerny
Last Sea	Nejzazší moře	Poslední moře
Lone Islands	Osamělé ostrovy	Osamělé ostrovy
Mount Pire	hora Pair	hora Pire
Muil	Muil	Muil
Narnia	Narnie	Narnie
Overworld	Hoření svět	tvorové nadzemní
Ramandu's island	Ramanduv ostrov	Rámandúv ostrov
Raven of Ravenscaur	Havraní skála	Havraní skála
River Shribble	řeka Štírava	říčka Suchá
Ruined city of the giants	Zbořené obří město	Zřícené město obrů
Seven Isles	Sedm ostrovů	Sedm ostrovů
Shallow Lands	Mělké kraje	Země mělčin
Shuddering Wood	Dunící les	Drnčivý les
Sorlois	Sorlois	Sorlis
Southern March	Jižní pomezí	Jižní blata

southern mountains	*jižní pohoří*	*Jižní hory*
Stable Hill	*stáj*	*Stájový kopec*
Stone Table	*Kamenný stůl*	*Kamenný stůl*
Tarva	*Tarva*	*Tarva*
Tashbaan	*Tašebán*	*Tašbán*
Teebeth	*Tebét*	*Tíbeth*
Tehishbaan	*Tešíšbán*	*město Tehišban*
Telmar	*Telmar*	*Telmar*
Terebinthia	*Terebintie*	*Terebintie*
the great waterfall	*Veliký vodopád*	*Velký vodopád*
Tormunt	*Tormunt, hrad*	*Tormunt*
Underland	*Dolení svět*	*podzemí*
Winding Arrow	*Horská střela, řeka*	*Klikatý Šíp*
Zalindreh	*Zulindreh*	*Zulindreh*
Real World Places		
Cambridge	*Cambridge*	*Cambridge*
England	*Anglie*	*Anglie*
India	*Indie*	*Indie*
Trafalgar Square	Left out	*Trafalgar Square*
London	*Londýn*	*Londýn*
St. Paul's	*katedrála sv. Pavla*	*katedrála sv. Pavla*
the Alps	*Alpy*	*Alpy*
Atlantis	*Atlantida*	*Atlantida*
Baker Street	*Baker Street*	*Baker Street*
Jupiter	*Jupiter*	*Jupiter*
Somerset	Left out	*Somerset*