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**Audiovisual translation for children: Transfer of names
in animated TV shows**

(Diplomová práce)

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Audiovisual translation for children: Transfer of names in animated TV shows
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Abstract

This diploma thesis covers the transfer of names in two TV shows for children - Carmen Sandiego and Miraculous Ladybug. To lay the groundwork for the analysis in the second part of this thesis specific issues related to the children's translation, name translation, and audiovisual translation for children are described. The methodology outlined in detail is used to categorise the personal names, codenames, and superhero and supervillain names that appear in the shows. The names categorised by the name translation strategy used are analysed in further detail. Additionally, some examples from the text are used to illustrate the use and function of the names.

Key words: translation for children, names, name translation strategies, personal names, wordplay, culturally specific item, Carmen Sandiego, Miraculous: Tales of Ladybug and Cat Noir, audiovisual translation

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1 Introduction

Both audiovisual translation and translation for children are rather new and unexplored areas of translation studies. Even though audiovisual translation came into existence practically at the same time as audiovisual materials themselves translation studies started to pay closer attention to them almost 100 years later. Similarly, translation for children did not attract much of scholars' attention until the 1990s, at a time when books for children, and their translation, started to give way to audiovisual materials aimed at children. Now, more than ever, children are exposed to more and more translated audiovisual materials as the children of the 1990s who were first exposed to the influx of translated movies and TV shows for children became "parents" of the new generation. Nevertheless, audiovisual translation for children does not attract much attention. Audiovisual translation for children, given its nature, encompasses all the problematic areas found in translation for children and audiovisual translation such as text manipulation, didacticism, puns, songs, ambivalence, and treatment of culturally specific elements, and couples it with temporal and spatial restrictions, and other requirements of audiovisual translation.

One of the areas that scholars focus on is the translation of names in children's books and its effects on the child reader as the original author's intended meaning might be lost if the names are not rendered in the TT. Additionally, children might find it difficult to identify and emphasise with characters with unfamiliar names (Van Coillie 2006, 124). Some scholars, on the other hand, do not suggest the translation of names as they do not believe that names warrant translation. Others, such as Fernandes (see Fernandes 2006) differentiate between names unmotivated for translation, and loaded names, which should be translated, lest the original meaning, whether connotational or denotational, would be lost in translation. According to some (see for example Aguilera 2009 and Van Coillie 2006), translators should also consider additional factors, such as age and genre as a motivation for translating names. Within audiovisual translation for children, translation of names has been seldom dealt with, scholars mainly investigated translation of names in movie adaptations of literary works within the fantasy genre such as "Lord of the Rings" and "Harry Potter" (see for example Gutiérrez Rodríguez 2003).

In this thesis, I intend to investigate translations of names in two cartoons for children in order to find out whether and how the names were rendered and compare their translations. The cartoons are both centred on a female heroine; both were first produced in the second half of the 2010s, and generally fall into the same genre of fiction as well as focus on the same age group. Both also have similar types of names as they include personal names as well as superhero and supervillain names and codenames which reveal their powers, skills, or personal quirks.

Firstly, I will explore translation for children its specificities, cultural context manipulation, ideological manipulation, ambivalence, connection between text and image, as well as problematic areas in children's translation, such as colloquial and figurative language, verbal and visual puns, multilingualism, and dialects, educational content, songs, and culturally specific items. I will also explore existing theories and strategies dealing

with the translation of names in fiction aimed at children. Additionally, audiovisual translation for children will also be mentioned.

Secondly, in the practical part of this thesis, I will analyse the translation of the names in the selected cartoons. The names will first be divided into personal and superhero and supervillain names, or codenames and then categorised according to the name translation strategy used, i. e. transliteration, transcription, copy, rendition, naturalisation, or adaptation, which will be defined in detail in the methodology. Some names will be further analysed; their analysis will also include example dialogues from the shows. Next, I will compare if similar name translation strategies have been used in both shows and to what extent.

I hypothesize that translators will use some name translation strategies more frequently than others. My second hypothesis is that the frequency of different strategies will be similar for both cartoons as they belong to the same genre and focus on a similar age group. My third hypothesis is that personal names will be translated using copy strategy for male names, while the combination of copy and naturalisation will be the most frequent strategy for female names. My fourth hypothesis is that the most frequent name translation strategy for the superhero and supervillain names or codenames names will be rendition given the age group the shows are recommended for.

2 Theoretical part

Audiovisual translation for children and translation of books for children share some common challenges as they both have to deal with the dual addressee of the text as well as balance source and target culture and be appropriate for children's level of comprehension. As a result, the translators have to make choices regarding the register and cultural references which additionally have to match the visual images, words, and sounds (De Los Reyes Lozano 2017, 101).

2.1 Specificities of translation for children

Alvstad (2010, 22) lists issues specific to children's fiction and its translation, namely: cultural context adaptation, ideological manipulation, ambivalence, features of orality, and the relationship between text and image.

2.1.1 Cultural context adaptation

When translating, translators generally have two choices - domestication and foreignisation. In children's fiction, there is a prevailing tendency to be more reader-focused and adapt the ST to ensure readability of the text. As such these changes eliminate the foreignness in the ST by modifying or completely deleting any foreign characteristics (Frank 2014, 14) and altering cultural markers based on the presupposition that children have only a limited understanding of other cultures (Lathey 2016, 38).

On the other hand, author-focused translation offers the possibility of broadening children's cultural knowledge while relying on the ability of children to identify with a culture other than their own. Therefore, when foreignisation is used, cultural terms, names, and references to cultural practices remain untranslated in the TT (Lathey 2016, 38). The translation, then, should balance readability and text manipulation which can be done with explanation, rewording, explanatory translation within the text, and outside the text via footnotes, prefaces, blurbs and endnotes, substitutions, and deletions (Frank 2014, 15).

In the past, translators opted for adaptation rather than foreignisation of the text. Translators and editors localised names, coinage, food, intertextual references but also on rare occasions whole settings (Lathey 2016, 38). Culture-specific items were usually translated to align with the target culture or its moral norms. Even though foreign names do not impair children's ability to identify with the character, children might find them funny or make their own associations. In recent years, translators are less likely to adapt the ST. The reason behind this shift is the changing perception of children as capable to process the unfamiliar and view it as more exciting and challenging (Van Coillie 2020, 146). Van Coillie (2020, 145) states:

[...] translators who remove the foreignness in their source texts often assume that young readers are not far enough along in their linguistic, literary, or cultural development to understand or perceive foreign elements, the principal concern being that foreign elements might keep young readers from fully understanding and identifying with the story and hence diminish the pleasure of reading. Conversely, translators who choose to retain the foreignness

in a source text often do so based on the conviction that children can handle a bit of strangeness and that encountering the foreign is enrichment. (Van Coillie 2020, 145)

2.1.2 Ideological manipulation

Pascua-Febles (2010, 162) states that both internal, i. e. from the polysystem, and external, i. e. coming from outside of the system, procedures are involved in text manipulation. The former, external reasons, can be:

1. Didactic or moral
2. Ideological: religious and political

Translators can change, enlarge, or abridge, delete, or add material to the text as long as they follow the two basic norms. The didactic and moral nature of the text allows translators to make changes in order to make the text more appropriate based on what the target culture considers to be “good” for children. However, what is appropriate can be readily disputed by different members of the target culture as they might have different opinions as to what is considered “good” and “appropriate”. The opposite, however, can be true as well as some translators, depending on their own culture, might instead choose to exaggerate rather than weaken certain elements.

The latter, internal reasons, on the other hand, are connected to:

1. Acceptability
2. Culture
3. Translator

Translators have to adapt the ST in such a way that its structure and language are suitable for children and their level of comprehension to ensure the acceptability of the text in the target culture. In the case of the translator, the reasons for text manipulation are arbitrary or the result of self-manipulation, in such cases the manipulation is usually a result of incompetence, translator’s insensibility to these texts, hurry, or self-censorship.

Frank (2014) concurs that adaptation in children’s translation is caused by cultural, technical, or moral didacticism, all of which can result in extreme modifications of the text if the translator determines ST to be inappropriate for the target audience. According to Frank, cultural didacticism attempts to bridge the differences between two cultures. Technical didacticism consists of adding more varied vocabulary into TT to teach children more words with the goal being to adjust ST so that it is suitable for the TC; and moral didacticism handles references to nudity and sexuality (13 –14) which are most commonly omitted from the TT with references to violence being the second most frequently omitted (Van Collie 2020, 147).

Di Giovanni (2010) identifies interlingual and intralingual shifts in cartoon translation. Interlingual shifts arise from the translator’s need to conform to norms of AV translation in their own culture and as a result they have a tendency to make the TT clearer and more explicit (310–311). According to Borodo (2020, 23), explicitation can appear in three forms:

[either] something is expressed in the translation which was not in the original, [...] something which was implied or understood through presupposition in the source text is overtly expressed in the translation, and finally [...] an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice. (Borodo 2020, 23)

Borodo (2020) continues that there is also a tendency to generalise or delete textual and extratextual features, moreover, translators often also opt for more formal language compared to the ST. It is a result of translators' inclination to replace idiomatic expressions with more neutral language which leads to the overall standardisation of the TT (23). Intralingual shifts, the sources of which are lack of understanding of the ST, lack of translator's expertise or flexibility, lack of proofreading, and inconsistent educational intention, are much more common than interlingual shifts and manifest in the use of expressions or words, i. e. changes of register, that are more than just inaccurate translations but also do not seem natural in the TT as they do not match the level of formality of the ST or the characters (Di Giovanni 2010, 310–311).

Borodo (2020, 16) differentiates between mitigation and didacticism. Mitigation and censorship are defined by the reduction of material deemed to be inappropriate either by reducing it or completely deleting it from the text. Didacticism, on the other hand, is marked by adding comments and passages in order to explain and teach children.

Additionally, according to O'Connell (2010, 276–277), some changes to the text that the translators make are motivated by the build-in power imbalance between the SL and TL. The lack of vocabulary and the differences between the vocabularies of the children in SC and TC often result in simplification. O'Connell, however, notes that simplification can also be a result of the translator's effort to accommodate a heterogeneous audience in terms of age and vocabulary by using the lowest common denominator.

2.1.3 Ambivalence

Children are not the only audience of children's fiction, others such as editors, translators, teachers, librarians, and most importantly parents also make up the audience even though they are not usually explicitly addressed (Alvstad 2010, 24). According to Shavit (1986) ambivalent texts have at least two coexisting models: the more established one is more conventional and addresses the child, while the other is more sophisticated and focuses on the adult. The adult-focused model can be based on distorting and/or adapting and renewing the child-focused model by parodying and/or introducing elements, changing the motivation for existing elements, changing their function or hierarchy, and lastly by changing the principles of the text's segmentation. The two models manifest in the audience's different norms of realisation, i. e. presentation of the text. In texts that place above average importance on the adult-focused model, given the sophistication of the text, children are believed to not be able to comprehend the text to its full extent as they tend to ignore certain levels. In such cases, however, the child is not the intended addressee of the text and therefore it is not the intention of the writer to have the child realise the adult-focused levels. Typical examples of such books include *Alice in Wonderland* and *Gulliver's Travels* (68; 70–71). Urban (2013) states that dual audience presents a challenge as translators have to address both parties at the same time which, especially if the ST

contains passages that could be considered unsuitable for one of the groups, often results in omission and transformation of the text (29). Therefore, given that the needs of one of the intended addressees would not be fulfilled, translators often reflect the duality of the audience in their translation solutions that reflect the needs of both groups.

2.1.4 Features of orality

Alvstad (2010) states that given the fact that literature for children is written with the intent to be read aloud as young children are often unable to read themselves, sounds, rhythm, rhymes, nonsense, and wordplay are often incorporated into the text. Therefore, translators have to make choices whether to translate the content or translate the sound (24). Translators have to make decisions regarding features of orality in AV translation as well, as these are also frequently present in AV texts.

2.1.5 Text and image

Both verbal and visual codes appear in children's fiction; these codes can be telling the same story as well as contradict each other. Given the nature of the visual code which can often be ambiguous, closer attention must be paid to the code which functions as parallel media, for example in picture books, as on some occasions the visual code must also be augmented (Alvstad 2010, 24–25). The same strategy, however, cannot be used when dealing with audiovisual texts as translators cannot manipulate the visual code. According to González (2011, 50), three strategies can be used when dealing with the visual code, namely modification of meaning, modification of the translation to match the visual elements, or maintaining complementarity between the visual and verbal codes.

2.2 Problematic areas in children's translation

De Los Reyes Lozano (2017) states that the problematic areas associated with children's films and programs are colloquial language, language of children, figurative language, visual and verbal puns, multilingualism and geographical dialects, cultural and intertextual references, educational content, and songs.

2.2.1 Colloquial language and the language of children

When translating colloquial language, translator should ideally find a similar register in the TT. De Los Reyes Lozano (2017, 104) suggests that as children have an imperfect vocabulary, pronunciation, and grammar as such language features often appears in text targeted to them, the translator can also transfer such language imperfections into the TT to maintain the child-like utterances in the TT.

2.2.2 Figurative language

Children's fiction often includes wordplay, homophones or expressions specific to the source language, puns, neologisms, redundancies, hyperboles, impossible metaphors, parodies, and jokes. De Los Reyes Lozano (2017, 106) states that: “[t]he adaptation of these elements depends on the translator's experience and creative skills and, ideally, the

target text will use a similar rhetorical figure which appeals to the same audience's senses.”

2.2.3 Verbal and visual puns

Verbal and visual puns are prominently used in children's media and can be completely lost in the translation. Unlike in the picture books, the visual code in AV material cannot be modified. There are three general strategies translators can use depending on the given pun: either the original meaning is modified, or the translation is modified according to the visual component, or the relationship of complementarity is maintained (González 2011, 50).

2.2.4 Multilingualism and geographical dialects

In some texts, there can be two different languages or dialects. When dealing with foreign languages and accents, translators have to choose whether they “mark the multilingualism or [choose] not to do so” (De Los Reyes Lozano 2017, 107). Translators also have to find creative solutions in situations when the foreign language within the setting is the same as the target language otherwise it can lead to logical fallacies, as a result translators usually replace the language with another one.

Newmark (1988, 195) stresses that translators should always consider the function of the dialect in the text and, based on the purpose of the author, such as showing the differences in language, social class, or culture; decide how to translate it. O'Connell (2010, 277–278) adds that in the case of dialects in ST some translators chose to diminish the linguistic variety by using a fairly neutral language, while others aim to keep the linguistic variety and let characters use a different dialect. Some children, however, might not be familiar with said dialect or the dialect might have unforeseen connotations.

Borodo (2020, 25) suggests that in an overwhelming number of cases dialects are reduced in children's fiction in favour of standardisation with the intention to minimise differences between classes. He points out that these changes towards more uniform language may affect children's perception of the fictional universe which may in turn, affect their ability to immerse themselves into the story and identify with the characters.

2.2.5 Educational content

Educational content, which is meant to teach children about real-world knowledge, can appear explicitly or implicitly in the text. An example of a show which explicitly includes educational material is an animated TV show Carmen Sandiego which contains a segment in each episode that informs the viewer about the culture or history of the country the characters are about to visit.

2.2.6 Songs

Songs can convey emotions and advance the plot. The musical code also complements the image and often contains cultural and intertextual references. There are five main strategies that can be used in song translation; only three, however, are used in children's films and TV shows depending on the type of song. The first is non-translation of incidental songs, the second is the translation of the lyrics to the original music for diegetic songs, and the last is writing completely new lyrics to the original music that are not related to the original (De Los Reyes Lozano 2017, 103;109).

2.2.7 Cultural and intertextual references

Cultural and intertextual references are another problematic area of children's translation. Intertextual references are usually allusions to other artworks and proverbs. The most commonly found cultural references in children's films, on the other hand, are weights and measures, proper names, food and drink, literature, art, music, history, education, leisure, and sport. There are two strategies that can be adopted: domestication and foreignisation (De los Reyes Lozano 2017, 109). According to Oittinen, Ketola, and Garavini (2018, 8–9) translators opt for domestication for different reasons such as audiences, cultures, religions, beliefs or censorship. Similar decisions are made on a micro level as well, namely regarding names, settings, genres, rites, and beliefs which can all be domesticated. In addition, on the macro level, even the text selection can be a form of domestication.

Newmark (1988, 103) suggests the following strategies when translating culturally specific items in which names are included (Table 1):

Table 1: Newmark's translation strategies

Transference (includes transcription)	SL word or lexical unit is transferred into TL text as a loan word.
Cultural equivalent	SL cultural word is translated by TL cultural word.
Neutralisation	Translation by a culture-free equivalent in the TT, or descriptive equivalent which explains the description and function of the item.
Literal translation	Word for word translation of the culturally specific item.
Label	Provisional translation which should include inverted commas.
Naturalisation	Unlike transference, naturalisation not only borrows the word from the SL but also adapts it to TL's pronunciation and morphology.
Componential analysis	Process during which the translator compares a SL with a TL word with similar meaning in order to find out their differences in meaning.
Deletion	Partially or completely deleting a segment in the TT.

Couplet	Couplet is a combination of two different procedures to solve one translation problem.
Accepted standard translation	Conventional translation of the culturally specific item is used.
Paraphrase, gloss, notes, etc,	Information of cultural, technical or linguistic nature that the translator adds to the TT.
Classifiers	Using generic or superlative word that the translator adds to the translation in order to make the TT clearer.

Adapted from Newmark (1988)

Componential analysis in translation as defined by Newmark (1988) differs from componential analysis in linguistics which includes splitting the senses of the word. In translation the procedure involves comparing the SL word with the TL word with a similar meaning in order to demonstrate the similarities and differences between the words (114). As such the process could not be described as a translation strategy as it does not involve translation but rather allows the translator to compare the appropriateness of the possible translations.

2.2.7.1 Names

Names in fiction serve different functions, the main function being the identification of characters, either persons or animals, in the story. Names can also amuse the reader, teach or evoke emotions. Aguilera (2009, 49-50) lists the following criteria for names (Table 2):

Table 2: Criteria for names

Orthographic	Proper names are capitalized.
Morphosyntactic	Proper names cannot be pluralised, they cannot be used with articles, and they do not accept restrictive modifiers.
Referential	Proper names have to refer to single unique individuals.
Semantic	Proper names do not have their own meaning; they only refer to an individual.

Adapted from Aguilera (2009, 49–50)

Names also have certain functions in the text and these functions are intended by the author and understood by the reader as well as the translator. Van Coillie (2006, 123–124) identifies six functions (Table 3) related to the intentions of the author and the needs of readers, namely:

Table 3: Name functions

Informative function	Calls on readers' knowledge and/or teaches them something.
Formative function	Confronts the readers with standards and values and/or provides a moral compass.
Emotional function	Speaks to the emotions or enriches them.
Creative function	Stimulates the imagination.
Divertive function	Induces relaxation.
Aesthetic function	Provides aesthetic pleasure.

Adapted from Van Coillie (2006, 123–124)

Van Coillie (2006, 124; 129–132) points out that if translators decide not to translate characters' names, there is a risk that the additional meaning intended by the author will be lost. The names can also be difficult to read or have undesirable connotations in the TC. If, on the other hand, translators translate the names they do so in order to replicate the function of the name in the TL. He adds that translators should decide how to translate names based on the nature of the name, i. e. whether the name sounds foreign, is difficult to pronounce, or is unknown to the target audience, as well as its meaning and function in the story, and additional textual factors, i. e. the way the name is used in the text; and lastly the translator's frame of reference, i. e. knowledge about the author, and the current trends, all of which can play a part in the decision process.

Newmark (1981, 151) maintains that semantic translation of proper names is obligatory. Additionally, in situations when the names are selected based on connotation, the name should be componentially analysed in context and then translated by its connotation. The only exceptions are names that have the same connotation in both SL and TL.

Aguilera (2009) defines two factors that should affect the translators' choice when translating names in children's fiction: age and type of work, i. e. genre. Age is the determining factor as there are significant differences between the groups listed below in terms of intellect and real-world knowledge. According to Aguilera "lower the age the lower the capability of understanding, therefore, the acceptability of foreignising elements." He adds that lack of audience's understanding can not only alienate it but, in extreme situations, result in complete communication breakdown. Aguilera defines three age groups:

1. Pre-reading children (0 to 6 years old)
2. Children capable of reading and writing (from 6 to adolescence)
3. Adolescents and youngsters

There is, however, debate among literature experts whether to include adolescents and young adults into the audience for children's fiction as most authors state that children's fiction is written for children between 3 and 15 years of age (Vraštilová 2014, 14–15). Nevertheless, there is theoretically no age limit as to who can enjoy children's fiction. Moreover, especially given the fact that children's fiction's key characteristic is ambivalence, adults can be included in the readership, albeit the texts are not generally intended for them.

The second factor that the translator should consider is the type of work. In some genres and subgenres, such as fairytales and allegories, the names have traditionally been translated. In all other instances, the decision whether or not to translate names lies either with the translators themselves or the publishers (Aguilera 2009).

According to Fernandes (2006, 49), names can be divided into two categories – conventional names and loaded names. Fernandes describes conventional names and loaded names as

[...] 'unmotivated' for translation, since they apparently do not carry a semantic load; their morphology and phonology [does] not need to be adapted to that of the target language system; or perhaps because they have acquired an international status (e.g. Minerva, Heathrow and Westminster). Loaded names, which are those seen as 'motivated' for translation, range from faintly 'suggestive' to overtly 'expressive' names and nicknames. They include those fictional and non-fictional names in which historical and cultural inferences can be made on the basis of the 'encyclopaedic knowledge available to the interlocutors of a particular culture. The distinction between them is one of degree: expressive names link with the lexicon of the language [...], and hence the semantic load of the name is more in evidence than in the case of 'suggestive' names [...]. (Fernandes 2006, 49)

Fernandes' definition of names unmotivated for translation states that their morphology and phonology does not need to be adapted, however, that is not applicable to all of the language combinations. The wording, however, suggests that while it is not always necessary for unmotivated names to be phonologically or morphologically adapted, they can be adapted to be in accordance with the target language sound system.

2.2.7.1.1 Name translation strategies

Vermes (2003, 93-94) suggests four ways to deal with names in translation: transference, translation, modification and substitution.

[During transference] the SL proper name [is] unchanged into the TL text; either because it only contributes its referent to the meaning of the utterance, or because any change would make the processing of the utterance too costly. [...] [In substitution] the source language name has a conventional correspondent in the TL, which replaces the SL item in the translation. [...] Translation, in turn, will mean "rendering the meaning of a text into another language in the way that the author intended the text". [...] Modification I understand 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. (Vermes 2003, 93-94)

Fernandes (2006), on the other hand, lists the following strategies for translating names (Table 4):

Table 4: Name translation strategies identified by Fernandes

Rendition	Transparent or semantically motivated SL name is translated into TL.
Copy	The name into another language without any orthographic changes.
Transcription	SL name is adapted so that it will correspond to morphological, phonological, and grammatical levels of TL by transliterating or adapting it.
Substitution	ST name is replaced by an already existing name in the TT which is not related to the ST name formally or semantically.
Recreation	Used for ST invented names, the translator attempts to recreate the same effect in the TT in different culture by re-creating it.
Deletion	Either partially or completely deleting the ST name in the TT.
Addition	More information is added to the ST name in order to make it more comprehensible, appealing, or to resolve ambiguities. The information can also be added in the form of marginal notes.
Transposition	Changing the word class or part of a name. Such change is not possible for conventionally structured loaded names but, depending on the languages at hand, can be used in order to make the translated name more acceptable.
Phonological replacement	Consists of replacing the ST name with another name in TL that is phonemically or graph logically similar to it hence mimicking the sound and look of SL name.
Conventionality	Translation of SL name being conventionally accepted in the TT, usually the names that are conventionally translated are exonyms, i. e. words used to describe common, external names for a geographical place, group of people, individual person such as literary or historical figure, or a language.

Adapted from Fernandes (2006)

In her paper Fernandes (2006) does not differentiate between transcription and transliteration in fact she defines transcription as

[...] a procedure in which an attempt is made to transcribe a name in the closest corresponding letters of a different target alphabet or language. In other words, this procedure occurs when a name is transliterated or adapted at the level of morphology, phonology, grammar, etc., usually to conform to the target language system. (Fernandes 2006, 51)

The terms are used interchangeably despite the category being defined as transliteration, i. e. changing the SL script to TL language script, as opposed to transcription which is the representation of the SL sound system using the TL sound system. While these categories

might overlap, some languages, for example Arabic cannot be transliterated as the short vowels are usually not written in Arabic (Pouliquen et al 2005, 4), and therefore would be missing from transliteration of the name, but not in the transcription.

Van Coille (2006, 125–129) consolidates other authors’ strategies into a comprehensive list and categorises them as (Table 5):

Table 5: Name translation strategies identified by Van Coille

Non-translation, reproduction, copying	The foreign names are unchanged in the TT.
Non-translation plus additional explanation	The translator attempts to compensate for the differences between the cultures by adding an explanation either directly in the text itself or outside the text.
Replacement of a personal name by a common noun	Can be used when the translator cannot find a name in the TL that would have the same associations.
Phonetic or morphological adaptation to the target language	The name is either phonetically transcribed or morphologically adapted according to the TL conventions.
Replacement by a counterpart in the target language (exonym)	Used for names of well known figures whose names are conventionally translated by their counterpart in the TL.
Replacement by a more widely known name from the source culture or an internationally known name with the same function.	This strategy is only applicable in situations when relevant key components of the name are still present in the TL language name. The translators often opt for this strategy when translating names of famous people that are SC-specific.
Replacement by another name from the target language (substitution)	The translator uses a name with the same function as the name in the SL, the replacement name, then, should have the same, or similar, semantic elements, and connotations.
Translation	Used when names have a particular connotation in the SL. By translating the name into the TL both the denotations and connotations remain the same, therefore, creating the same effect as in the ST.

Replacement by a name with another or additional connotation	The name is not translated literally because such translation would result in an unintended emotional response due to unwanted connotation in the TT. The translator can also add additional connotation to a name that might not have any connotation in the original text.
Deletion	Completely deleting the name in the TT.

Adapted from Van Coille (2006, 125–129)

Van Coille (2006, 125–129) maintains that non-translation strategy might result in the audience being unable to identify with the characters and as such the lack of translation might impair the emotional impact. He also points out that this issue might be partially overcome if provided with context. Non-translation plus additional explanation strategy, unlike pure non-translation, gives the translator an opportunity to enlighten the audience by exposing it to the foreign name whilst giving an insight to its hidden meaning. Replacement by a counterpart is a suitable strategy for internationally known names. Additionally, these names are distinct because they usually have the same connotations in both languages. Deletion is, according to Van Coillie, the most invasive solution to the issue of translating names as such this strategy can be used in the case of names involving puns and wordplays as these are usually deeply engraved in the SL or SC.

2.3 Audiovisual translation for children

2.3.1 Dubbing

Regardless of whether the country is generally recognised as a predominantly dubbing or subbing country; dubbing is the primary method of AV translation for children (O’Connell 2010, 267). According to Herbst (1997, 292), dubbing presents the translator with even more constraints than subtitles as the length of the text needs to be the same as in the original, additionally, the dubbed version also has to match some visual features. Two main factors, as stated by Herbst, must be considered when translating for dubbing, namely lip-sync, i. e. synchronisation of lip movements with the original actors, with attention to both lip movements and shape of actors’ mouth; and nucleus sync. Nucleus sync is needed as there is a connection between gestures and particular movements of the head with nuclei which affects the pronunciation of the words. O’Connell (2010), on the other hand, maintains that dubbing in children’s TV shows and films does not have to meet the same requirements as dubbing for adults such as lip-syncing. She continues that in live-action, the audio and visual has to be synchronised in close-up shots, moreover this applies only in the case of labials or labio-dentals which are highly visible during articulation. Animation and puppetry do not usually require lip-synchronisation, instead, the syllable count and sentence length synchrony take precedence. Animation, especially from The Walt Disney studios, is an exception to this rule as the movement of lips can be realistic; in such situations, the rules for the live-action apply (275–276). Translators, however, generally have to be mindful of the lip-synchrony, as Karatoglou (2001, 192) points out that children are better lip-readers than adults and therefore are more sensitive to bad lip-synchronisation.

Dubbing is more expensive, additionally, one of the major problems of dubbing is that it has a loss of authenticity because it makes the viewer aware of the fact that the text is a translation, but on the other hand it involves less textual reduction than subtitles. The viewer also does not have to divide their attention between the text and images on the screen. Even though there might be a certain loss of authenticity, the cultural setting is more easily maintained in the translation (Baker and Hochel 1998, 75–76).

2.3.2 Subtitles

Subtitles are not considered a good option when translating for children not only because some children cannot read at all but also because many have poor reading skills. Additionally, the average reading speed depends on the child’s age and literacy level and therefore subtitles would have to be summarised even more than the subtitles intended for adults to be appropriate for the heterogeneous literacy level of the audience (O’Connell 2010, 267). Subtitles are generally reduced by a third given the restrictions on the number of characters per subtitle, duration of subtitles on the screen, and lexical and syntactical differences between languages (Gottlieb 1998, 247). As a result a substantial amount of material might be deleted or reduced in the TT. Karatoglou (2001, 192), however, states that subtitles might have higher educational value than dubbing because they can improve children’s reading skills. Nevertheless, they require higher cognitive effort than at least

until children become accustomed to the subtitles. Gottlieb (2004, 88) adds that subtitles can also improve foreign language vocabulary and spark an interest in a foreign language.

3 Carmen Sandiego

Carmen Sandiego is an American-Canadian animated children's TV show. The character of Carmen Sandiego was first introduced in an educational game from 1985 called "Where in the World Is Carmen Sandiego?" before being made into PBS game shows: "Where in the World is Carmen Sandiego?" and "Where in Time is Carmen Sandiego?", and the animated series "Where on Earth is Carmen Sandiego?". In all these media, however, Carmen is portrayed as a villain as opposed to a hero as in Carmen Sandiego (2019). The show follows an orphan thief who has been raised on an island where an organisation called V.I.L.E operates, which, unbeknownst to Carmen, is a school for thieves. Carmen eventually gets to attend the school, but when she is about to graduate she is unable to do so because she did not pass one of her classes. She, however, sneaks on her classmates' first mission and finds out that the school trains its students for more serious illegal activities than stealing. Later, she pretends to repeat the school year whilst planning to escape the island. After she succeeds she sheds her codename Black Sheep, which she had been using in place of a real name, and adopts the name Carmen Sandiego. Over the course of the series alongside her friends and allies, she foils V.I.L.E.'s plans by stealing their intended loot and looks for information regarding her birth parents while being hunted by a law enforcement agency called A.C.M.E. Additionally, in each episode, there is an educational segment which introduces the country, traditions, or culture of the country the characters are about to travel to, which is a holdover from the character's roots in educational media.

The season 1 of the show was released on Netflix in 2019 and its final season was released in 2021. The show has four seasons which consist of 32 episodes. There is also a TV movie that will not be included in the analysis below. Unlike Disney, Netflix is not known to dub their children's programs and only offers subtitles with the original audio. As such the translations are cheaper and faster to produce, but also less accessible to children who either cannot read or cannot keep up with the subtitles. Each of the four seasons of the show was translated by a different translator, Hana Mišove – season 1; Veronika Kursová – season 2; Roman Placzek – season 3; and Petr Putna – season 4.

3.1 Significance of names in Carmen Sandiego

Similarly to Miraculous Ladybug, characters in Carmen Sandiego often have more than one name; they usually have their real name, unless it is unknown to the audience, and a codename. But unlike, in Miraculous Ladybug, the names do not have multiple variations and remain the same over the course of the series. Moreover, some characters are only called by their codename. The codenames, much like in Miraculous Ladybug, are telling names as they describe characters abilities, personal quirks, or attack styles. As such one character can have a personal name, a codename, and a nickname (Table 6).

The table below shows all the names a single character in the series was called. Unlike in Miraculous Ladybug, there are no variations of the same name.

Table 6: Names in Carmen Sandiego

English	Czech
Graham Calloway	Graham Calloway
Crackle	Jiskerník
Gray	Gray

4 Miraculous: Tales of Ladybug & Cat Noir

Miraculous: Tales of Ladybug & Cat Noir, among fans more commonly referred to as Miraculous Ladybug (hereinafter referred to as such), is a French CGI-animated TV show. The show takes place in modern-day Paris and follows Marinette Dupain-Cheng and Adrien Agreste, two 15-year-old students at Françoise Dupont school who upon receiving magical charms - earrings, and a ring, known as a Miraculous; gain the ability to transform into superheroes called Ladybug (Beriška) and Cat Noir (Černý Kocour). In so far they have been fighting against a supervillain Hawk Moth (Lišaj) who transforms innocent Parisians affected by negative emotions, such as anger, sadness, and frustration, into supervillains so that they could exact their revenge on whoever has caused these emotions and to obtain Ladybug's earrings and Cat Noir's ring. The transformed individuals, then, serve as episodic villains, that Ladybug and Cat Noir have to defeat using their special abilities. These episodic villains also appear on the show as their real selves usually as extras, minor characters, and friends of the main characters. There is an unwritten rule that any named character on the show will eventually have either a superhero or supervillain identity. It is also common for these episodic villains to appear multiple times, even as a different supervillain with completely different superpowers, and under a different supervillain name. In some cases, especially in later seasons, characters who have formerly been supervillains also receive their own animal-themed magical charms, Miraculous, which allow them to transform into a superhero of their own.

In English, the season 1 of the show was first broadcast in 2015 by Disney Channel UK and Ireland. In the US the show started airing on Nickelodeon, before being moved to Disney channel US in 2019. It has been broadcast in English-speaking countries mainly by Disney, which is known for its extensive localisation effort, especially of children's programs, as Disney places a lot of effort on localisation of their programs. Given the fact that the show does not have a particularly rigid structure, episodes can be aired in a different order in each individual country depending on the speed of translation, including dubbing, and the TV station's schedule, as such the order of the episodes differs from country to country. The episodes are, therefore, referred to by their name rather than number.

The show has four seasons consisting of 104 episodes with more seasons being confirmed. At the moment of writing this thesis only 97 episodes were aired in English; and only some of the episodes have been translated in Czech as such only season 4 episodes: Truth, Lies, Gang of Secrets, Furious Fu, Mr Pigeon 72, Sole Crusher, Queen Banana, Mega Leech, Guiltip, Optigami, Sentibubbler, Rocketear, and Wishmaker will be included in the analysis. There are also additional media such as three webisodes series titled "Miraculous secrets", "Tales from Paris", and "Miraculous Zag Chibi", as well as comic books, games, and a series of TV movies titled "Miraculous World", the majority of which is still in the works. Even though two of the TV movies have been aired and translated into different languages including Czech they will not be included in the analysis below, much like the webisodes, comic books, and games.

The show was translated by three different translators – Jana Děžínská for season 1 and the majority of season 2, Martin Votápek for seasons 2 and 3, and Tomáš Cipro for season 4.

4.1 Significance of names in *Miraculous: Tales of Ladybug & Cat Noir*

Given the high cost of animation, the show often reuses the same characters, whether they are extras or minor characters. The superhero and supervillain names themselves are so-called telling names; as such they reveal the characters' abilities, personality, and source of their negative emotions or, in the case of superheroes, their animal theme. Moreover, the supervillains' names also serve as titles for the individual episodes.

The superhero names can also have several different versions, these versions are a result of different characters receiving a charm and becoming an animal-themed superhero. Additional variation, which appears in later seasons, comes from merging different charms. In such situations, the individual obtains abilities from all the combined charms and dons a new superhero costume as well as a new name. Supervillains' names are also adapted if the same supervillain appears again and their abilities are modified.

Therefore, as mentioned above, one character may be referred to in multiple ways in the series – by their real name, supervillain name(s), and for some characters by their superhero name(s) as well (Table 7). The table below shows different names one character can have, it also shows how names can be modified depending on different abilities, i. e. Rena Rage and Rena Furtive are modifications of the original superhero name Rena Rouge.

Table 7: Names in *Miraculous Ladybug*

English	Czech
Alya Césaire	Alya Césárová
Lady Wifi	Lady Wifi
Oblivio	Zapomínač
Rena Rage	Rena Vztekla
Rena Rouge	Rena Rouge
Rena Furtive	Rena Furtive

5 Practical part

5.1 Methodology

In the following section names of the characters from two different shows - Carmen Sandiego and Miraculous Ladybug will be analysed. The names will be divided by shows and subsequently into personal names, and superhero and supervillain names for Miraculous Ladybug, and codenames for Carmen Sandiego. The names will, then, be subdivided by the strategies used in their translation. Selected names will be analysed in detail, their origin, formation, or hidden meaning will be included in their analysis as well as potential motivation for their translation into Czech. The analysis will be supported by examples of dialogue from the texts which illustrate their meaning and use in the ST as well as their translation in TT. The examples will be cited as: name of the episode, year of release and timestamp in the episode. The season and episode number can be consulted with the appendices where the full list of episodes and names can be found. In case there are two examples which are meant to illustrate the differences in use in different seasons or episodes, the specific season or episode will be marked in the co-text.

As Miraculous Ladybug is a dub and the script for dubbing is not available transcription and transliteration strategy will not be considered as the names will be assumed to have the same spelling as in the original version. Any differences in pronunciation that might be a result of transcription will be taken into account when relevant and consequently will be commented on. Additionally, given that there are differences in transliteration and transcription between Czech and English, when relevant the transcription/transliteration of the name and differences between English and Czech will be discussed. Miraculous Ladybug contains in addition to human character's names, names of non-human characters. These names will also be analysed as some of the non-human characters play a prominent role in the show and their names are also used to create new names.

In the last section of the thesis, the statistics for each strategy will be analysed. Only the frequency of the name translation strategy will be analysed. The statistics will not take into account the frequency of the name occurrence, and subsequently the name's translation strategy, in the TTs. The frequency of the name occurrence will not be taken into account due to the extensive length of the texts which amount to around 45 hours of watch time – approximately 12 hours for Carmen Sandiego and 33 hours for Miraculous Ladybug respectively. Given that in Miraculous Ladybug the number of name occurrences is around 1 500 and in Carmen Sandiego around 500, if the name occurred only once in an episode and the frequency of occurrence averages 3 times per episode, the frequency of the name occurrence in the text, despite providing additional information about the frequency of the strategies used in name translation, will not be analysed. On the other hand, if the name appeared only limited number of times, it will be mentioned in the detailed analysis of the name.

For the analysis, the following name translation strategies as defined below will be used for categorisation (Table 8):

Table 8: Name translation strategies

Copy	The foreign is transferred into TT without any orthographic changes. The names may be transferred with morphological changes.
Rendition	Transparent or semantically motivated SL name is completely or partially translated into TL.
Transcription	SL name is phonetically transcribed according to TL conventions.
Transliteration	Transliteration involves changing the SL script to TL script.
Naturalisation	SL name is adapted to adhere to the morphological and cultural conventions of TL.
Conventionality	SL name of historical or mythological figures is rendered using its conventional translation.
Adaptation	ST name is replaced by an already existing name in the TT which is not related to the ST name formally or semantically.
Deletion	Completely or partially deleting the name in the TT.
Couplet	Combination of two different strategies.
Multiple versions	Names which have more than one version in the TT.

As covered above, different authors use different terminology or even definitions of individual strategies. This is most likely due to them working with different language combinations. Given there is no specific list of strategies applicable to the English-Czech language combination, I have decided to compile my own list of strategies that will be used for the analysis. The list above is largely a combination of Fernandes' and Van Coille's list.

Copy was chosen instead of non-translation as it is more compact and self-explanatory. The copy strategy may or may not include an explanation. However, given the nature of the texts the explanation is limited to in-text explanation and explanation using accompanying material. The names translated using this strategy may or may not be subject to inflection.

Rendition, on the other hand, was chosen so that translation, as a generic term for the transfer of names into Czech during which multiple strategies can be used, will not be mistaken with translation, i. e. specific strategy of name translation involving rendition of the name in TL. Rendition will also include partial rendering into Czech as the names might include neologisms which were not translated into Czech.

Conventionality could be perceived as part of rendition strategy; however, given that the names might not necessarily be rendered but instead copied or adapted in the TL, conventionality is defined as a distinctive category.

I have also split transcription which both authors define as phonetically transcribing/transliterating and morphologically adapting the name into another language, into transcription, transliteration and naturalisation as I perceive them as different strategies. For example, a female name can be transcribed/transliterated from different alphabets into Czech, for example Li Xifeng, and then subsequently naturalised to fit Czech cultural conventions as Xifeng Liová (Šifeng Liová).

Deletion strategy will include partial or complete deletion of the name from the text as well as completely or partially replacing it by a super-ordinate noun such as teacher or principal. If the name will be replaced in the TT by a generic term the use and appropriateness of the term will be discussed in the analysis as well.

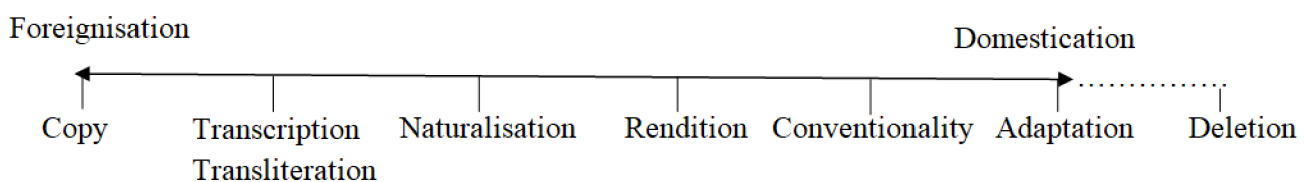
Adaptation will include changing the name to a more widely known name from the SC, replacing it with a name from the TC and replacing it with name with another or additional connotation when the connotation is different, as well as recreating it in the TT with the intention to recreate the same effect the name had in the original text.

Last of the name translation strategies, couplet, applies to names which consist of two parts, such as first name and surname, which were translated using two different strategies, for example copy and naturalisation. The names will not be handled separately as they refer to a single character and on some occasions might be used simultaneously.

Given the extensive number of episodes that will be analysed in the practical part of the thesis as well as multiple translators working on the translation of the cartoons, it is likely that some names were translated using more than one strategy which resulted in more than one version of the name. The last category – Multiple versions, which was created for statistical purpose, will encompass all the names which have more than one version in the Czech translation. The names will be subsequently subdivided according to the combination of strategies used for their translation.

To better visualise, I have graphically represented the name translation strategies used for the following analysis on a scale between foreignisation and domestication (Figure 1).

Figure 1: Graphical representation of name translation strategies



5.2 Transfer of names in Carmen Sandiego

5.2.1 Personal names in Carmen Sandiego

Similarly to *Miraculous Ladybug*, the characters' names, much like the characters themselves, come from different cultures. The characters in the show travel to different countries where they meet the locals and the individual characters have different backgrounds, this variety, then, is reflected in the characters' names. The show itself, however, has a smaller cast in comparison to *Miraculous Ladybug* even in terms of supporting characters and extras as only a small number of supporting characters could be described as recurring while extras tend to appear only once in the show.

5.2.1.1 Male names

The male characters who appear in the show frequently are the member of the faculty *Gunnar Maelstrom*, Carmen's friend *Zack*, formerly Interpol's, now A.C.M.E.'s¹ agent *Chase Devineaux*, followed by V.I.L.E.'s² operatives, and minor characters. The personal names of the operatives, however, are rarely used as in the majority of cases the operatives are encouraged to use their codenames rather than their real names. Most of the male names in the Czech translation were transferred using copy strategy and only one name was adapted (Table 9).

Table 9: Translation of male personal names in Carmen Sandiego

Number of names	19	100%
Copy	18	94.74%
Adaptation	1	5.26%

Copy

The personal names of the male characters are largely transferred in into Czech without changes and their use is consistent over the course of the entire series. The names originate in different cultures such as French, Swedish, American, Arabic, Canadian, Russian and Australian, as well as Chinese. All the names were transcribed or transliterated from their respective writing systems into English, however, when transferred into Czech the names were not transcribed or transliterated in the subtitles to be in accordance with the Czech phonological or morphological rules (Table 10).

Table 10: Male personal names in Carmen Sandiego translated using copy strategy

¹ A.C.M.E. (Agency to Classify and Monitor Evildoers) is a secret law enforcement agency that investigates Carmen Sandiego and in extension V.I.L.E.

² V.I.L.E. (Villains International League of Evil) is a secret criminal organisation specialising mainly in theft, but also white collar crimes. Its operatives are trained in V.I.L.E. academy on V.I.L.E. island by the members of faculty whose job, besides teaching, is to create schemes and manage all the operatives in the field.

English	Czech
Antonio	Antonio
Boris	Boris
Bouchard	Bouchard
Dexter Wolfe	Dexter Wolfe
Graham Calloway	Graham Calloway
Gunnar Maelstrom	Gunnar Maelstrom
Hideo	Hideo
Huang Li	Huang Li
Hugo	Hugo
Chase Devineaux	Chase Devineaux
Ibrahim Al Sibaq	Ibrahim Al Sibaq
Jean-Paul	Jean-Paul
Nigel Braithwaite	Nigel Braithwaite
Sterling Sterling	Sterling Sterling
Suhara	Suhara
Trey Sterling	Trey Sterling
Vlad	Vlad
Zack	Zack

Vlad, Boris, Hideo, Suhara

In the show there are a number of names that belong to characters of different nationalities and whose names within the show itself would have been transcribed or transliterated. The Russian names in the show would be transliterated from the Cyrillic alphabet, as the characters, given their Russian accent, were presumably born in Russia and therefore their names *Vlad*, i. e. Влади́мир, and *Boris*, i. e. Бори́с, would have been written in Cyrillic. Similarly, the name *Hideo*, which is, like the character whom it belongs to, of Japanese origin, would be transliterated from Japanese ひでお (Behind the name 2020). The same applies to the name of *Hideo*'s brother, *Suhara*, which would also be transcribed to English from Japanese すはら (Culture tour, n. d.).

Huang Li, Ibrahim Al Sibaq

Unlike the Russian and Japanese names in the show, which are all first names, the Chinese and Arabic male names in the show are full names. The Chinese name *Huang Li* would be conventionally transcribed to Pinyin either from the Chinese characters 黄鹂 or 皇历 (Behind the name, 2018; 2021) depending on the exact pronunciation and meaning of the characters. When Asian names are transcribed into English, the names are often also naturalised to fit the Western style of writing names, namely the last name following the first name; that is not the order used in some Asian languages which instead write the name as: family name, first name, and given name. It is the case in Carmen Sandiego as well, as the character is referred to in both the Czech and English version as *Mr Li*, i. e. *pan Li*, meaning that his surname, which would normally according to the traditional Chinese style of writing names, be the first name on the left, would have been, in addition to transliteration, also naturalised when being transferred into English (Table 11).

Table 11: Dialogue example from The Beijing Bullion Caper (2021, 4:20–4:25)³

English	Czech
Carmen Sandiego: And they'd need to get past his bodyguard.	Carmen Sandiego: A musí se dostat přes bodyguarda.
Player: So would you, if you plan to steal <i>Mr Li</i> before VILE does.	Player: Vy taky jestli jim chcete <i>pana Lia</i> vyfouknout.
Carmen Sandiego: That would be kidnapping.	Carmen Sandiego: To by byl únos.

The same, however, does not apply to Arabic names in the show which are written in the same order as western names. As such the name of *Ibrahim Al Sibaq* who is referred to as *Mr Al Sibaq*, i. e. *pan Al Sibaq* (Table 12) in both English as well as in Czech, would only be transcribed from original version of the name in Arabic alphabet.

Table 12: Dialogue example from The Need For Speed Caper (2019, 7:33–7:37)

English	Czech
Ivy: Wait. You are test driving the supercar?	Ivy: Počkej, to auto máš řídit ty?
Trey Sterling: <i>Mr Al Sibaq</i> demands the best of the best.	Trey Sterling: <i>Pan Al Sibaq</i> požaduje to nejlepší.
Al Sibaq: All very true.	Al Sibaq: To je pravda

³ All of the examples from Carmen Sandiego are quoted verbatim directly from the official Netflix subtitles.

Adaptation

In the Czech translation of the show, there is only one male name which was not translated by copying, naturalising or rendering it in Czech, but rather adapting it – *Oxtail*. *Oxtail* is the name of *Huang Li*'s bodyguard (Table 13). It is unknown whether it is his real name, translation of his real name into English, his nickname, or his codename. The name is, however, used in English even in the ST, but given that the conversation takes place between Chinese nationals who would most likely speak their native language in this situation, this might be a case of universal translation found in fiction, when the characters are assumed to be speaking their native language but the language is heard as English by the audience for their convenience.

Table 13: Male personal names in Carmen Sandiego translated using adaptation

English	Czech
Oxtail	Bujón

The name was adapted into Czech as *Bujón*. Literal translation of the name would be *Volí ocas* or *Volská oháňka*, both names, however, are not suitable translations of the name given their negative connotations and length. The translator most likely did not opt for the former as in Czech *vůl*, *volí*, i. e. *ox*, as well as *ocas*, i. e. *tail*, can be an insults, as such, when *Huang Li* is calling his bodyguard, it might seem that he is insulting him. Given that the direct translations into Czech can have negative connotations or are lengthy, the translator instead adapted the name as more affectionate *Bujón* which more closely reflects the generally amicable relationship between the characters (Table 14). The Czech name *Bujón* was most likely selected because *bujón*, i. e. beef stock, commonly used for cooking in the Czech Republic used to be traditionally made from an ox's tail. The adaptation of the name could be attributed to cultural differences between Czech and English, but it could also be an instance of cultural or moral didacticism.

Table 14: Dialogue example from The Beijing Bullion Caper 2021, 5:13–5:22)

English	Czech
Huang Li: <i>Oxtail</i> ?	Huang Li: <i>Bujóne</i> ?
Oxtail: I... think I may be allergic to bug bites.	Bujón: Myslím, že jsem alergický na hmyzí bodnutí.
Huang Li: You may locate a first aid station and tend to yourself.	Huang Li: Zkus najít lékárničku a ošetřit se.

5.2.1.2 Female names

Translation of female names into Czech presents an issue, especially in translation for children as the translator has to make a choice whether to domesticate names or instead opt for foreignisation. As mentioned above, while domestication of names ensures that children will be more easily able to identify with the characters, children might be stripped of the possibility to broaden their cultural knowledge. On the other hand, if the names remain untranslated, some meaning or culturally-specific connotations might be lost in the TT. With regards to Czech, this issue mainly concerns the naturalisation of female surnames as in Czech women's surnames are usually created by adding the suffix *-ová* to the male version of the surname.

The female names, similarly to the male names, in Carmen Sandiego are multicultural as the characters are originally from different countries. As such the names are of Spanish, Indian, Egyptian, Australian, Ecuadorian, American, Mexican, Norwegian, French and Chinese origin. The names that occur in the show most frequently are names of the V.I.L.E.'s faculty members, Carmen's friend *Ivy*, V.I.L.E.'s operatives, and minor female characters (Table 15).

Table 15: Translation of female personal names in Carmen Sandiego

Number of names	19	100%
Copy	11	57.89%
Adaptation	1	5.26%
Couplet: copy and naturalisation	1	5.26%
Multiple versions	6	31.58%
• Copy and couplet	4	21.05%
• Copy, naturalisation and deletion	2	10.53%

Copy

Similarly to the male names in the show, a large number of female names were transferred into Czech without any changes (Table 16).

Table 16: Female personal names in Carmen Sandiego translated using copy strategy

English	Czech
Cleo	Cleo
Dennam	Dennam
Pilar Marquez	Marquez
Ivy	Ivy
Lupe Pelligro	Lupe Pelligro
Sheena	Sheena
Sonia	Sonia
Tamara Fraser	Tamara Fraser

Vera Cruz	Vera Cruz
Xifeng	Xifeng
Zari	Zari

Lupe Pelligro, Vera Cruz

Season 3's translator, Roman Placzek, generally opted for the naturalisation of female surnames by adding the traditional Czech suffix *-ová* (see below). There are, nevertheless, two exceptions to this strategy and they both appear in the first episode of the season. The two names that were not naturalised, even though all the other names in the season 3 were, are *Vera Cruz* and *Lupe Peligro*. The name *Vera Cruz* appeared first in season 2's finale, but by the beginning of season 3, the main characters already presume the name to be a fake name most likely derived from the name of a city in Mexico *Veracruz*. This assumption is confirmed later in the first episode of season 3, therefore, the translator chose not to add the suffix *-ová* as in the case of the other names in the season he translated, such as her real name *Carlotta Valdez(ová)*, as if the suffix was added to the name the reference to the real-life city would be lost to the audience.

Lupe Peligro, on the other hand, is an exception to the translator's strategy which is applied in the entire season Roman Placzek translated. The name itself is an actual name of the character rather than a codename and this inconsistency cannot be a result of maintaining cultural diversity as names originating from languages other than English were consistently naturalised in season 3.

Xifeng

The name *Xifeng* is a name of Chinese origin and it was similarly to *Huang Li* (see above) copied into Czech using the transliteration from Chinese into English rather than into Czech as the name was not transliterated as *Šifeng*. It is unknown whether it is the character's full name or it is instead her first name and given name as she is consistently addressed as such, unlike her father who is additionally called *Mr Li*. It is, however, unlikely that she would have taken her mother's surname as her parents seemingly had a good relationship. Additionally, the stylisation of the name in which two Chinese characters are written as one word suggests that it is in fact what could be refer to as her first name. The name itself in the show would have been transliterated into Pinyin, and in extension English, from Chinese characters for Xi, either 熙, 息, 西, or 喜, and Feng, either 凤, 风 (Behind the name 2021), depending on the original meaning of the name in Chinese. As such, if she were called by her full name, she would be addressed as *Xifeng Li*, provided that the name would be, similarly to her father's name *Huang Li*, naturalised in English and Czech as opposed to being kept in the traditional Chinese style of writing names as *Li Xi Feng* (Table 17).

Table 17: Dialogue example from The Beijing Bullion Caper (2021, 11:51–11:54)

English	Czech
Huang Li: <i>Xifeng</i> means well, but she worries.	Huang Li: <i>Xifeng</i> to myslí dobře, ale má zbytečné obavy.

Couplet: copy and naturalisation

As mentioned above the translator of season 3's, Roman Placzek, has, unlike his predecessors, chosen to copy the first names and naturalise the surnames of female names by adding the suffix *-ová* with only two exceptions described above. In the majority of cases, these characters have either appeared in the show before or after season 3 which resulted in their surnames having two versions (see below). Only one character whose name was only copied and naturalised did not appear on the show prior season 3 *Marta Contreas(ová)* (Table 18).

Table 18: Female personal names in Carmen Sandiego translated using naturalisation strategy (The Fashionista Caper 2019, 7:41–7:45)

English	Czech
Marta Contreras	Marta Contreasová

Adaptation

The last female name which has only one version on the show belongs to a character that does not appear in the show in person but is merely mentioned. It is the only founder of V.I.L.E. whose name has been revealed in the show. Both her first and last names are adapted into Czech; the whole name of the character mimics the translations of similarly named historical figures such as *Ivan the Terrible*, i. e. *Ivan Hrozný*, and *Alexander the Great*, i. e. *Alexandr Veliký*. Her first name is a Nordic name and most likely a reference to a *Gunnhildr (Gunnhild) Gormsdóttir* a quasi-historical figure who appears in the Icelandic Sagas. The name was transcribed into Czech as it, unlike the original English, contains only one *n* as opposed to two. There is also an *-a* added at the end. The suffix *-a* is one of the suffixes that can mark a female Nordic name, but as it is not found in the original name as such there was no need for the translator to add it to the name. Nevertheless, it was most likely suffixed by the translator based on phonetic similarity with the name *Brunhilda* which is more familiar to the Czech audience. The second name of the character was also adapted as the translator has chosen to translate *Gruesome* as *Krutá*, i. e. *cruel*, as opposed to using other, more accurate, renditions such as *Příšerná*, *Strašlivá*, *Strašná*, *Děsná*. While these translations are more precise they do not have the same negative connotation in Czech as, while they can refer to someone with a terrifying personality, they can also be used to describe someone who does not have the ability to do something, someone incompetent. It is; therefore, understandable that the translator has elected to translate it as *Krutá* which is the connotative meaning of *gruesome* (Table 19).

Table 19: Female personal names in Carmen Sandiego translated using adaptation strategy

English	Czech
Gunnhild The Gruesome	Gunhilda Krutá

Multiple versions

Copy and couplet: copy and naturalisation

The multiple versions of the female names are the result of different translators handling the translation. The use of copy and couplet strategies in transferring female names concerned both major and minor characters (Table 20).

Table 20: Female names in Carmen Sandiego translated using copy and couplet strategy

	Copy	Couplet
Julia Argent	Julia Argent	Julia Argentová
Carlotta Valdez	Carlotta Valdez	Carlotta Valdezová
Carmen Sandiego	Carmen Sandiego	Carmen Sandiegová
Cookie Booker	Cookie Booker	Cookie Bookerová

Ms Julia Argent

With exception to season 3, the name of *Julia Argent*, was copied in Czech. There is, however, an additional inconsistency between seasons in translation of *Ms Argent*. The translator of the first season, Hana Mišove, unlike the translator of the fourth season, Petr Putna, chose to translate it as *paní Argent* as opposed to *slečna Argent* which appears in Putna's translation. *Ms* is in English used in situations when it is unknown whether the woman is married or not and the speaker does not want to insinuate, both versions *paní* and *slečna* are strictly speaking correct translations. In Czech there is no grammatical rule as to what age we can call a woman *Miss (slečna)*; the practice is governed only by a societal convention, but there are situations in which it is inappropriate to call a woman *slečna* (*Miss*). According to Czech convention, a woman can be called *Miss* only if we know for certain that is unmarried or is not of an age that women usually marry. There is, however, not a definite cut off age when to stop calling a woman *Miss (slečno)* as it might vary depending on the addressee's personality, or age, as well as the general trend in society. Nevertheless, if used incorrectly, it can come across as rude or even condescending is the case when it is translated as *slečna (Miss)* in season 4, as the only person who calls her that is her work colleague who generally does not value *Ms Argent*'s opinion and often openly disregards it completely (Table 21).

Table 21: Dialogue example from season 1 of Carmen Sandiego (Becoming Carmen Sandiego, Part 1 2019, 1:12–1:19)

English	Czech
Chase Devineaux: <i>Ms Argent</i> , you are an agent of Interpol, not a museum guide. So you may stop sharing dull facts about boring things.	Chase Devineaux: <i>Paní Argent</i> , jste agentka Interpolu, ne průvodkyně v muzeu. Nezáživná fakta o nudných věcech si nechte pro sebe.

If Ms were translated as *slečna* in season 1 and then, in season four as *paní*, it might be explained as an evidence of Chase Devineaux's character development as by the fourth season he considers *Ms Argent* to be an important asset to the investigation rather than his subordinate. It is, however, not the case and therefore, Devineaux seems in Czech translation of season 4 even more condescending than before (Table 22).

Table 22: Dialogue example from season 4 of Carmen Sandiego (The Himalayan Rescue Caper 2021, 6:56–7:08)

English	Czech
Ms. Argent: Agent Devineaux?	Sl. Argent: Agente Devineaux?
Chase Devineaux: <i>Ms. Argent!</i> What a coincidence.	Chase Devineaux: <i>Slečno Argent!</i> To je mi náhodička.
Ms Argent: Is it? To what do I owe this "coincidence?"	Sl. Argent: Vážně? Čemu vděčím za tu náhodičku?

Cookie Booker

Only one minor character, *Cookie Booker*, appeared first in season 1 and then subsequently in seasons 2 and 3. Although in the second season the female names are not naturalised, her name is the only one that is inconsistent as in the fourth episode of season 2, she is addressed as *paní Bookerová* in the Czech translation. It is the one and only instance of naturalisation in the episode or in fact the entire second season (Table 23).

Table 23: Dialogue example from The Fashionista Caper (2019, 7:38–7:45)

English	Czech
Coach Brunt: I, for one, champion comfort over frilly frills.	Trenérka Brunt: To já hrdě upřednostňuji komfort před ozdůbkami.
Maelstrom: You will need to pull out all the stops, <i>Ms Booker</i> .	Maelstrom: Budete muset fakt zamakat <i>paní Bookerová</i> .

Copy, naturalisation and deletion

Two of the names in the show are translated using three different strategies. In addition to copy and naturalisation, deletion strategy was also used in the names' translation in the fourth season. In prior seasons some names were completely, or partially, deleted, however, the translator of season 4 is the only one who does so systematically rather than as a result of spatial and temporal restrictions placed on subtitles. In season 4, over a half of the names of these characters are deleted when it is possible to transfer them into the subtitles given the time and space provided. The characters are, then, addressed by their title – *doktorka* or *trenérka* instead (Table 24). The titles in the Czech translation, i. e. *doktorka*, *trenérka*, as well as *profesor*, and *hraběnka*, however, are not used in a way that would be culturally appropriate. In Czech the title should be paired with *pan* or *paní*, e. g. *paní trenérka*, *pan profesor*. However, in the Czech subtitles, the cultural convention is omitted and only either their title or title and their name are present as opposed to the culturally appropriate form of address: Ms/Mr-title-name (Table 25), i. e. *paní doktorko Bellum(ová)*.

Table 24: Female names in Carmen Sandiego translated using copy, naturalisation, and deletion

	Copy	Naturalisation	Deletion
Brunt	Brunt	Bruntová	trenérko
Bellum	Bellum	Bellumová	doktorko

Table 25: Dialogue example from season 4 of Carmen Sandiego (The V.I.L.E. History Caper 2021, 16:52–16:54)

English	Czech
Shadowsan: I will handle <i>Brunt</i> .	Shadowsan: Já se postarám o <i>trenérku</i> .

5.2.2 Transfer of codenames in Carmen Sandiego

The second part of the analysis covers the translation of codenames in Carmen Sandiego. As mentioned above many of the characters in the show use a codename as opposed to their real name, in fact, it is required for them to do so while on a mission for V.I.L.E. Several of the V.I.L.E.'s operatives are only known in the show by their codenames, the only exceptions are names of Carmen's classmates and the names of the faculty members. The translations of the names are, unlike the translations of personal names, consistent across all the seasons of the show even though each season was translated by a different translator. The only exception to this is the translation of *Neal the Eel* which will be described in more detail below (Table 26).

Table 26: Translation of codenames in Carmen Sandiego

Number of codenames	26	100%
Rendition	13	50.00%
Copy	9	34.62%
Adaptation	3	11.54%
Multiple versions	1	3.85%
• Adaptation and adaptation	1	3.85%

Rendition

Rendition is the most common strategy used when translating codenames in Carmen Sandiego. As all the names are semantically motivated as they are indicative of the operatives' skills and abilities, rendition is an appropriate strategy to use in order to preserve the names' function and ultimately their intended effect in the ST (Table 27). Two codenames are, unlike the other codenames, compounds, and are written without a space between them. Additionally, one of the codenames is a blend that is orthographically marked by a hyphen. The Czech translation retains the essence of their word-formation by translating the compounds, and blends as compounds and blends into Czech

Table 27: Codenames in Carmen Sandiego translated using rendition strategy

English	Czech
Black Sheep	Černá ovce
Lady Dokuso	Paní Dokuso
Paper Star	Papírová hvězda
Roundabout	Oklika
The Cleaners	uklízeči
The Driver	Řidička
The Chief	Šéfová
The Mechanic	Mechanička
The Troll	Ten Trol

Tigress	Tygřice
Spinkick	Točkokop
Flytrap	Pastletka
Robo-Robber	Robo Lupič

Black Sheep

Black Sheep is a codename that was originally used in place of an actual name by Carmen Sandiego. As Carmen grew up on the V.I.L.E. island which housed a school for thieves, she was given a codename early as her real name was unknown. Traditionally, as mentioned above, the students, and future operatives, are assigned their codename upon graduation based on their expertise. Carmen, however, was an exception to this tradition as her codename was assigned arbitrarily. While the codename did not serve the same function as a descriptor of the character, at least not initially, once the main storyline of the show starts it becomes an apt codename for the character. In both English and Czech the expression *black sheep*, i. e. *černá ovce*, is used to describe a person who does not fit in a particular group, stands out, or is less valuable to the group than the others. It is especially associated with family, for example as in the phrase “they are the black sheep of the family. The character technically does not have a real personal name, or at least it is not revealed in the show. The name, which has been used as a stand-in for a real name, *Carmen Sandiego*, was chosen by the character herself who was inspired by a tag on her stolen coat where the name *Carmen* was the name of the fashion brand and *Sandiego*, written separately, was the company headquarters. The character adopted it to have a more inconspicuous and traditional name.

Roundabout

Roundabout is a codename of one of the more senior operatives turned member of the faculty. He is a British operative who has infiltrated MI6 and is known for his intelligence and planning. His codename is a play on a British word *roundabout*, a road junction, i. e. *kruhový objezd*, it is not, however, translated as such as the name also alludes to an idiom "to say something in a roundabout way". It is the latter that is the source of his nickname as his plans are extremely well thought out and rarely follow a straight line (Table 28). He is also known to rather imply something than to say it directly. Given the motivation behind his name the Czech translation, *Oklika*, is much more suitable than *Kruhový objezd* or possibly *Zatáčka*. *Oklika* manages to capture his elusiveness as well as his tendency to create elaborate plans, therefore achieving his goal *oklikou*, i. e. in a roundabout way.

Table 28: Dialogue example from *The Masks of Venice Caper* (2020, 3:48–4:00)

English	Czech
Countess Cleo: Wait, does this mean we are not stealing the Crown Jewels?	Hraběnka Cleo: Moment, takže ty korunovační klenoty neukradneme?
Roundabout: Patience, Countess. My schemes rarely travel a straight trajectory. After all, my code name is <i>Roundabout</i> .	Oklika: Trpělivost hraběnko. Mé plány jsou zřídka přímé. Koneckonců, mé krycí jméno je <i>Oklika</i> .

The Troll

The Troll is a V.I.L.E. operative whose specialty is hacking. His name is a reference to an internet slang term that inspired by Norse mythology. Internet troll refers to an individual who posts provocative messages in an online community, particularly on social media, in comment sections, and chats to provoke a negative emotional response or to mislead the reader. As this slang is familiar to the Czech audience, his codename was translated into Czech as *Ten Trol*. Traditionally, it is not necessary to translate the articles into Czech, because they either indicate that the identity of the noun is known to the reader or before singular and plural nouns when the noun is specific. The former is not indicated in Czech while the latter can be marked in Czech but can also be marked contextually. Nevertheless, definite articles are generally left out when translating names, for example, *Jack the Ripper*, i. e. *Jack Rozparovač*. It is not possible, however, to do so as in this case the character is particular about the way he's addressed by others (Table 29). Given that particular attention is paid to the article in the show, the same had to be acknowledged in the translation as well, as such the name is then rendered as *Ten Trol* which not only works in context but also encapsulates *The Troll's* self-importance.

Table 29: Dialogue example from *The Haunted Bayou Caper* (2020, 8:10–8:30)

English	Czech
The Troll: But I prefer being acknowledged by my codename, <i>The Troll</i> .	Ten Trol: Ale raději mě oslovujte mým krycím jménem. <i>Ten Trol</i> .
Dr Bellum: As you wish, <i>Troll</i> .	Dr. Bellum: Jak si přeješ, <i>Trole</i> .
The Troll: Ah, ah, ah, small detail, I know, but there's a " <i>the</i> ." <i>The Troll</i>	Ten Trol: Je to jen detail, já vím, ale je tam to " <i>Ten</i> ." <i>Ten Trol</i> .
Dr Bellum: But, as you wish, " <i>The Troll</i> ," does not sound correct to my ear.	Dr. Bellum: Ale jak si přeješ " <i>Ty Trole</i> " mi nezní správně.
The Troll: Look, I write code, not books on grammar.	Ten Trol: Hele, já píšu kód, ne knihy o gramatice.

The Cleaners

The codename *The Cleaners* refers to two V.I.L.E. employees who both literally clean the school and figuratively clean the mess left behind by the operatives in the field mainly in terms of eradicating any information about V.I.L.E. Given their frequent deployment into the field it would be safe to assume that *The Cleaners* is a joint codename for both characters. The codename is, however, is always written un-capitalised in Czech. This practice is consistent across all the seasons, excluding instances when the sentence starts with the codename, despite not being consistent with the general strategy of capitalising the codenames of the operatives, because the codename itself is assigned based on two different types of job, it is possible to write it both capitalised and un-capitalised. However, given that over the course of the show, the characters are rarely seen performing their janitorial duties, the nature of their job does not correspond with the lack of capitalisation of their codename (Table 30).

Table 30: Dialogue example from *The Jolly Good Show Caper* (2020, 3:31–3:42)

English	Czech
Roundabout: Then Deputy Director Nigel Braithwaite of the British Secret Service will once again pull strings to have our prisoner released from jail directly into the hands of <i>The Cleaners</i> .	Oklika: A potom zástupce ředitele britské tajné služby Nigel Braithwaite opět zatahá za nitky, aby vězenkyni propustili z vězení rovnou do rukou <i>uklizečů</i> .

Spinkick, Flytrap

Spinkick and *Flytrap* are the newest operatives of V.I.L.E., unlike the majority of the other operatives and faculty they are completely unknown to Carmen upon their introduction in the show. Given that both codenames are translated into Czech as not their conventional translation, i. e. *kop z otočky*, stylised as *Kopzotočky*, and *mucholapka*, but instead as *Točkokop* and *Pastletka*, both names are word-for-word translations of the ST. The translation of *Spinkick* into Czech as *Točkokop* expresses the semantic meaning while preserving the form of the ST *Spinkick*. Similarly, *Pastletka* is not an exact translation of *Flytrap* as the order of the words is switched. Moreover, *letka* is not a literal translation of *fly*, but as *a fly* can be both a noun, which would normally be translated as *moucha* or *muška*, as well as a verb the Czech equivalent of which is *letět* or *vzlétnout*, similarly to *Točkokop*, *Flytrap* being translated as *Pastletka* manages to preserve in the translation both the meaning and the form of the original name.

Robo-Robber

Robo-Robber is the only non-human character that appears in the show, its name, which is affectionately shortened to Robbie, is a blend of the words *robot*, or *robotic*; and *robber*. The name was translated into Czech without hyphenation; in Czech such words can be written with a hyphen when in coordination with each other, e. g. *žluto-zelený*, *česko-švýcarský*, and *překladaatel-tlumočník*, which could be the case with *Robo Lupič*, but as the

number of words in Czech which can be written with a hyphen is limited to compounds, it would, therefore, not be grammatical to hyphenate *Robo Lupič*. Hyphenation aside, the codename is similarly to Spinkick and Flytrap rendered into Czech word-for-word to keep both the meaning of the codename and its form.

Copy

Similarly to translations of personal names in Carmen Sandiego, copy is also a prominent strategy when translating codenames. With exception to two, *Player* and *Shadowsan*, all codenames belong to V.I.L.E. operatives, some of which appear in the show more often than others. *Otterman*, *Moose Boy*, and *Wolfe* make an appearance only in one episode and their unique skills or quirks are not apparent so there is no indication as to how the codenames should be translated. The same cannot be said about *Madame Goldlove* and *Dash Haber* who have a fondness for gold and use their hat to attack respectively. The rest of the characters whose names have been copied into Czech are more prominent in the show (Table 31).

Table 31: Codenames in Carmen Sandiego translated using copy strategy

English	Czech
Le Chevre	Le Chevre
El Topo	El Topo
Dash Haber	Dash Haber
Otterman	Otterman
Moose Boy	Moose Boy
Madame Goldlove	Madame Goldlove
Shadowsan	Shadowsan
Wolfe	Wolfe
Player	Player

Le Chevre, El Topo

Le Chevre and *El Topo* are two operatives and Carmen’s classmates who always work together. Their codenames could be translated into Czech as *Koza* (*Le Chevre*) and *Krtek* (*El Topo*) and refer to their ability to climb and create tunnels respectively. They are only referred to as *mole* (*krtek*) and *goat* (*koza*) when they are being mocked by Team Red⁴. *Le Chevre* was most likely not translated into Czech as *koza* can have negative connotations and given that the codenames in the show are telling names either indicative of an ability or personality trait if the name was translated as *koza* it might give the audience an impression that he is loud, annoying, or stupid, despite the insult being traditionally used for women. *El Topo* presents a similar problem, even though *krtek*, unlike *koza*, cannot be used as an insult in Czech, but it has in both Czech and English strong connotations with

⁴ Team Red is a team comprised of Carmen, Ivy, Zack, Player, and later in season 2 Shadowsan.

traitors. If, then, it was translated into Czech it might give some viewers the impression that he will become a traitor in the future as his codename could be a form of foreshadowing similar to *Black Sheep* (see above). Additionally, the motivation for not translating the names into Czech might be the same as not translating them into English. Carmen Sandiego is an educational show streamed in a variety of countries, the names could have been copied into English and subsequently in Czech for educational purposes and because they are a symbol of the character's cultural heritage.

Shadowsan

Shadowsan is the only member of the faculty that uses his codename not only with his students but also with the other members of the faculty; the only character who calls him by his real name, *Suhara*, is his older brother *Hideo* (see above). His codename is comprised of two elements: the English word *shadow* and the Japanese suffix *-san*. The Japanese suffix *-san* (さん) is usually translated into English as *Mr*, *Ms*, *Mrs* or *Miss* but in Japanese, it is used as a gender-neutral way to address someone. The suffix is added at the end of either the first or last name of the person, but it can also be combined with nouns. Unlike other suffixes such as *-kun* or *-sama*, it can be used as a sign of respect both formally and informally among adults of equal status to each other as such it is most commonly used between peers, for example in offices or school, and for acquaintances (Cambridge dictionary, n. d.). The second part of his name, *shadow*, is a reference to his ninja-like skills and ability to pickpocket anyone without being noticed. His skills are even commended by one of the other characters (Table 32). If his name were to be rendered into Czech the translation which would both allude to his abilities as well as point to his Japanese origin would be *Stínsan*. *Stínsan* would, therefore, share more of the same characteristics with its English counterpart than copied *Shadowsan*, or completely rendered *pan Stín* which might sound juvenile in Czech.

Table 32: Dialogue example from *The Fashionista Caper* (2019, 8:48–8:59)

English	Czech
The Chief: Yet A.C.M.E. still can't put a name to the face. He's a ghost. A <i>shadow</i> . In short, he fits V.I.L.E.'s profile perfectly.	Šéfka: A.C.M.E. však stále nezjistilo jeho jméno. Je to duch. <i>Stín</i> . Zkratka se dokonale hodí k VILE.

Player

Player is the only codename in the show that does not belong to V.I.L.E. operative, but instead to Carmen's ally who is a white hat hacker⁵ (Table 33). It is the only name he is known by in the majority of the show, even though he is an ordinary teenager. His real name, or rather surname, is revealed in an episode that centres on his life outside Team

⁵A white hat hacker is a hacker that ethically uses their skills and applies them while testing for weak points in security systems. Black hat hacker is its polar opposite. The terms black and white are a reference to old Westerns in which the good guys wore a white hat while the bad guys wore a black hat to be easily differentiated by the audience.

Red. If his name were to be translated into Czech as *Hráč*, it would in Czech, unlike in English, have a strong connotation with gaming rather than hacking as in *Miraculous Ladybug* where the supervillain's name *Gamer* is rendered as *Hráč*. Thus if the name were rendered as *Hráč*, the codename, given the nature of codenames in the show in general, could be misleading to the audience.

Table 33: Dialogue example from *Becoming Carmen Sandiego, Part 1* (2019, 15:30–15:40)

English	Czech
Player: Usernames work. You can call me... <i>Player</i> .	Player: Přezdívka stačí. Můžeš mi říkat... <i>Player</i> .
Carmen Sandiego: Do you really wear a white hat?	Carmen Sandiego: Vážně nosíš bílý klobouk?
Player: Uh, why? You've never heard of "white hat hackers"?	Player: Proč? Neznáš hackery v bílých klouboucích?

Adaptation

Several of the codenames were adapted into Czech. As these codenames cannot be translated directly, the translators have, instead, decided to recreate them in Czech so that the names would have similar denotations and connotations as well as function as in English (Table 34).

Table 34: Codenames in *Carmen Sandiego* translated using recreation strategy

English	Czech
Crackle	Jiskerník
Mime Bomb	Panto-mina
Sharkhead Eddie	Žraločák Eddie

Crackle

Crackle is a codename for one of the most prominent operatives in the series, it is, nevertheless, not very frequently used as Carmen usually addresses him *Gray* instead, and he is let go from V.I.L.E. relatively early in the series and from then on he is called by his real name. He is a former electrician and he kept his affinity even after joining V.I.L.E. where he used his knowledge for stealing. His codename alludes to his speciality as *crackling* is used to describe the rapidly repeating sharp noises of high power lines. As such the sound, and his codename *Crackle*, have an association with electricity. In Czech, there is no readily available equivalent. The sound is described as *bzučení* or more rarely *praskání*, but neither of these equivalents is suitable for creating a codename in Czech. The translator, then, most likely decided to adapt his name into Czech as *Jiskerník* which combines the words *jiskra* and suffix *-ník*. *Jiskra* is usually associated with starting a fire but it can also refer to a small electric charge in a surge protector. The suffix *-ník* a

common Czech suffix used for mostly creating words for people or objects performing a certain action, such as names of professions, for example, *básník* and *obuvník*, but also *přeborník*⁶. As such his codename in Czech, *Jiskerník*, has the meaning: *someone who makes sparks*, his codename, therefore, has a similar connotation with electricity as *Crackle* which would have been lost if his codename was translated literally (Table 35).

Table 35: Dialogue example from *Becoming Carmen Sandiego, Part 1* (2019, 24:45–24:59)

English	Czech
Crackle: Graham <i>Crackle</i> .	Jiskerník: Graham Jiskerník.
Carmen Sandiego: Dude, really?	Carmen Sandiego: To jako fakt?
Le Chevre: We are criminals! Who would take us seriously if we had puns for names?	Le Chevre: Jsme zločinci! S takovou slovní hříčkou nás nikdo nebude brát vážně.
Crackle: Okay, I'll drop the Graham part. I'm <i>Crackle</i> .	Jiskerník: Dobře, Grahama vynecháme. <i>Jiskerník</i> .

Mime Bomb

Mime Bomb is another of Carmen's former classmates whose persona transcends his exploits as a V.I.L.E. operative. Over the course of the entire series, he never speaks and as such very little is known about him. Inside V.I.L.E. academy, he usually spies on people, while outside he uses his appearance of a regular mime to blend in the crowd and do recon. His codename presents another challenge for the translator as given that he never speaks, he mimes his codename to his classmates who have to guess it. Therefore, his codename in Czech should be synced up with his movements as well. His Czech codename, *Panto-mina*, manages to keep both the meaning of his English nickname as well as correspond to his miming. *Mime* is a clipping of *pantomime* that is conventionally translated into Czech as *pantomima* which was, then, adapted by the translator into *Panto-mina*. The second part of the blend is not an exact translation of *bomb* into Czech, but instead it is adapted as *mina*, i. e. *mine*, which has a similar connotation as *bomb* does. Additionally, it also corresponds to *Mime Bomb*'s movements when explaining his codename. Given that his codename is based on phonological and orthographic similarity with *pantomima*, it may be easily overlooked that the latter part of the codename includes the word *mina* instead of *mima*. Therefore, the translator has opted to emphasise it by hyphenating it which is not a common practice in Czech (see *Robo Lupič* above).

⁶ The suffix is used only for creating male profession names, the female equivalent would be the suffix *-ice*, i. e. *obuvnice*, *přebornice*.

Multiple versions: adaptation and adaptation

Neal the Eel is the only operative whose codename is not consistent in the entirety of the series (Table 36); with exception of episodes 3 and 4 in season 3 in which his codename is *Kluzký Úhoř*, his codename is consistently adapted as *Kluzký Neal*, i. e. *Slippery Neal*. His codename refers to his ability to slip in and out of tight spaces both literally and figuratively (Table 37). The codename is also indicative of his personality. Both Czech versions of his codename keep the allusion to these by using an adjective that overtly expresses this connotation, but both also chose to not render a part of his codename. The more frequently occurring version of his name, *Kluzký Neal*, retains his name whilst not-rendering the *Eel*, while the version that appears only in season 3 does away with his presumed real name *Neal* (Table 38). While the translation of his codename in both instances makes use of a connotations of the word *eel*, neither version, manages to transfer his full codename and, likewise, neither version attempts to create a similar rhyme.

Table 36: Names translated using adaptation strategy

	Adaptation	Adaptation
Neal the Eel	Kluzký Neal	Kluzký Úhoř

Table 37: Dialogue example from *The Opera in the Outback Caper* (2019, 0:57–1:15)

English	Czech
Dr Bellum: And what about <i>Neal the Eel</i> ? He's extremely conniving, yet loyal to a fault.	Dr. Bellum: A co třeba <i>Kluzký Neal</i> ? Je extrémně vychytralý a velmi loajální.
Maelstrom: We require someone capable of masterminding, Dr Bellum. The slippery one is hardly what I would call faculty material.	Maelstrom: Potřebujeme někoho schopného zosnovat plán, doktoroko. Ten had se mezi nás profesory zrovna nehodí.
Countess Cleo: Plus he leaves a slimy trail.	Hraběnka Cleo: A zanechává po sobě sliz.

Table 38: Dialogue example from *The Masks of Venice* (2020, 6:22–6:33)

English	Czech
Neal the Eel: Well, we sure gave them the ol' slipperoo, didn't we, mate? You might say that you and <i>Neal the Eel</i> make quite the team, don't you think?	Kluzký Úhoř: Moc hezky jsme jim vyklouzli, co, kámo? Mohl bys říct, že ty a <i>Kluzký Úhoř</i> jsou skvělý tým, nemyslíš?
Neal the Eel: Well, you might say that if you weren't the quiet type.	Kluzký Úhoř: Mohl bys to říct, kdybys nebyl nemluva.

5.3 Transfer of names in Miraculous Ladybug

5.3.1 Names of human characters

The names in Miraculous Ladybug are usually of French origin, this stems from the fact that the show takes place in Paris, but also that the original scripts are written in French. While some names are representative of French culture, many names are international. Additionally, similarly to the names in Carmen Sandiego, several names are of Chinese and Japanese origin.

5.3.1.1 Male characters

Similarly to Carmen Sandiego, male names are largely unchanged when being transferred from English to Czech (Table 39), there is only one name that was translated using a different strategy (see below).

Table 39: Translation of male personal names in Miraculous Ladybug

Number of names	39	100%
Copy	37	94.87%
Adaptation	1	2.56%
Multiple versions	1	2.56%
• Copy and deletion	1	2.56%

Copy

Copy was the most prominent strategy used in male name translation. Most of the names of male characters belong to the main characters' classmates and their family but also to some in-universe famous celebrities, and members of Paris' government (Table 40).

Table 40: Male personal names Miraculous Ladybug translated using copy strategy

English	Czech
Adrian Agreste	Adrien Agreste
Alec Cataldi	Alec Cataldi
Ali	Ali
Alim Kubdel	Alim Kubdel
André Bourgeois	André Bourgeois
Armand D'Argencourt	Armand D'Argencourt
August	August
Bob Roth	Bob Roth
Felix Graham De Vanyly	Felix Graham De Vanyly
Fred Haprele	Fred Haprele
Gabriel Agreste	Gabriel Agreste
Cheng	Cheng

Chris	Chris
Ivan Bruel	Ivan Bruel
Jagged Stone	Jagged Stone
Jalil Kubdel	Jalil Kubdel
Jean	Jean
Jean-Pierre Monlataing	Jean-Pierre Monlataing
Kim	Kim
Luka Couffaine	Luka Couffaine
Marc	Marc
Max Kanté	Max Kanté
Nathaniel	Nathaniel
Nino Lahiffe	Nino Lahiffe
Philippe	Philippe
Ramier	Ramier
Roger	Roger
Rolland Dupain	Rolland Dupain
Santa Claus	Santa Claus
Su-Han	Su-Han
Théo Barbot	Theo Barbot
Thomas Astruc	Thomas Astruc
Tom Dupain	Tom Dupain
Vincent Aza	Vincent Aza
Wang Fu	Wang Fu
Wayhem	Wayhem
XY (Xavier-Yves Roth)	XY (Xavier-Yves Roth)

Chris, Santa Claus

The names *Chris* and *Santa Claus* are, in the English version of the text, adaptations of the French *Noël* and *Père Noël* respectively. Noël, meaning Christmas in French, is used as wordplay, as such it is adapted into English as *Chris*, a name originating from German tradition *Kris Kringle* often associated with *Santa Claus*. *Chris* is also first syllable of Christmas which when combined with the word *master* creates *Chris'* supervillain name *Chris Master*. The translation of his supervillain name, however, in Czech does not maintain this characteristic as it is only rendered as *Velitel Chris*.

As to *Santa Claus*, in English it is also an adaptation of French *Père Noël*, literally Father Christmas, which is also used for wordplay in his supervillain name. The name, however, could not be adapted into Czech as *Ježíšek* given that his appearance does not match with the Czech concept of a gift-giving entity, unlike in French and English culture which share more similarities, as such the translator have chosen to keep the name *Santa*

Claus. *Santa Clause*'s supervillain name, which is another example of wordplay, *Santa Claws*, could not be rendered in Czech. Instead, the translator has opted for recreating the name using a similar wordplay. The supervillain name was, then, recreated as *Santanáš* which is wordplay on *Satanáš*.

Wang Fu, Su-han

In *Miraculous Ladybug* there are two names which would have been in the show itself transliterated into English, *Su-han* and *Wang Fu*, both of which are of Chinese origin. It is unknown whether *Su-han* is the character's first name, however, it can be presumed that is the case given that it is spelled with a hyphen rather than separately. *Wang Fu*'s name, on the other hand, appears as a full name only in one episode of the show, up-until season 4, the character has been consistently addressed only as *Master Fu*. Therefore, the character's name was not only transliterated from Chinese but also naturalised to fit western name-writing convention (Table 41).

Table 41: Dialogue example from *Furious Fu* (2021, 5:40–5:55)⁷

English	Czech
Marinette: But I don't get it. <i>Master Fu</i> entrusted it to me.	Marinette: Já to ale nechápu, <i>mistr Fu</i> ji svěřil mně.
Su-Han: <i>FU</i> ?! As in <i>Wang Fu</i> , also known as Whiny Chicken Leg?! That incompetent disciple unable to spend one entire day without eating, or do a thousand finger push-ups?! <i>Fu</i> should never have been a guardian. That low-life never lived up to the hopes that were placed in him.	Su-Han: <i>FU</i> ? Jako <i>Wang Fu</i> známý jako ufnukaný kuřecí hnát?! Nekompetentní uředník, který nedokáže strávit bez jezení a neudělá ani tisíc kliků?! <i>Fu</i> nikdy neměl být strážcem. Ten mizera nenaplnil naděje, které do něj byly vloženy.

Adaptation

The only male name that is not transferred into English without any changes but is instead adapted into Czech is *Simon Grimault* whose surname remains the same while his first name was adapted as *Kuba* (Table 42).

Table 42: Male personal names in *Miraculous Ladybug* translated using adaptation strategy

English	Czech
Simon Grimault	Kuba Grimault

This change is an example of cultural adaptation. The first name *Simon*, the character's first name and the basis for his supervillain name, are a reference to the game called *Simon Says* which is in Czech culture known as *Kuba řekl*. Much like the game itself *Simon Says* hypnotises other people and even objects, something he could do even before is ability was

⁷ All of the examples from *Miraculous Ladybug* are transcribed verbatim from the official Czech dubbing.

amplified. Therefore, whatever he says the hypnotised victim has to do it (Table 43). Given that the characters personal name is used as the basis for his supervillain name, which in itself is a culturally specific item with a corresponding Czech equivalent, the translator had chosen to adapt his name in the Czech translation as *Kuba*.

Table 43: Dialogue example from *Simon Says* (2016, 7:21–7:46)

English	Czech
Simon Says: <i>Simon says...</i> you are all soldiers! <i>Simon says...</i> search all over Paris, my army, and find Gabriel Agreste!	Kuba řekl: <i>Kuba řekl...</i> teď jste mí vojáci! <i>Kuba řekl...</i> hledej po celé Paříži má armádo a najdi Gabriela Agresta!
Cat Noir: Better watch out. My sensei taught me that... size doesn't matter!	Kocour: Dávej pozor. Můj mistr mě učil, že... na velikosti nezáleží!

Multiple versions

Copy and deletion

Mr *Damocles* is the head master of the school attended by the main characters and which often serves as a setting for the plot (Table 44). As such out of the minor characters in the show he appears semi-regularly. His name has two different versions that appear in the Czech dubbing. He is only called pan *Damocles* by the students' parents and other adults (Table 45) as he is usually addressed by the students and the faculty by his title rather than his name (Table 46). This is an example of cultural differences between the Czech Republic and English-speaking countries where the members of the school faculty are addressed by their surname. In the Czech culture, it is polite to address a teacher or headmaster by their title, *headmaster* or *teacher*, or alternatively by their academic title, rather than by their name. Both English and Czech tradition of addressing members of faculty is based on the same notion of showing them respect, however, each culture has its own conventions.

Table 44: Male personal names in *Miraculous Ladybug* translated using copy, and deletion strategies

	Copy	Deletion
Damocles	Damocles	ředitel

Table 45: Dialogue example from *Reflekta* (2016, 20:08–20:25)

English	Czech
Marinette: I know you're very busy but one of our classmates wasn't in the photo you took. Is there anyway we could do it again?	Marinette: Já vím, že jste v jednom kole, ale jedna spolužačka nebyla na focení. Nevyfotil byste nás znovu?
Vincent: Well, I'm running late with everything that's been going on and... <i>Mr Damocles</i> .	Vincent: No, už teď má docela zpoždění po všech těch zmatcích a... <i>pan Damocles</i> .

Table 46: Dialogue example from Lady Wifi (2015, 8:35–9:00)

English	Czech
<p>Marinette: <i>Mr. Damocles?</i> Sir? Huh?!</p> <p>Lady Wifi: I'm Lady Wifi, revealer of the truth! For our first exposé, your principal would like to share a little tidbit with you. So, <i>Mr. Damocles</i>, is it true you wrongly suspended a student named Alya today?</p>	<p>Marinette: <i>Pane řediteli?</i> Haló?</p> <p>Lady Wifi: Jsem Lady Wifi, zvěstovatel pravdy! V našem prvním odhalení by vám něco chtěl prozradit sám pan ředitel. Tak, <i>pane řediteli</i>, je pravda, že jste dnes neprávem vyloučil studentku Alyu?</p>

5.3.1.2 Female names

The female names in the show also reflect the characters' multicultural backgrounds; as such there are not only French names but also Japanese, Italian, and English names represented in the show (Table 47).

Table 47: Translation of female personal names in Miraculous Ladybug

Number of names	38	100%
Copy	19	50.00%
Adaptation	1	2.63%
Naturalisation	2	5.26%
Conventionality	1	2.63%
Couplet: copy and naturalisation	11	28.95%
Multiple versions	4	10.53%
• Copy and couplet: copy and naturalisation	1	2.63%
• Copy and naturalisation	1	2.63%
• Naturalisation and deletion	2	5.26%

Copy

The female names in the show are also generally copied into Czech; however, this applies mostly to characters' names that consist only of first name. While the characters do officially have a surname, the surname is not necessarily revealed in the show itself or it appears only once. This applies particularly to the main characters' friends who are called solely by their first name. If the character has her full name mentioned in the show it is usually naturalised in Czech, there are, however, few exceptions which will be described below (Table 48).

Table 48: Female personal names Miraculous Ladybug translated using copy strategy

English	Czech
Alix	Alix
Amelie	Amelie
Anarka	Anarka
Aurora	Aurora
Clara	Clara
Emilie	Emilie
Gina	Gina
Juleka	Juleka
Lila Rossi	Lila Rossi
Mireille	Mireille

Nathalie	Nathalie
Nora	Nora
Ondine	Ondine
Penny	Penny
Sabrina	Sabrina
Sarah	Sarah
Veronica	Veronica
Zoé Lee	Zoé Lee
Vivica	Vivica

Lila Rossi, Zoé Lee

Lila Rossi and *Zoé Lee* are two characters who appear multiple times over the seasons, but unlike *Césaire* and *Tsurugi*, which have two versions (see below), they are only addressed by their full name on one occasion. Their names, however, were not naturalised which is not consistent with the general strategy used for female names. The name, *Lila Rossi*, similarly to other character names, is a telling name, while the semantic meaning of the name: night or play, does not factor in the show, its pronunciation as [lie-la] alludes to her frequent tendency to lie (Table 49).

Table 49: Dialogue example from *Miraculer* (2019, 2:52–3:08)

English	Czech
Gabriel: Then I will get Chloé to force Ladybug to give it to her. All I need is for her to lose all hope in Ladybug. To become angry enough so I can akumatize her.	Gabriel: Pak přinutím Chloe, aby donutila Berušku jí ho dát. Jen potřebuji, aby ztratila v Berušku veškerou důvěru, abych ji pak mohl snáze zakumovat.
Nathalie: Maybe it's time we bring <i>Lila Rossi's</i> psychological talent into the plan.	Nathalie: Možná, že už je čas na psychologické schopnosti <i>Lily Rossi</i> .
Gabriel: Excellent idea, Nathalie...	Gabriel: Výborný nápad Nathalie...

Naturalisation

Some female characters are only referred to in the show by their surname which is usually naturalised by adding the traditional Czech suffix *-ová* used to mark a female version of surnames (Table 50). Naturalisation which is not combined with another strategy concerns only two minor characters in the show as majority of female names include both their first name and surname which are copied and naturalised respectively mentioned in the show. Additionally, one character's surname is both naturalised, and copied in Czech which resulted in multiple versions of the name (see below).

Table 50: Female personal names Miraculous Ladybug translated using naturalisation strategy

English	Czech
du Bocquale	du Bocqualová
Kanté	Kantová

Adaptation

Similarly to one of the male names, one of the female names was recreated in Czech in order to align with her supervillain name (Table 51).

Table 51: Female personal names Miraculous Ladybug translated using adaptation strategy

English	Czech
Clara Nightingale	Clara Sýkorka

Nightingale, which in both languages has a connotation with beautiful singing and is conventionally translated as *slavík*, is adapted in the Czech dubbing as *sýkorka* instead. The character's supervillain name, *Frightningale (Děsýkorka)*, is in both Czech and English a blend containing her real surname. The surname was most likely adapted from *slavík* to *sýkorka*, despite *slavík* being the correct equivalent in Czech, to make the blend of the words *děsit* and *sýkorka*, *Děsýkorka*, more seamless (Table 52).

Table 52: Dialogue example from Frightningale (2018, 0:47–1:03)

English	Czech
Alec: And that was <i>Clara Nightingale's</i> hit single "Big Bang" for us!	Alec: To byl hit <i>Clary Sýkorky</i> : Velký třesk!
Tikki: Wow! That girl is incredible!	Tikki: Páni! Ta je prostě neskutečná!
Marinette: I love her! She's totally passionate about her art!	Marinette: Já ji žeru! Ta holka je fakt nejlepší ze všech!
Alec: <i>Clara</i> , in just a few short months you've become an international sensation with your ultra-unique singing and style. Apparently, you even sing and dance in your sleep! Do you ever stop?	Alec: <i>Claro</i> , za pár měsíců se z tebe stala díky jedinečnému zpěvu a stylu mezinárodní senzace. Zřejmě tančíš i zpíváš i ve spánku! Zastavíš někdy?

Conventionality

There are several names, both personal and supervillain names, that have been translated using conventionality strategy. Conventionality strategy involves translating the names of historical figures and mythical creatures using the conventional translation. In the show there is one example of the former, *Tomoe Gozen* (Table 53), and two examples of the latter (see below).

Table 53: Female personal names in *Miraculous Ladybug* translated using conventionality strategy

English	Czech
Tomoe Gozen	Tomoe Gozen

The name *Tomoe Gozen* refers to a semi-historical figure who was a well known samurai. She shares a name with one of the characters *Tomoe Tsurugi* whose name is never revealed in full in the show. *Tomoe Gozen* is only mentioned once in the show where her lifestory is briefly re-counted (Table 54). Similarly to English and French, the name is also transliterated into Czech from Japanese as *Tomoe Gozen*. The name was not naturalised by adding suffix –ová because neither *Tomoe* nor *Gozen* are the surname but rather a name and a title respectively.

Table 54: Dialogue example from *Ikari Gozen* (2019, 2:26–2:37)

English	Czech
Kagami: It's no use, Mother. I am not worthy of fighting against you.	Kagami: To není fér, matko. Nemohu s tebou soupeřit.
Tsurugi: Remember the story of the female samurai warrior, <i>Tomoe Gozen</i> ? In a time when women warriors were so few and rarely accepted, do you think she gave up? Perching on her steed, wielding her naginata, she fought her way to recognition. As elusive as the wind, as powerful as the flood, as swift as lightning. What was that?	Tsurugi: Jen si vzpomeň na příběh o bojovnici <i>Tomoe Gozen</i> . Myslíš, že se v dobách, kdy byly bojovnice tak málo uznávané, chtěla vzdát? Na svém oři a se svým kopím bojovala o uznání. Nepolapitelná jako vítr, silná jako potopa a zářivá jako blesk. Co to bylo?

Couplet: Copy and Naturalisation

Most of the female names in the show are translated into Czech using a combination of two strategies. Their first name is copied into Czech, while their surnames are naturalised by adding suffix –ová. For the majority of the characters the frequency of their full name or even surname is relatively low, their copied first name is much more frequent as in most cases the couplet strategy concerns only the names of the main characters' school friends (Table 55). Even the adult characters are rarely addressed by both their first and last name. Czech and English share similarities as to when it is appropriate to call someone by their

first name. Children within the same group usually call each other by their first names, hence the lesser frequency of surnames of the main characters' classmates. Adults, on the other hand, call each other by their first names only if they are in close relationships such as friendship or romantic relationship. As such adult characters are mostly addressed by their surname by their acquaintances or their child's friends. The only character whose name is in almost all instances heard in full is Nadja Chamack, a news reporter who introduces herself with her full name when reporting news.

This combination strategy of copy and naturalisation is used consistently across of all the seasons regardless of the translator for the series with a few exceptions described above in which the entire name, including the surname of the character, is copied when transferring it into Czech. There is, however, one name, *Alya Césaire*, which has multiple versions in the Czech dubbing (see below).

Table 55: Female personal names in *Miraculous Ladybug* translated using couplet strategy

English	Czech
Audrey Bourgeois	Audrey Bourgeoisová
Chloé Bourgeois	Chloé Bourgeoisová
Kagami Tsurugi	Kagami Tsurugiová
Manon Chamack	Manon Chamacková
Marianne Lenoir	Marianne Lenoirová
Marinette Dupain-Cheng	Marinette Dupain-Chengová
Marlena Césaire	Marlena Césairová
Mylene Haprele	Mylene Haprelová
Nadja Chamack	Nadja Chamacková
Rose Lavillant	Rose Lavillantová
Sabine Dupain-Cheng	Sabine Dupain-Chengová

Marinette Dupain-Cheng

Marinette Dupain-Cheng is the main character of the show. Her name, similarly to other names in the show, has a hidden meaning (Table 56). Her father's family name *Dupain* is a combination of two French words *du pain* meaning of bread or from bread and refers to her family being bakers by profession. Her mother's Chinese surname *Cheng*, on the other hand, is transliterated Chinese name 诚 (Behind the name 2021), meaning either to succeed or to complete.

Table 56: Dialogue example from *Style Queen* (2018, 3:37–3:46)

English	Czech
Audrey: What is this?	Audrey: Co je to?
Marinette: Uh...	Marinette: Um..
Chloé: Uh, Mom, this is <i>Marinette Dupain-Cheng</i> , the loser! And this is a hat she made, because she thinks she's a designer. She even signed it, look.	Chloé: Mami, to je <i>Marinette Dupain-Chengová</i> , ta nula! A to je její klóbrc, považuje se za návrhářku. Podepsala ho, hele.

Chloé Bourgeois

Chloé Bourgeois is one of the classmates of *Marinette* and *Adrien*. She is a typical example of the Mean girl trope as she bullies *Marrinette* and is obsessed with *Adrien*. Over the course of the series it is revealed that her behaviour is most likely the result of her mother's negligence and father's pampering. Her name is indicative of her behaviour as she often flaunts her wealth and power which she frequently abuses. Her name *Bourgeois* is derived from French word *bourgeoisie* which is a loan word in both Czech and English; in Czech, however, it is transcribed from French as *buržoazie*. Her surname, then, shares the same pronunciation and connotations in all three languages. Her first name *Chloé* is also of note. In both the French and English dub, the name is pronounced with a strong [k] sound as [kləʊ], while in the Czech dub the name is instead pronounced the same way it is written with a [x] sound instead.

Kagami Tsurugi

Kagami Tsurugi is a close friend of both of the main characters. Her name is notable because it, unlike her mother's, does not have two different versions (see below). Her full name is used only in one episode of season 4 as in all other situations she is always called by her first name. That in itself, however, is a case of cultural adaptation as both *Kagami* and her mother *Tsurugi* are Japanese and it is not common in Japan to call someone by their first name unless they are really close friends or in a romantic relationship (Cultural atlas n. d.). Additionally, Japanese names are written in order: surname first name which implies that *Kagami's* name was not only transcribed from 鏡 (Behind the name 2018; Behind the name 2021) but also naturalised to fit the Western convention of writing names.

Multiple versions

Copy and couplet: copy and naturalisation

As mentioned above, *Alya Césaire* is an exception to the combined strategy of copy and couplet used for the transfer of female names (Table 57). In all episodes, with exception of one in which the name is mentioned outside of the usual context (Table 58), *Alya*'s name, much like her mother's name, is always naturalised as *Césairová* (Table 59).

Table 57: Female personal names in *Miraculous Ladybug* translated using copy and couplet strategy

	Copy	Couplet
Alya Césaire	Alya Césaire	Alya Césairová

Table 58: Dialogue example from *Oblivio* (2019, 5:13–5:22)

English	Czech
Gabriel: This is Gabriel Agreste's voicemail. To leave a message, please call my secretary. Adrien: Let's hope you have better luck than me. Marinette: Agreste, <i>Césaire</i> , Couffaine, Dupain-Cheng Sabine!	Gabriel: Záznamník Gabriela Agresta. Zavolejte asistentce. Adrien: Snad budeš mít větší štěstí. Marinette: Agreste, <i>Césaire</i> , Couffaine, Dupain-Chengová Sabine!

Table 59: Dialogue example from *Sapotis* (2018, 11:26–11:53)

English	Czech
Ladybug: <i>Alya Césaire</i> , here is the Miraculous of the Fox, which grants the power of illusion. You will use it for the greater good. Once the job is done, you will return the Miraculous to me. Can I trust you? Alya: Totally, Ladybug. Alya: Wha? What is that thing? Trixx: I am not a thing. My name is Trixx, and I'm your kwami!	Beruška: <i>Alyo Césairová</i> , tady je Mirákulum lišky, které ti dodává moc iluze. Užívej ho pro vyšší dobro. Až bude vše hotové, Mirákulum mi opět vrátíš. Můžu ti věřit? Alya: Naprosto Beruško. Alya: Co? Co to je? Trixx: Nejsem žádné to a jsem tvoje Kwami!

Copy and naturalisation

The Japanese surname *Tsurugi* (Table 60), which is conventionally transliterated from Japanese 剣 (Japanese names n. d.), appears in the show both naturalised (Table 61) and un-naturalised on multiple occasions (Table 62). The name itself is never used alongside the character's first name as it is never revealed in the show. The same does not apply to the character's daughter who is much more prominent in the show and whose name is translated using the couplet: copy and naturalisation strategy (see above).

Table 60: Female personal names in *Miraculous Ladybug* translated using copy and naturalisation strategies

	Copy	Naturalisation
Tsuguri	Tsuguri	Tsuguriová

Table 61: Dialogue example from *Lies* (2021, 5:11–5:25)

English	Czech
Tsurugi: All these scheduling changes requested by the Agrestes are annoying. But you can use it to fit in another hour of Russian. Kagami: Yes, mother. Gabriel: All these scheduling changes requested by the <i>Tsurugi</i> are annoying. When you get home, make sure you try on the outfit I've just completed for your next photoshoot. Adrien: Yes, father.	Tsurugi: Všechny ty změny v rozvrhu, které si Agreste vyžádal, jsou otravné, ale můžeš čas využít k další hodině ruštiny. Kagami: Ano, matko. Gabriel: Změny v rozvrhu, které si <i>Tsurugiová</i> vyžádala, jsou otravné. Vyzkoušej si to nové oblečení, které jsem dokončil pro další focení. Adrien: Ano, otče.

Table 62: Dialogue example from *Ikari Gozen* (2020, 2:58–3:14)

English	Czech
Kagami: You know, Mother, Adrien Agreste is participating in this... game. Tsurugi: Gabriel Agreste has many admirable qualities, but this only goes to prove that even he is flawed by being too permissive with his son. In some ways, he is more blind than I am. To the Grand Palais. Tatsu: Very well, Ms. <i>Tsurugi</i> .	Kagami: Víš matko, Adrien Agreste se této hry...účastní. Tsurugi: Gabriel Agreste má mnoho různých předností, ale to jen dokazuje, že je ohledně svého syna až příliš měkký. Někdy je víc slepý než já. Na Grand Palais. Tatsu: Výtečně, paní <i>Tsuguri</i> .

Naturalisation and deletion

The names of the characters who are members of the faculty at the school main characters attend, *Bustier(ová)* and *Mendeliev(ová)*, similarly to *Mr Damocles* above, are also translated using two different strategies, namely naturalisation and deletion. Both names were deleted in season 1 from the TT due to cultural conventions surrounding addressing teachers in the Czech Republic (see above). In all the other instances the names were naturalised by adding suffix *-ová*. The only person who calls them by their name is the headmaster, however, in later seasons they are also addressed by their name by the students. This inconsistency is most likely the result of different translators working on different seasons as in both Tomáš Cipro and Martin Votápek's translations the students address them by their surname rather than their title which is not culturally appropriate (Table 63).

Table 63: Female personal names in *Miraculous Ladybug* translated using naturalisation and deletion strategies

	Naturalisation	Deletion
Bustier	Bustierová	učitelka
Mendeleiev	Mendelievová	učitelka

Mendeleiev is the name of the chemistry teacher of the main characters. The name itself is most likely a reference to the Russian chemist whose name is traditionally transcribed into Czech as *Mendělejev*. In the show, however, a French transcription of Менделѣевъ is used and transferred into Czech without being conventionally transcribed as the Czech actors in dubbing use the pronunciation of the French transcription of the name, as opposed to the pronunciation of the Czech transcription (Tables 64, 65).

Table 64: Dialogue example from *Robostus* (2016, 4:05–4:15)

English	Czech
Ms. Mendeleiev: That's enough! Max, if you don't put that plaything of yours away right now, I'll confiscate it! Understand?	Mendelievová: To už stačí Maxi, jestli tu hračku okamžitě neschováš, tak ti ji zabavím! Rozumíš?
Max: Yes, <i>Mrs Mendeleiev</i> . Come on, Markov, go back in the bag.	Max: Ano, <i>paní učitelko</i> . Tak pojd', Markove, vrať se do tašky.
Markov: You're not being reasonable, <i>Mrs Mendeleiev</i> !	Markov: Nejednáte rozumně, <i>paní učitelko</i> !
Max: Stop it, Markov.	Max: Nech toho, Markove.

Table 65: Dialogue example from Robostus (2016, 1:17–1:29)

English	Czech
<p>Ms. Mendeleiev: See for yourself, Mr. Damocles. Nothing happens when I press the button.</p> <p>Mr. Damocles: You're in luck, <i>Mrs. Mendeleiev</i>. I'm a bit of a computer whiz! Okay. And there you go!</p>	<p>Mendelievová: Tak se podívejte, pane řediteli, zmáčknu tlačítko a nic.</p> <p>Damocles: Máte štěstí, <i>paní Mendelievová</i>, s počítači se přátelím! Tak dobře. A už to je!</p>

5.3.2 Names of non-human characters

In *Miraculous Ladybug* several names do not belong to human characters. The majority of these names belong to magical beings called Kwamis⁸, two belong to computers or AI, and one to a crocodile. The names are of two different types – neologisms and traditional names. The neologisms, which refer to Kwamis, involve in most cases wordplay and are transferred into Czech without any changes (Table 66).

Table 66: Translation of names of non-human characters in *Miraculous Ladybug*

Number of names	20	100.00%
Copy	18	90.00%
Rendition	1	5.00%
Multiple versions	1	5.00%
Copy and adaptation	1	5.00%

Copy

Copy is the most prominent strategy in name translation of non-human characters; all the names of the Kwamis that are mentioned in the show, with exception to *Fluff* (see below), are transferred into Czech using this strategy. Additionally, the names of the computers/AI, *Albert* and *Markov*, are copied as well (Table 67).

Table 67: Names of non-human characters translated using copy strategy

English	Czech
Aspik	Aspik
Barrk	Barrk
Daizzi	Daizzi
Duusu	Duusu
Kaalki	Kaalki
Longg	Longg
Mullo	Mullo
Nooroo	Nooroo
Plagg	Plagg
Pollen	Pollen
Sass	Sass
Tikki	Tikki
Toppo	Toppo
Trixx	Trixx
Wayzz	Wayzz

⁸ Kwamis are genderless magical creatures who grant superheroes their superpowers. They often have animal characteristics that are reflected in the superhero's costume. Additionally, their names can allude to animals as well. For example, Sass is a Kwami that resembles a snake which is reflected in his onomatopoeic name as well as the superhero's costume while Pollen resembles a bee.

Xuppu	Xuppu
Markov	Markov
Albert	Albert

Rendition

Only one of the names of the non-human characters is rendered in Czech, the translation of the name, however, remains consistent across all seasons (Table 68).

Table 68: Names of non-human characters translated using rendition strategy

English	Czech
Fang	Tesák

Copy and adaptation

The name *Fluff*, which is a name of one of the Kwamis, has been translated using more than one strategy, namely copy and adaptation (Table 69). The character of *Fluff*, who gives their superhero the ability to travel in time, was not the first character of this kind to be introduced in the show but the first time they were introduced was in a different context than the other minor Kwamis. Upon their first introduction in 19th episode of season 3, *Fluff*, or their future version, was adapted in Czech as *Chlupáč* (Table 70). In season 4, however, when the character's present day version appeared in the show alongside less prominent Kwamis, their name, similarly to the names of the other Kwamis, was copied into Czech instead (Table 71).

Table 69: Names of non-human characters translated using copy and adaptation strategies

	Copy	Adaptation
Fluff	Fluff	Chlupáč

Table 70: Dialogue example from *Timetagger* (2020, 9:29–9:39)

English	Czech
Future Alix: <i>Fluff</i> , snack time! You have to recharge your batteries.	Budoucí Alix: <i>Chlupáči</i> , sváča! Musíš si dobít baterky.
Fluff: Hmm, was that breakfast, or dinner? What time will it be yesterday? Is it tomorrow already? When it'll be the day after tomorrow, it will have been yesterday again!	Chlupáč: Mm. To je snídaně nebo večeře? Jaký čas bude včera? Už bylo zítra? Až bude den po zítřku, bude zase včera!

Table 71: Dialogue example from *Optigami* (2021, 10:33–10:44)

English	Czech
Marinette: You got that fire department on horseback?	Marinette: Máte je doufám u hasičů? Myslím koně.
Longg: Horse, she means you Kaalki!	Longg: Koně! Myslí tebe, Kaalki!
Kaalki: I am not a horse; I am a noble steed! I was the companion to the glorious heroes! She might be talking about <i>Fluff</i> .	Kaalki: Já nejsem kůň, jsem vznešený oř! Byla jsem společníkem těch nejslavnějších hrdinů! Ale možná, že mluví o <i>Fluff</i> .

5.3.3 Superhero, and supervillain names in Miraculous Ladybug

Table 72: Transfer of superhero and supervillain names in Miraculous Ladybug

Number of superhero and supervillain names		
Number of names	105	100%
Rendition	43	40.95%
Copy	19	18.10%
Adaptation	27	25.71%
Conventionality	2	1.90%
Multiple versions	14	13.33%
• Rendition and adaptation	10	9.52%
• Adaptation and adaptation	3	2.86%
• Copy and adaptation	1	0.95%

Rendition

Most of the superhero and supervillain names are rendered in Czech which reflects their function in the ST as, similarly to the names in Carmen Sandiego, the names carry additional meaning that might be lost if they were not rendered. Some of the names are blends and compounds, additionally, some of the names, such as Dragon Bug, were created from names that have appeared in the show before, some names, for example King Monkey, are also references to culture other than English or French (Table 73).

Table 73: Superhero and supervillain names in Miraculous Ladybug translated using rendition strategy

English	Czech
Animaestro	Animistr
Antibug	Neruška
Cat Blanc	Bílý kocour
Cat Noir	Kocour, Černý Kocour
Darkblade	Temné ostří
Dragon Bug	Berudrak
Evilillustrator	Zlolustrátor
Furious Fu	Zběsilý Fu
Gamer	Hráč
Gigantitan	Gigantitán
Hawk Moth	Lišaj
Heart Hunter	Lovec Srdcí
Horrificator	Hrozifikátor
King Monkey	Král Opic

Kwamibuster	Kwamichytač
Ladybug	Beruška
Lies	Lež
Mime	Mim
Multifox	Multiliška
Multimouse	Multimyš
Pharaoh	Faraon
Pigella	Selela
Pixelator	Pixelátor
Princess Fragrance	Princezna vůně
Punisher's Trio	Zlověstná trojka
Queen Banana	Královna Banán
Queen Bee	Včelí Královna
Queen Wasp	Vosí Královna
Reflektdoll	Reflektopanenska
Rocketear	Slzoničitel
Scarlet Moth	Šarlatový Lišaj
Silencer	Umlčitel
Startrain	Hvězdovlak
Stoneheart	Kamenné srdce
The Collector	Sběratel
Timebreaker	Časostěrka
Troublemaker	Potížistka
Truth	Pravda
Shadow Moth	Stínový Lišaj, Lišaj
Rena Rage	Rena Vztekla
Sandboy	Písečník
Maledictator	Velediktátor
Reverser	Měnič

Cat Noir, Cat Blanc

Cat Noir and *Cat Blanc* are two names for the same character; one is for the heroic version, while the other for the villainous one. Both names in English are only partially rendered from the original French *Chat Noir* and *Chat Blanc*, meaning black cat and white cat respectively. Not only does the English version copy the second part of the name it also preserves it in the position that is grammatically correct in French. Black cats share the same symbolism in all three cultures being associated with bad luck. It is possible that the name is a twist on the negative connotations associated with black cats as the name is used for a superhero while *Cat Blanc*, *Bílý Kocour*, is his supervillain name. The Czech version

of the name incidentally lessens the negative connotation by rendering it as *Kocour*, i. e. male cat, as the negative connotation in Czech is connected with *kočka*, i. e. female cat, as opposed to *kocour*. The name *Černá Kočka* does however appear in the Czech dub as well in episode 5 of season 3 when the main characters switch superpowers. Nevertheless, it is not a rendition of *Cat Noire* but rather an adaptation of *Lady Noire*, a blend of *Ladybug* and *Cat Noir(e)* with *noire* being a correct French grammatical form of the adjective. Both of the names were rendered into Czech as *Černý Kocour* and *Bílý Kocour*, however, as the number of syllables differs significantly in Czech in comparison to English, the show alternates between using his full name, *Černý Kocour* (Table 74), and a shortened version of the name, *Kocour* (Table 75), based on the length of the sentence in the Czech and necessity to match the lip movements of the characters. Each episode, then, includes both versions of the name.

Table 74: Dialogue example from *Weredad* (2019, 4:44–4:57)

English	Czech
Sabine: What I meant is <i>Cat Noir</i> hasn't said anything about his feelings.	Sabine: Ale myslela jsem si, že <i>Černý kocour</i> neřekl, že by k ní něco cítil.
Tom: Come on, it's obvious that he's in love with Marinette. Besides, who wouldn't love Marinette? Everyone loves Marinette!	Tom: No tak, je naprosto jasné, že Marinette miluje. Navíc kdo by naši Marinette nemiloval? Každý přece miluje Marinette!

Table 75: Dialogue example from *Copycat* (2016, 13:45–13:48)

English	Czech
Ladybug: Huh? <i>Cat Noir</i> , where are you?	Beruška: <i>Kocoure</i> , tak kde jsi?
Cat Noir: I found his den.	Kocour: Mám jeho doupě.
Ladybug: Who?	Beruška: Čí?
Cat Noir: My <i>Copycat</i> .	Kocour: Pakocoura.

Hawk Moth, Scarlet Moth, Shadow Moth

Hawk Moth, Scarlet Moth, and Shadow Moth refer to alter egos of the same character who serves as the main villain of the series. *Scarlet Moth* and *Shadow Moth* are variations of the original supervillain nickname that were created to reflect the change of his powers and character design. *Scarlet Moth* refers to his stylisation in red colour and his red butterflies while *Shadow Moth* was created to reflect the darker tone of season 4. *Hawk Moth* in English is the colloquial name used in place of Sphingidae, *Lišajovití* in Czech, a small hummingbird-like moth. The name could also be hypothetically adapted as *Můra*, however, it might be considered too scary for children. In the original French version of the show, the character's name prior to variations is *Papillon*, which in French can refer to

both butterflies and moths, and was most likely adapted into English, and subsequently into Czech, as *Hawk Moth* as it is a more suitable name for a villain than *Butterfly*. Since the name is shorter in Czech than the original, it was utilised in the other variation in its entirety unlike Cat Noir (Černý Kocour), there were, however, some exceptions as *Scarlet Moth* (Šarlatový Lišaj) and *Shadow Moth* (Stínový Lišaj) are also sometimes shortened only to *Lišaj* (Table 76).

Table 76: Dialogue example from *Lies* (2021, 13:54–14:10)

English	Czech
Shadow Moth: Lies, I am <i>Shadow Moth</i> . I bestow on you the power to rid the world of liars. All I ask in return are Ladybug and Cat Noir's Miraculous! Do I have your word?	Stínový lišaj: Lži, já se jmenuji <i>Lišaj</i> a obdařím tě mocí zbavit náš svět všech lhářů. Jediné, co žádám, jsou Mirákuly Berušky a Kocoura! Dostanu tvé slovo?
Kagami: Trust me, no more lies will be allowed in my new world <i>Shadow Moth</i> .	Kagami: Věř mi, v mém novém světě nebudu trpět žádné lži, <i>Lišaji</i> .

Queen Bee, Queen Wasp, Queen Banana

Queen Bee, *Queen Wasp*, and *Queen Banana* are alter egos of the same character – Chloé Bourgeois. While *Queen Bee* nominally applies to her as a superhero, functionally she is not considered one. *Queen Wasp* and *Queen Banana*, on the other hand, are supervillains. The name *Queen Bee* is not only an allusion to her costume and abilities but it is also a reference to a slang term *queen bee*, i. e. a girl who is a leader of a group and considers herself to be the prettiest, which does not have a Czech equivalent. *Queen Wasp* is a modification of the name *Queen Bee* for the completely villainous version of the character as wasps have in both English and Czech more negative connotations associated with them than bees. In a similar way *Queen Banana* is a modification of *Queen Bee*. The Czech translation of the names maintains the connection to the first name to appear in the show, *Včelí Královna*, and as a result renders the names as *Vosí Královna* and *Královna Banán*.

Kwamibuster

The name *Kwamibuster* is a compound made up of two words *Kwami* and *buster*. The first part of the name, *kwami*, is a neologism that is not based on any particular word unlike many other proper names in the show. *Kwami* or *kwamis* refers to in-universe magical beings that grant superpowers to the superheroes. The term, which is mentioned in the show, is not, much like in the case of *Kwamichytač*, rendered or adapted into Czech across all seasons. The second part of the name in English – *bust* is used in its slang meaning, rather than break it means to catch which is the main goal of the villain. It may also be a reference to *Ghostbusters* as the character's costume is reminiscent of the costumes in the movie. The Czech equivalent of the name, however, uses more neutral and formal language and thus renders the second part of the name as *chytač*, i. e. *catcher*.

Sandboy

Sandboy is a villain who has the power to manifest people's nightmares. The character is a reference to *Sandman*, a folkloric figure who puts people to sleep using sand. *Sandman*'s dreams, however, are usually pleasant. Even though the character originated in European folklore, it does not have a conventional rendering in Czech as a result his name is usually copied. There is also no equivalent figure in Czech folklore that might allow for adaptation of the name. Given that there is no established translation of the name or possibility for adaptation the translator has decided to render his name into Czech as *Pisečník* which is a functional equivalent of the English reference.

Blends and compounds

Several names in the show are blends or compounds that have been either partially or completely rendered in Czech. The names *Animaestro*, *Antibug*, *Dragon Bug*, *Evilillustrator*, *Gigantitan*, and *Reflektdoll* are all blends. Two of the names are play on ladybug, namely *Antibug* and *Dragon Bug* and as such are rendered into Czech as *Neruška* and *Berudrak* using similar wordplay involving *Beruška*. *Animaestro* and *Gigantitan*, and to certain extent *Evilillustrator*, are comprised of words that in Czech are loan words: *animace* and *maestro*, and *gigantický* and *titán*. While the latter required little adjustment when rendered into Czech the former, *Animaestro*, which could be hypothetically only copied in Czech, was translated as *Animistr* most likely not only because *maestro* is an uncommon word in Czech it is also more associated with music rather than animation. The last of the name, the compound *Reflektdoll*, is a combination of *Reflekta*, a name of a villain that has appeared in the show before, and *doll*. The villain's name, *Reflekta*, was copied into Czech in all the appearances while the second part of the name was rendered into Czech as *panenka*.

Copy

There are multiple superhero and supervillain names that are transferred into Czech without any changes. In all the cases the names were also copied from French to English (Table 77). Some of the names have meanings in French, for example *Riposte*, i. e. revenge, and *Zombizou* which is a blend of French words *zombie* and *bissou*, i. e. kiss. Additionally, several names have been created using different word-creating processes, such as compounding, for example *Aqua Tikki* and *Lady Wifi*, blending, *Animan*, and derivation, for example *Viperion*. Moreover, some of the names originate from languages other than French or English (see below).

Table 77: Superhero and supervillain names in Miraculous Ladybug translated using copy strategy

English	Czech
Animan	Animan
Aqua Plagg	Aqua Plagg
Aqua Tikki	Aqua Tikki
Befana	Befana
Ikari Gozen	Ikari Gozen
Lady Wifi	Lady Wifi
Mayura	Mayura
Oni-Chan	Oni-Chan
Reflekta	Reflekta
Rena Furtive	Rena Furtive
Rena Rouge	Rena Rouge
Riposte	Riposte
Robustus	Robustus
Ryuko	Ryuko
Vesperia	Vesperia
Viperion	Viperion
Volpina	Volpina
Zombizou	Zombizou
Gorizilla	Gorizilla

Rena Rouge, Rena Furtive

Rena Rouge and *Rena Furtive* are two superhero identities of the same character *Alya Césaire*, whose superpower is creating illusions. Her name, *Rena Rouge*, is a play on French *renard rouge*, i. e. red fox, which was first copied into English and subsequently copied into Czech. Foxes have the same symbolism in all the cultures: French, English and Czech, as they have a reputation for cleverness, and more importantly slyness and trickery which often appears in fairytales. Even though the name is not rendered, the visual code and the character's abilities substitute the necessity for the name rendition. The name has two other variations in the show: *Rena Furtive* and *Rena Rage*. *Rena Furtive* first appears in season 4 after the original *Rena Rouge* can no longer operate under the same name and must remain hidden. The name *Rena Furtive* reflects this change by replacing *rouge* by *furtive*, i. e. stealthy in French. This name change, which is copied in English and subsequently in Czech, and the motivation for it is directly pointed out by the characters in the show itself (Table 78). *Rena Rage* is the only version of the name that is, at least partially, rendered as *Rena Vztekla*. The name is the only one that was rendered as it was

necessary to point out the change in character's attitude within a short section of the dialogue.

Table 78: Dialogue example from Rocketear (2021, 2:15–2:26)

English	Czech
Marinette: Alya, I wanted to ask you something.	Marinette: Alyo, chtěla jsem se na něco zeptat.
Alya: Ah, you noticed! It's crazy how my costume automatically adapted to my new role. And it gave me the idea for my new name - <i>Rena Furtive!</i>	Alya: Všimla sis? Je šílené, jak se můj kostým automaticky adaptoval na novou roli, a tak jsem dostala nápad na nové jméno – <i>Rena Furtive!</i>

Volpina

Volpina is a character with the same powers and similar costume as *Rena Rouge* but unlike *Rena Rouge* she is a supervillain. The name *Volpina* is also a reference to foxes, namely the scientific Latin name for fox genus – *Vulpes*. As French and Latin belong to the Romance languages, there is a higher chance that the reference will be understood by the audience, the same, however, does not apply to English or Czech. Nevertheless, as in the case of *Rena Rouge*, the non-translation of the name does not impair the audience's ability to understand the connection between foxes and illusions as the visual code also references foxes.

Riposte, Oni-chan, Ryuko, Ikaru Gozen, Mayura

Some of the names in the show do not have their origin in neither English nor French but come from other languages, namely Japanese and Sanskrit. The prominence of Japanese inspired names correlates with the inclusion of Japanese characters whose culture is then reflected in their superhero and supervillain names. That is not, however, invariably true as upon being transformed into a villain Kagami's supervillain name, *Riposte*, originated from French rather than Japanese. Kagami's next supervillain name, *Oni-chan*, is a combination of two Japanese words, *Oni* (鬼) supernatural being in Japanese folklore (Ashkenazi 2003, 230) and Japanese suffix *-chan* (ちゃん) which is used when addressing someone the speaker finds endearing, such as children or potentially lovers (Kincaid 2011). Therefore, the name could be considered a transliteration of 鬼ちゃん. Similarly, *Ryuko* is a combination of two Japanese words dragon and child while *Ikaru Gozen* was created by combining Japanese word for anger and a Japanese term meaning young lady or young lord. The second part of the name is an allusion to a female warrior mentioned earlier in the episode (see above). Last of the names copied into Czech, *Mayura*, would have been in the show a transliteration of Sanskrit word for peacock which reflects the character's costume (Behind the name 2021).

Conventionality

As mentioned above there are two instances of the use of conventionality strategy in the transfer of names in the show (Table 79). In translation of superhero and supervillain names, it concerns translation of names of mythical creatures Syren and Pegasus both of which originate in Greek mythology and refer to a superhero and supervillain respectively. While Pegasus' motivation for name creation is not clear, Syren shares similar powers and motivation with the mythical creature (Table 80). The characters real name, Ondine, is also a reference to a mythological water nymph; however, sirens and water nymphs are not the same creatures.

Table 79: Superhero and supervillain names in Miraculous Ladybug translated using conventionality strategy

English	Czech
Pegasus	Pegas
Syren	Siréna

Table 80: Dialogue example from Syren (2018, 10:50–11:02)

English	Czech
Hawk Moth: With every new environment comes a new set of rules, Ladybug, you won't be able to win this time. Ladybugs can't breathe underwater. <i>Syren</i> , are you going to let Ladybug steal your prince away from you? Syren: Never!	Lišaj: V každém novém prostředí platí nová pravidla, Beruško. Tentokrát nemůžeš vyhrát, Berušky neumí dýchat pod vodou. <i>Siréno</i> , necháš snad Berušku, aby ti ukradla tvého prince? Siréna: Nikdy!

Adaptation

While rendition is the most common name translation strategy in the show, adaptation is the second most prominent strategy. Several of the names translated using this strategy, some of which were described above, were translated as such because of wordplay, their unfavourable connotations in Czech, or because they are culturally rooted in English (Table 81).

Table 81: Superhero and supervillain names in Miraculous Ladybug translated using adaptation strategy

English	Czech
Carapace	Želvák
Mister Bug	Berušák
Shell Shock	Bouchač
Bubbler	Bublina

Lady Noire	Černá kočka
Frightningale	Děsýkorka
Sole Crusher	Drtička
Captain Hardrock	Kapitánka Rockerka
Kung Food	Kuch-Fu
Frozer	Ledař
Plagg Glacier	Mrazivý Plagg
Catalyst	Nabíječka
Copycat	Pakocour
Wishmaker	Plnič přání
Santa Claws	Santanáš
Sapotis	Sapotci
Timetagger	Skokan v Čase
Dark Cupid	Temný Amor
Christmaster	Velitel Chris
Bunnyx	Zajda
Punisher's Trio	Zlověstná trojka
Backwarder	Zpátečnice
Feast	Žrout
Party Crasher	Diskokazič
Bakerix	Pekař
Weredad	Vlčák

Wordplay is a prevalent feature in children's fiction and appears also in the names of some of the characters. *Sole Crusher* and *Santa Claws* are homophones while *Kung Food* and *Christmaster* are phonetically similar to *Kung-fu* and *Christmas*.

Sole Crusher

Sole Crusher is wordplay on *soul crusher*, however, the name of the supervillain capitalises on both meanings. The supervillain uses her shoes, i. e. soles, to crush people, i. e. souls. Given both meanings of the homophone are utilised in the name; it is difficult to find a similar wordplay in Czech which would be functionally equivalent in the episode. Therefore, the translator has decided to simply translate her name as *Drtička*.

Kung Food

Kung Food in English version of dubbing is wordplay on the name of the martial arts style *Kung-fu*. The name of the supervillain mainly points to his Chinese nationality rather than his superpowers and his occupation as a chef. The Czech version of his name, *Kuch Fu*, is a recreation of it which includes both of the references. The first part of his name is

replaced with *Kuch* which is a clipping of Czech synonym for cooking – *kuchtit* while the second part of the name is copy of *Fu* from *Kung-fu*.

Copycat

The name Copycat is used in its meaning as a person “who imitates or adopts the behaviour or practices of another” (Merriam-Webster n. d.). The supervillain copycat imitates the superhero *Cat Noir* both in appearance as well as in superpowers. Therefore, his name not only utilises the semantic meaning but it is also a reference to the character and his appearance which emulates cats. While in Czech there is a suitable animal-related translation of the name, *Papoušek*, i. e. Papouškování, it would not be a functional Czech equivalent of the name as it would not correspond with the costume of the characters. While changing the animal might be possible in a picture book if the illustrations were to be adapted, such a change is impossible in an audiovisual material. Given the limitations of audiovisual translation, the translator has opted for recreating the name in Czech as *Pakocour* using the prefix *pa-* meaning fake or unreal.

Sapotis

Sapotis are creatures from a Creole fable; this fact is referenced in the show itself when Alya tells Marinette about them. The Creole fable is not very well known but it is, similarly to *Anansi* (see below), indicative of Alya’s cultural heritage. As the fable is not known to the Czech audience, the name of the creature does not have a Czech translation. While the name could be adapted into Czech as *Alp* or *Rarach*, the additional cultural meaning would be lost. Given that the nature of the creature is explained in-text, and the characters’ behaviour, it is not necessary to fully adapt the name in Czech. Instead, the translator has decided to modify the name as *Sapotci* to more clearly indicate that it refers to two characters rather than one (Table 82).

Table 82: Dialogue example from *Sapotis* (2018, 1:33–1:44)

English	Czech
Marinette: You seriously have a technique down with your little sisters. But... uh, who are the Sapa... Sapo...?	Marinette: Máš na ně opravdu vymakanou techniku, ale kdo jsou ti Sapi...Sapo?
Alya: <i>The Sapotis</i> ? They're little monsters from a créole fable... who are always pulling pranks and making all sorts of mischief.	Alya: <i>Sapotci</i> ? To jsou příšerky z jedné kreolské bajky, které provádějí lidem různé zlomyslnosti.

Dark Cupid

Dark Cupid refers to a supervillain who after being rejected by his love interest turns into cupid-like winged man who strikes people with arrows in order to destroy their love be it amongst couples or friends. In Czech culture rather than *Cupid*, the Roman god of love, *Amor* is used as a symbol of love. *Cupid* and *Amor* are two names for the same god and as such they both are visually similar. Even though *Cupid* is becoming more

interchangeable with *Amor* in Czech culture, the adaptation of the name as *Temný Amor* rather than *Temný Cupid* is more reflective of the Czech culture.

Catalyst

Catalyst is a name of a villain whose superpower is to enhance others' powers. The name, which is the same in English and in original French, was most likely not rendered in Czech as it is not a suitable name for a supervillain. Additionally, the length of the name in Czech could be problematic as the rendition of the name as *Katalyzátor* would also most likely have to be modified to fit the character's gender and thus be rendered as *Katalyzátorka*. The Czech rendition of the name in its male form is three syllables longer than its English equivalent while the female form is twice as long. This could present a problem in dubbing given that, as mentioned above, the number of syllables should approximately correspond to the number of syllables in the ST. Therefore, the translator has instead opted for recreating the name in Czech as *Nabíječka* which is a similarly telling name.

Wishmaker

Wishmaker is a supervillain who appears in the show for the first time in season 4. The translation of his name into Czech warrants attention as it is a correction of misrendition of the name from French. The character of *Wishmaker* rather than making wishes makes wishes come true as such the Czech adaptation of the name as *Plnič přání* is a better functional equivalent than the name's English version *Wishmaker*.

Weredad

Weredad, or *Vlčák*, is another name that have been recreated in Czech rather than rendered. The name *Weredad* is a play on the word werewolf whose appearance the character emulates. While the name could have been rendered into Czech for example as *Tátodlak*, the translator has chosen to recreate the name as *Vlčák* rather than render it or copy it.

Multiple versions

Rendition and Adaptation

The most frequent combination of strategies was rendition and adaptation into Czech. In a majority of the cases there are multiple episodes translated by a different translator separating the appearance of the character in the show, however, there is one exception – *Miracle Queen*. *Miracle Queen* is a one-time villain who appears in the season 3 finale consisting of two episodes. In each episode the supervillain's name is translated by the same translator differently. In the first one of the episodes the name is adapted as *Kouzelná Královna*, while in the second one it is rendered as *Královna Zázraků* (Table 83).

Table 83: Superhero and supervillain names in *Miraculous Ladybug* translated using rendition and adaptation strategies

	Rendition	Adaptation
Dark Owl	Temná Sova	Sýček
Despair Bear	Zoufalý Medvěd	Zlevěd
Glaciator	Zmrzlinátor	Zmrzlinář
Miracle Queen	Královna Zázraků	Kouzelná Královna
Mr Pigeon	Pan Holub	Holubí Král (72)
Puppeteer	Loutkářka	Popír
Rogercop	Polda Roger	Policeman
Style Queen	Královna Stylu	Stylovna
Vanisher	Zmizela	Mazač
Prime Queen	Vrchní královna	Telestár

Dark Owl

Dark Owl is a supervillain alter ego of the school's principal Mr Damocles who was turned evil after he could not live out his dream of being a superhero called *The Owl*. Both *The Owl* and *Dark Owl* are in-universe references to an American superhero *Knightowl*. In Czech his name was first adapted by Jana Děžínská as *Sýček*, i. e. Little owl, an owl that used to be in many European cultures, including Czech, associated with death, thus securing a negative connotation in Czech which is in English connected to *dark*. Upon his second appearance in the show in *Gamer 2.0*, an episode that features a large number of villains, his name was simply rendered as *Temná Sova*.

Glaciator

Glaciator, in Czech first rendered as *Zmrzlinátor*, is not a rendition from English, but rather the original French. When translating from French, the name was copied into English as *Glaciator*; however, the name was rendered into Czech. In French, the name is a derivation of the French word *la glace*, i. e. ice-cream, which is a reference to the characters occupation as an ice-cream man. As such his name was rendered into Czech as *Zmrzlinátor*. The suffix *-ator*, in Czech *-átor*, is used to create a word for human agent or non-human entity that is performing the function of the verb. Nonetheless, on this occasion, the suffix is used incorrectly as *glace* is not a verb. The rendition of the name into Czech as *Zmrzlinátor*, however, can be a coincidence as the translator might have attempted to adapt the name into Czech based on contextual clues and incidentally rendered it instead. The second version of his name, similarly to *Dark Owl*, occurred in a different episode featuring all the villains the season 2 finale part 2 titled *Mayura*. This version was created by the translator with the use of the name of his profession instead, i. e. *Zmrzlinář*.

Mr Pigeon

Mr Pigeon is a villain who causes trouble to the main characters on semi-regular basis. *Mr Pigeon*, whose real name Ramier also alludes to pigeons, often serves as a minor villain in the episode before the main villain appears. This fact is referenced on several occasions most notably in season 4 episode 4 titled *Mr Pigeon 72* in which he is turned evil for the 72nd time. In both instances prior the season 4 episode, his name was always rendered as *Pan Holub* (Table 84), it is only in the season 4 episode in which his name was adapted as *Holubí Král* (Table 85).

Table 84: Dialogue example from *Mr Pigeon* (2015, 14:42–14:54)

English	Czech
Ladybug: So that's where <i>Mr. Pigeon's</i> keeping the park keepers he abducted.	Beruška: Takže tady drží <i>Pan Holub</i> v zajetí všechny ty hlídače.
Cat Noir: The Grand Palais. My pigeon radar is on high alert.	Kocour: Grand Palais. Holubí radar se hlásí.
Ladybug: Either your radar is on the brink or <i>Mr. Pigeon's</i> left the park keepers unattended.	Beruška: Buď máš na radaru poruchu nebo nechal <i>Pan Holub</i> ty hlídač bez dozoru.

Table 85: Dialogue example from *Mr Pigeon 72* (2021, 12:23–12:32)

English	Czech
Shadow Moth: <i>Mr Pigeon</i> , I am Shadow Moth. Since humans and pigeons cannot live together in harmony...	Stínový Lišaj: <i>Holubí králi</i> , já se jmenuji Lišaj. Když lidé a holubi nemohou žít společně v harmonii...
Mr. Ramier: I will turn every human into a pigeon!	Ramier: Změním každého člověka, kterého potkám na holuba!

Rogercop

Rogercop is one of several names in the show that are either a pun or a reference. *Rogercop*, which is a reference to *Robocop* in both French and English versions of the show, replaces *Robo* in *Robocop* with the character's real name *Roger*. In the eponymous season 1 episode, his name is adapted as *Policeman* while in *Gamer 2.0* his name is rendered as *Polda Roger* which renders the informal version of the word policeman – *cop* with a Czech slang for policista – *Polda*.

Vanisher

Vanisher, similarly to Mr Pigeon, serves as a minor villain in the episode *Antibug* before the main villain makes an appearance. Her name, *Vanisher*, is not only a reference to her ability to make herself invisible but also to the reason why she became invisible in the first place (Table 86). *Mazač*, which was the supervillain's name in season 2 finale part 1 called *Catalyst* translated by Martin Votápek, is not a functional equivalent as it does not make a reference to her superpower unlike *Zmizela*. The character, however, is not as prominent in the episode and is only addressed as such two times.

Table 86: Dialogue example from *Antibug*, (2016, 6:38–6:50)

English	Czech
Sabrina: But, Chloé, how was I supposed to know?	Sabrina: Ale Chloé, jak jsem to mohla vědět?
Chloé: That's the problem! You never know anything! Ah, that crocodile has a larger brain than you! Get out! I never want to see you again!	Chloé: To je ten problém. Že ty nikdy nic nevíš! I ten krokodýl má větší mozeček než ty! Vypadni! Už tě nikdy nechci vidět!

Despair Bear, Style Queen

While both of these names and both of their versions have first appeared in the second season of the show, they have been translated by two different translators. The translator who translated the first season of the show and majority of the second season, Jana Děžínská, has opted for recreating the names to achieve similar effect as blends *Stylovna*, i. e. a blend of *styl* and *královna*, and *Zlevěd*, i. e. a blend of *zlý* and *medvěd*. While the translator of the rest of the second season Martin Votápek rendered the names as *Královna Stylu* and a *Zoufalý Medvěd*.

Adaptation and adaptation

Some name translation versions in the show were not a consequence of multiple translation strategies being employed but were created by utilising the same strategy – adaptation. Two of the names, namely *Frightingale* and *Guitar Villain*, similarly to some of the names described above, were translated differently when referenced in the season 2 finale part 1. The second translation of *Stormy Weather*, on the other hand, appeared in her second eponymous episode in season 3 episode *Stormy Weather 2* (Table 87).

Table 87: Superhero and supervillain names in *Miraculous Ladybug* translated using adaptation and adaptation strategies

	Adaptation	Adaptation
Frightingale	Děsíková	Děsivák
Guitar Villain	Kytararach	Kytarák
Stormy Weather	Bouře	Bouřkový Mrak

Guitar Villain, Frightingale

Guitar Villain is the supervillain name of a fictional rock star Jagged Stone. The name is a reference to *Guitar Hero*, a series of games in which the player is tasked to play music according to the graphics on the screen, the name of which was copied into Czech upon release to the Czech market. The name was recreated by the translator of season 1 as *Kytararach*, a blend of *Kytara* and *rarach*, and in the second season the name was adapted as *Kytarák*.

The adaptation of the supervillain name *Frightingale* is related to the adaptation of the real name of the character Clara Nightingale (see above). During the translation of the first version of the name, *Děsíková*, the translator changed the reference to the bird from *slavík* to *sýkorka* most likely so that the blend would be more seamless. The second version of the name, *Děsivák*, on the other hand, is a recreation of the name in Czech based on the first part of the supervillain's name. The secondary versions of *Guitar Villain* and *Frightingale* - *Kytarák* and *Děsivák*; however, are only mentioned once in the same sentence in the season 2 finale (Table 88).

Table 88: Dialogue example from *Mayuura* (2018, 1:49–2:08)

English	Czech
Scarlet Moth: I understand you want to fight. Then so be it. <i>Guitar Villain</i> . <i>Frightingale</i> . Music!	Šarlatový lišaj: Ano, chápu, že chcete bojovat. Ať je po vašem. <i>Kytaráku</i> . <i>Děsiváku</i> . Hudbu!
Prime Queen: And so it begins. The scarlet army is on its way to crush these pathetic Miraculous holders.	Vrchní královna: Necht' vše začne. Šarlatová armáda je připravena rozdrtit ty ubožáky s Mirákuly.
Ladybug: Don't forget our main objective. We want to get to Hawk Moth.	Beruška: Nezapomeňte, proč tady jsme, chceme dostat Lišaje.

Copy and adaptation

The combination of copy and adaptation is found only in translation of one name into Czech – *Anansi*. The character first appeared in season 2 and then again, similarly to other characters whose names have multiple versions (Table 89) in season 3 episode called Gamer 2.0. In the former the name of the supervillain was adapted to Czech as *Křížák* while in the latter the name was copied. *Anansi* is a trickster god originated in West and Central Africa and then brought to Caribbean via Transatlantic slave trade. *Anansi* is a shape shifter but usually takes the form of a spider (Watts 2007, 13) which is the form that the character in the show takes as well. This tale is part of both French and American culture as both countries have African population, the same, however, does not apply to the Czech culture. Given that the god is generally unknown to Czech audience, the translator has adapted the name of the supervillain as *Křížák* (Table 90). Nevertheless, in the episode Gamer 2.0 the name is copied in Czech instead (Table 91). The name was also previously copied in Czech in translation of Neil Gaiman's book *Anansi Boys*, in Czech titled *Anansiho chlapeci*.

Table 89: Superhero and supervillain names in *Miraculous Ladybug* translated using copy and adaptation strategies

	Copy	Adaptation
Anansi	Anansi	Křížák

Table 90: Dialogue example from *Anansi* (2018, 6:48–6:58)

English	Czech
Anansi: Well, well. There you are, fly-weights, Marinette, Alya and Nino: Nora?!	Křížák: Ale, ale. Takže tady jste, prcci. Marinette, Alya and Nino: Noro?
Anansi: Nora's not here to protect you anymore. I am <i>Anansi</i> , super-spider.	Křížák: Nora už tady není, aby vás chránila. Já jsem <i>Křížák</i> , superpavouk.

Table 91: Dialogue example from *Gamer 2.0* (2019, 13:31–13:49)

English	Czech
Game Voice: <i>Anansi</i> . Stormy Weather. Ready? Fight!	Hlas ve hře: <i>Anansi</i> , Bouře. Připraveni? Boj!
Gamer 2.0: Cyclone. Haha haha hahaha!	Hráč 2.0: Cyklón. Ha haha haha!
Cat Noir: Surprise!	Kocour: Překvápko!
Game Voice: <i>Anansi</i> wins!	Hlas ve hře: <i>Anansi</i> vítězí.

6 Results of analyses and their interpretation

6.1 Personal names

The table below shows the percentages of name translation strategies used for name translation of human characters in Carmen Sandiego and Miraculous Ladybug divided by gender

Table 92: Translation of personal names in Carmen Sandiego and Miraculous Ladybug

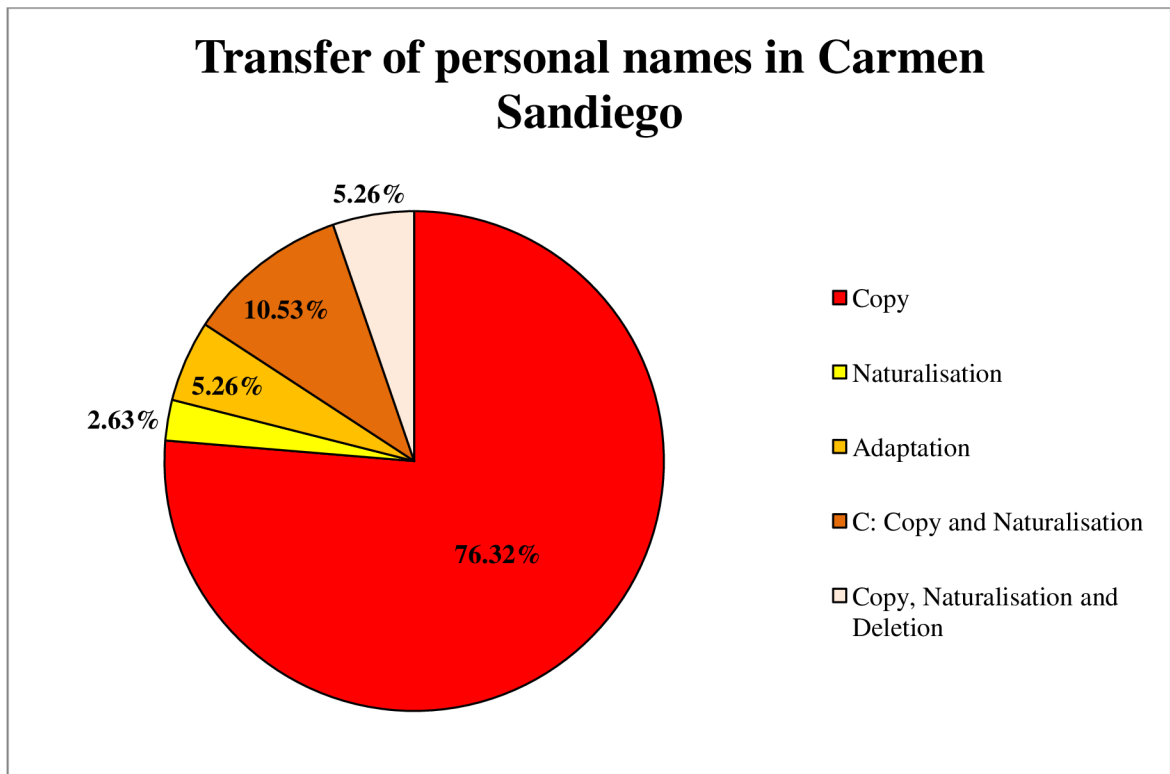
	Carmen Sandiego				Miraculous Ladybug			
	Male		Female		Male		Female	
Number of names	19	100.00%	19	100.00%	39	100%	38	100%
Copy	18	94.74%	11	57.89%	37	94.87%	19	50.00%
Rendition	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Adaptation	1	5.26%	1	5.26%	1	2.56%	1	2.63%
Naturalisation	0	0.00%	0	0.00%	0	0.00%	2	5.26%
Conventionality	0	0.00%	0	0.00%	0	0.00%	1	2.63%
Couplet: copy and naturalisation	0	0.00%	1	5.26%	0	0.00%	11	28.95%
Multiple versions	0	0.00%	6	31.58%	1	2.56%	4	10.53%
• Copy and deletion	0	0.00%	0	0.00%	1	2.56%	0	0.00%
• Copy and couplet: copy and naturalisation	0	0.00%	4	21.05%	0	0.00%	1	2.63%
• Copy and naturalisation	0	0.00%	0	0.00%	0	0.00%	1	2.63%
• Naturalisation and deletion	0	0.00%	0	0.00%	0	0.00%	2	5.26%
• Copy, naturalisation and deletion	0	0.00%	2	10.53%	0	0.00%	0	0.00%

In both Carmen Sandiego and Miraculous Ladybug the most prominent strategy of translation of names was copy, both shows featured one character whose personal name was adapted and no names of human characters were rendered. The multiple versions in Carmen Sandiego involving deletion strategy differ from names in Miraculous Ladybug in that in Carmen Sandiego the deletion is not motivated while in Miraculous Ladybug the deletion is a result of different cultural conventions in the ways of address.

Personal names in Carmen Sandiego

In Carmen Sandiego, the real names of female characters and male characters are split exactly in half with both sides counting 19 personal names. The most common translation strategy for both male and female personal names was copy – 76.32%, or 29 names, were transferred into Czech using this strategy. There were also two names, one male and one female, which were adapted in Czech.

Figure 2: Transfer of personal names in Carmen Sandiego



For female names copy was used 57.89% of the time, i. e. 11 times while for male names it was 94.74%. The second most frequent strategy, which was not combined with another strategy, was adaptation which was used once for male and once for a female name.

Female surnames in Carmen Sandiego are naturalised only in season 3 of the show, consequently, given that the naturalisation strategy is not applied consistently across all seasons, multiple versions of the same name can be found in the TTs. There is only one female name that has been only naturalised, *Martha Contreas*, because it is the only female character with a surname who appears only in season 3, every other female character whose name appears, or is mentioned, in different seasons was transferred into Czech using at least two strategies. There were only two exceptions to the translator's strategy in the season in which the surnames were naturalised, *Vera Cruz* and *Lupe Pelligro*. *Vera Cruz*, however, is revealed not to be a real name of the character but a fake name adapted from a name of a Mexican city *Veracruz*. This is revealed in the first episode of the season, therefore, and therefore, the translator decided to refrain from suffixation in order to maintain the reference. There was, however, no such motivation for the non-naturalisation of the name *Lupe Pelligro*.

Moreover, the names of the female members of the faculty, *Dr Bellum* and *Brunt*, have been translated using three different strategies. In addition to copy and naturalisation, deletion was also used when transferring the names into Czech. In season 4, unlike in the previous seasons, the characters are frequently addressed only by their title, i. e. *trenérko* and *doktorko*, when previously, much like in English, they were addressed by their title alongside their name, i. e. *trenérko Brunt(ová)* and *dr. Bellum(ová)*.

The deletion strategy has appeared only in season 4 and it is the only case of systematic deletion in the show. In the rest of the show, the deletion, or partial deletion of other names, both personal and codenames, can be attributed to high spatial and temporal demands placed on subtitles, such as for example in Table 93.

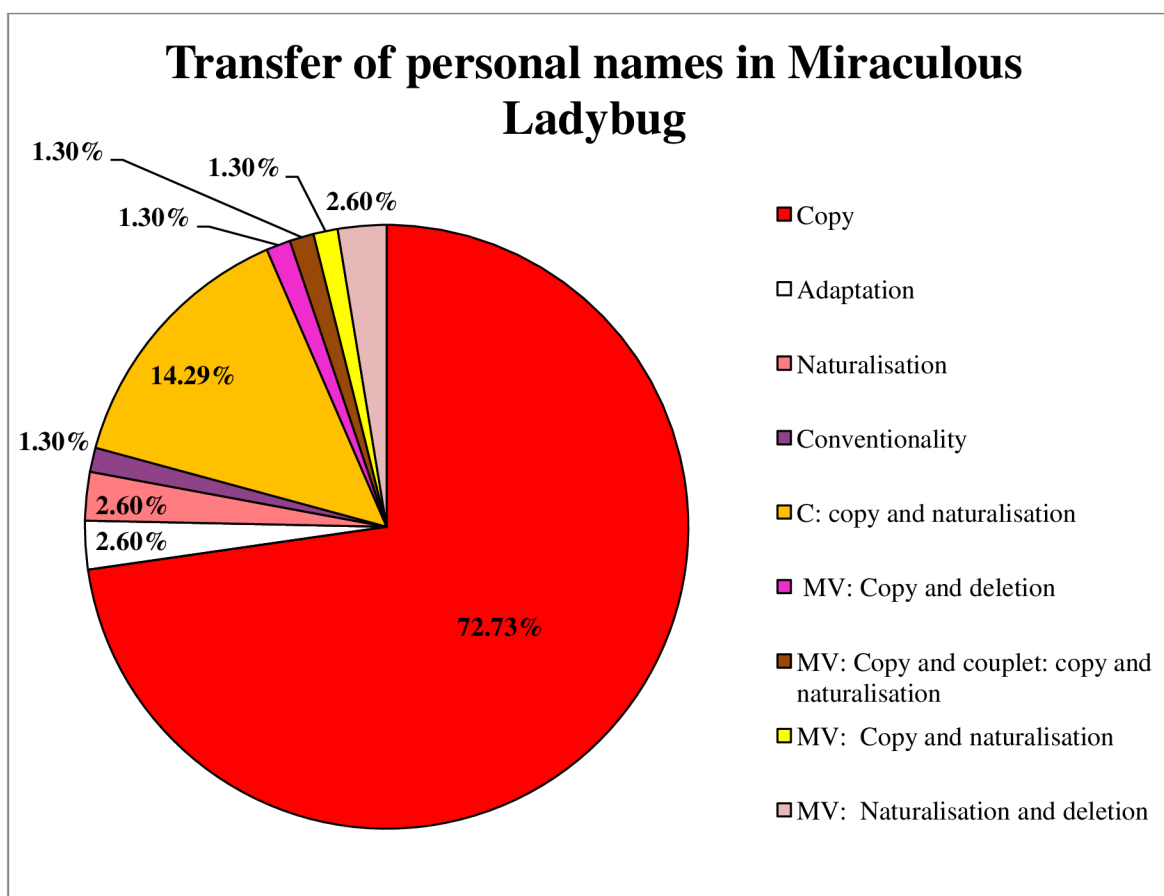
Table 93: Dialogue example from *The Chasing Paper Caper* (2019, 5:55-5:58)

English	Czech
Carmen Sandiego: <i>Paper Star</i> , I see you haven't lost your touch.	Carmen Sandiego: <i>Hvězdo</i> , vidím, že jsi nevyšla ze cviku.

Personal names in Miraculous Ladybug

The personal names in *Miraculous Ladybug* include the names of human as well as non-human characters. The most common strategy was copy which accounted for 94.87% of male names, 50% female names (72.73% of all personal names of human characters) (Figure 3), and 90% non-human characters were translated using copy strategy (Figure 4). The names of non-human characters were in most cases neologisms that were transferred without changes.

Figure 3: Transfer of personal names of human characters in *Miraculous Ladybug*

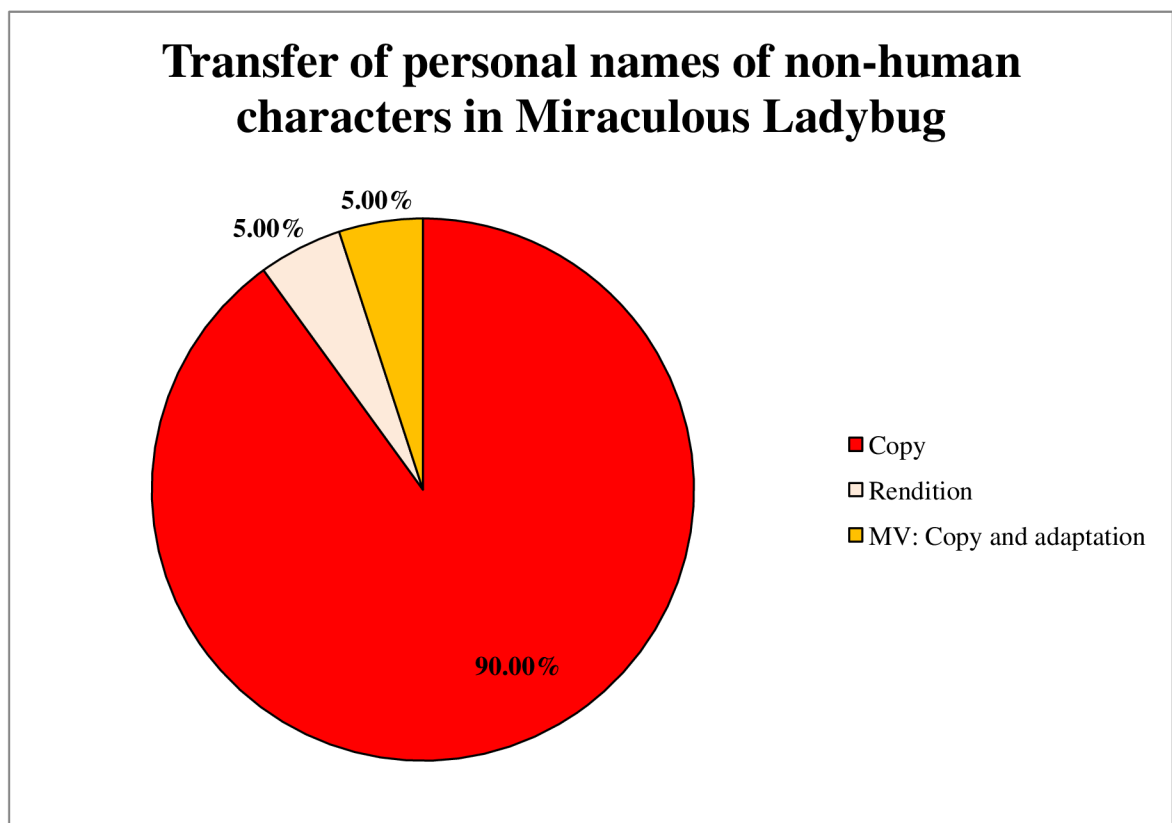


The majority of female names which were translated using copy strategy, however, were first names. All other names which consisted of a first name and surname were translated using a couplet which accounted for 28.96% of the names. Naturalisation (2.6%) which was not combined with another strategy was also used for surnames that did not have multiple versions. As one of the female names was a name of a historical figure conventionality strategy was also used. Only one male name, *Mr Damocles*, and two female names, *Bustier* and *Mendeliev*, had multiple versions which was a result of cultural differences in addressing teachers. The cultural differences also resulted in a combination of naturalisation and deletion of female names. Similarly, only one female name, *Alya Césaire*, was translated using the copy strategy and the couplet strategy. However, the name is consistently translated using the couplet rather than copy.

One male and one female name were adapted in Czech due to their personal name being an allusion to their supervillain name. In the case of *Simon Grimault*, the name had to be adapted so that it would include a reference to the Czech version of the game Simon says (*Kuba řekl*), while *Clara Nightingale*'s name, *Clara Sýkorka*, was adapted so that it could be blended more seamlessly with děsit in her supervillain name.

Two names of the non-human characters were translated using strategies other than copy – *Fang* and *Fluff*. While Fang was rendered in Czech as *Tesák*, Fluff had two different versions of their name, namely adaptation *Chlupáč* and *Fluff*. The original adaptation appeared in season 3 while the copy appeared in season 4 in which the majority of the non-human characters' names was translated using copy strategy.

Figure 4: Transfer of personal names of non-human characters in *Miraculous Ladybug*



6.2 Codenames, superhero and supervillain names

Table below shows the percentages of name translation strategies used for translation of codenames, and superhero and supervillain names in Carmen Sandiego and Miraculous Ladybug

Table 94: Translation of codenames in Carmen Sandiego, and superhero and supervillain names in Miraculous Ladybug

	Carmen Sandiego		Miraculous Ladybug	
Number of names	26	100%	105	100%
Rendition	13	50.00%	43	40.95%
Copy	9	34.62%	19	18.10%
Adaptation	3	11.54%	27	25.71%
Conventionality	0	0.00%	2	1.90%
Multiple versions	1	3.85%	14	13.33%
• Rendition and adaptation	0	0.00%	10	9.52%
• Adaptation and adaptation	1	3.85%	3	2.86%
• Copy and adaptation	0	0.00%	1	0.95%

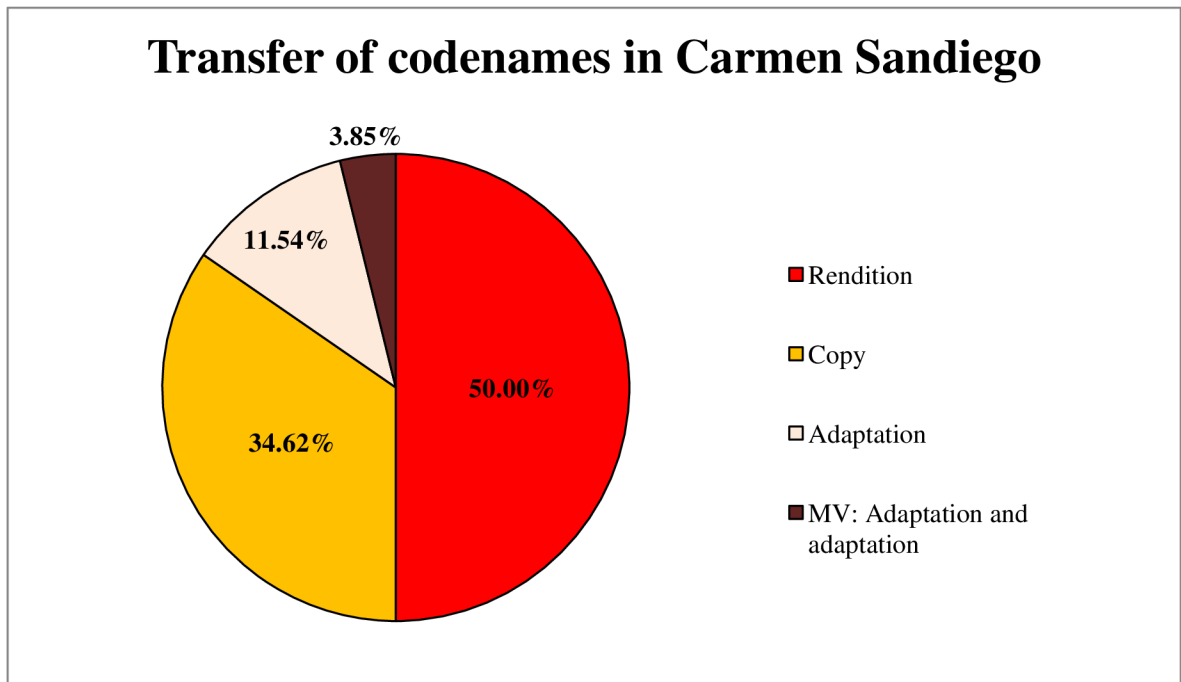
The alternative names in both shows were most frequently translated using the rendition strategy. In both shows, the names have multiple functions and they either reveal the character's style of attack or personality. As such by rendering the names in Czech, the names will have the same function in Czech as they did in English.

The second most prominent strategy, however, differs as in Carmen Sandiego copy strategy, which was usually used for translation of less frequently featured characters, was the most frequent, while in Miraculous Ladybug, the adaptation strategy was the second most notable strategy. Additionally, in Miraculous Ladybug, two names were also translated using conventionality strategy.

Codenames in Carmen Sandiego

Unlike the personal names, the most prominent strategy when translating codenames in Carmen Sandiego was rendition (50%). The codenames were most likely rendered into Czech because their translation is motivated. They are loaded names and as such if they were not translated the target text would not have the same effect on the audience as the original did. Moreover, the codenames in the show serve as a clue to the character's ability or personality. The codenames have, in addition to formative, emotional, divertive and aesthetic function shared with personal names; strong informative, formative and creative function as they can teach the audience foreign words, for example, *El Topo* and *Le Chevre*; and they are created by different word-formation processes, i. e. blending, and compounding. Therefore, their translation is integral for their function in the TT.

Figure 5: Transfer of codenames in Carmen Sandiego



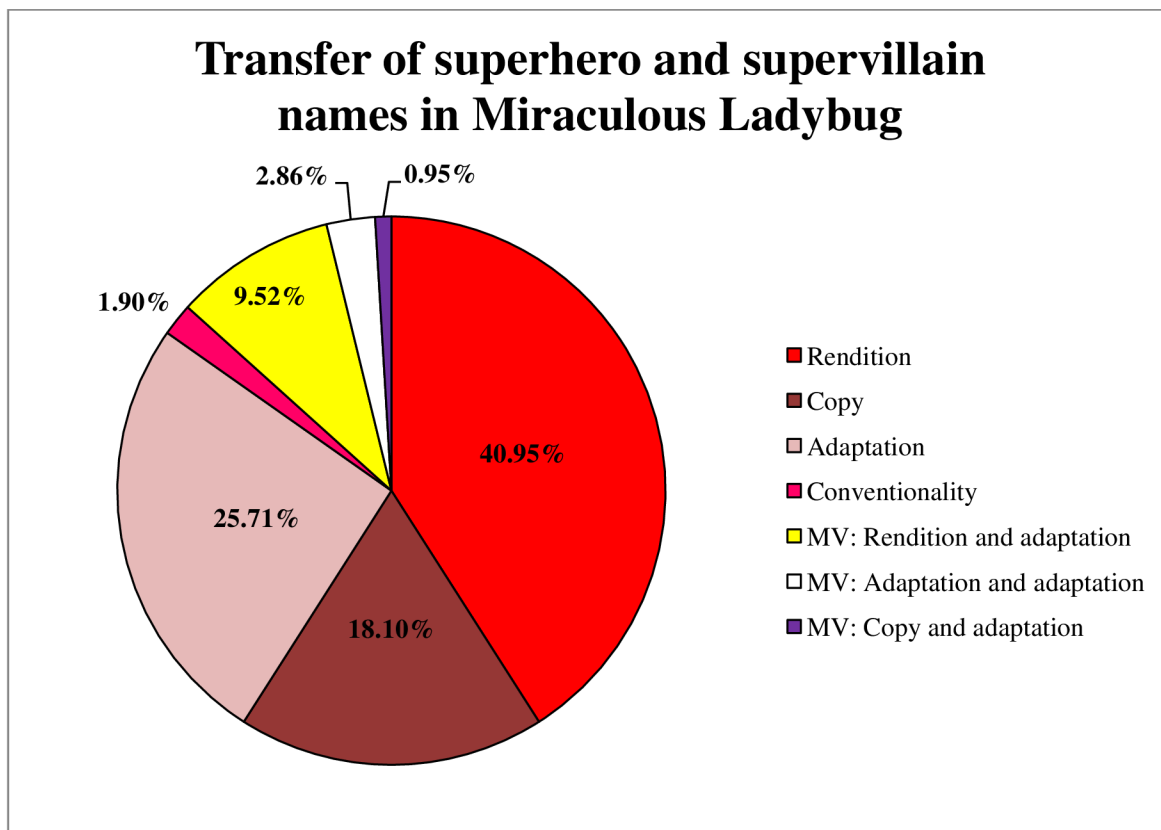
Given the nature and the function of the codenames in the show, the majority of the codenames was translated into Czech, either by rendition, or adaptation. Only 9 out of 26 (32.62% of the names) codenames were transferred into Czech without any changes. Three of the names that were copied were themselves copied or partially copied from another language, for example *El Topo*, *Le Chevre*, and *Shadowsan*. Three were codenames of characters who appear only in one episode of the show while one, *Dash Haber*, appears in multiple episodes, but during his first appearance it is not clear what his codename alludes to, as such given that in most cases the translations of codenames remains consistent though out the seasons despite the seasons being translated by different translators, the codename is not rendered into Czech the second time he is featured in the show. *Wolfe* is handled in a similar way. The last codename, *Player*, is used by a hacker, and as such, given how much the hacker community is globalised, not translating his codename is appropriate as opposed to rendering his name as *Hráč* which might have different effect on the audience as it did in English.

Three of the codenames (11.54% of the names) had to be recreated in Czech as their rendition would not be possible - *Jiskerník*, or appropriate - *Mime bomb*. By adapting them in Czech the translator ensured that the codenames will have the same function in Czech as they did in English. Lastly, similarly to personal names, one of the codenames was translated by a connotation as direct rendition would not be a functional equivalent in Czech. Only one name, *Neal the Eel* (3.85% of the names) had multiple versions both of which were created using the adaptation strategy.

Superhero and supervillain names in Miraculous Ladybug

In *Miraculous Ladybug* the most common translation strategy for superhero and supervillain names was rendition (40.95% of the names). As many names are telling names their rendition was appropriate for the age group. The second most popular was adaptation which involved either recreating the name in Czech or adapting it. The names were recreated in order to be suitable as names, or because they contained references which do not have a Czech equivalent (25.71% of the names). The third most common strategy was copy which was used in translation of 18.1% of the names. All of the names which were copied into Czech were also copies from French. However, one name, *Glaciator*, was rendered in Czech despite being copied from French into English. There were also two instances of conventionality in the translation of names of mythological creatures *Syren* and *Pegasus*.

Figure 6: Transfer of superhero and supervillain names in *Miraculous Ladybug*



In *Miraculous Ladybug*, several names have been translated using multiple strategies which resulted in multiple versions of the names in Czech. In all cases, except for *Stormy Weather*, the less frequent variant of the name appeared in an episode that featured all the villains who appeared in the show prior to the episode in question. Additionally, the frequency of occurrence of the secondary versions was lower. The most common combination of strategies was rendition and adaptation (9.52% of the names). Most of the names translated using these two strategies were initially adapted and then subsequently rendered in Czech. The second most frequent combination was adaptation and adaptation (2.86% of the names) during which the translators recreated the names in Czech on two

different occasions which resulted in two different versions of the name. The combination of copy and adaptation (0.95% of the names) resulted from the translator of the first part of the second season, Jana Děžínská, adapting the name. In its second appearance in the show, however, the translator has instead opted for copying the name as the context which influenced the first translation was not present in the episode.

6.3 Specificities of children's translation in Carmen Sandiego and Miraculous Ladybug

6.3.1 Cultural context adaptation

In translation of both Carmen Sandiego and Miraculous Ladybug, there were varying degrees of cultural context adaptation. The transfer of personal names in Carmen Sandiego was closer to foreignisation while in Miraculous Ladybug, especially due to the naturalisation of female characters' surnames, domestication was more prominent. In translation of alternative names, the names, given their informative function, were most frequently rendered and adapted in both shows, but copy was also frequently used. Generally, in the Czech culture names of this type are not rendered or adapted, for example *Ironman*, *Batman*. But, given the age group the shows are intended for, rendition of the names is important for the children who do not speak English at all, as well as for those for whom it might present another increase in the required cognitive effort. In Carmen Sandiego, however, copy as a foreignising translation strategy can be viewed as an extension of the show's didactic nature as the audience can improve their English language vocabulary as well as have an opportunity to learn about different cultures. The same applies to some of the names in Miraculous Ladybug.

6.3.2 Ideological manipulation

In translation of the shows some of the names were adapted by the translators. These names were adapted rather than rendered in Czech, because if they were rendered they might be interpreted as an insult by the audience. This concerned the names: *Oxtail* and *Le Chevre* which rendered as *Volí ocas* and *Koza* could be construed as insults in Czech and therefore would not be representative of the characters' relationships. This type of textual manipulation could be perceived as a form of moral or ideological didacticism as defined by Pascua-Febles.

6.3.3 Colloquial language

There are also several names in the shows, namely Rogercop and Kwamibuster, that were rendered as *Polda Roger* and *Kwamichytač* respectively and contain colloquial language. In the case of one of the versions of *Rogercop*, the translator replaced the informal English word *cop* with a slang term *Polda* in Czech. The slang term *buster* in *Kwamibuster*, on the other hand, was rendered using a more neutral word *chytač* which is consistent with the translators' general tendency towards standardisation of language in children's translation.

6.3.4 Wordplay

Wordplay is a common feature of children's fiction, while it is most commonly found in children's books that are designed to be read aloud, it can be found in audiovisual materials for children as well. The wordplay is particularly prominent in *Miraculous Ladybug* as some of the personal names of the characters, for example, *Marinette Dupain-Cheng*, *Chloé Bourgeois*, or *August*, have hidden meanings, but, given that none of the personal names are rendered in Czech, the hidden meaning is lost in translation. Some superhero and supervillain names in the show also employ wordplay, in some cases, such as *Copycat*, the name has a double meaning. Additionally, several superhero and supervillain names make use of similar or same pronunciations, i. e. *Christmaster*, *Kung Food*, *Sole Crusher*, and *Rocketear*. All of the names were either adapted or rendered in Czech, and their additional meanings are not replicated in Czech. Deletion was not used in the translation of any names involving wordplay, even though their deletion is, according to Van Coillie, a suitable solution for translation of names involving puns and wordplays as these are usually deeply engraved in the SL or SC. One name in *Carmen Sandiego*, *Neal the Eel*, is also an example of wordplay, namely rhyme but, similarly to the names in *Miraculous Ladybug*, the rhyme is not replicated in either of the names translations, i. e. *Kluzký Úhoř* a *Kluzký Neal*. Additionally, one name in *Carmen Sandiego*, *Vera Cruz*, is an example of wordplay and a reference to the real life city in Mexico *Veracruz*. The name is one of the two names in season 3, in which the translator consistently naturalised the female surnames, that was copied so that the reference and wordplay will not be lost in the translation.

6.3.5 Cultural and intertextual references

Both *Carmen Sandiego* and *Miraculous Ladybug* feature a multicultural cast and contain culturally specific items, and intertextual references in the names. The codenames in *Carmen Sandiego* mostly contain culturally specific items which are a part of Czech culture as well. As such the names were rendered in Czech. In *Miraculous Ladybug* and *Carmen Sandiego*, the references shared by both cultures, such as *Rogercop*, *Guitar Villain*, *Vanisher*, *Simon Says*, *Black Sheep*, or *The Troll*, are either rendered or adapted in Czech. *Gorizilla*, a blend of *Godzilla* and *gorilla* was the only referential name which was copied. Several names are not a part of Czech culture, for example, *Anansi*, *Sapotis*, *Oni-chan*, *Sandboy*, and *King Monkey*, and were copied, adapted or rendered in Czech. While *Sapotis* and *Anansi* belong to Creole culture *King Monkey* and *Oni-chan* come from Asian cultures. *Anansi* and *Sapotis* refer to a god and mischievous creatures were at first adapted in Czech as *Křížák* and *Sapotci* as they are not known to the general Czech audience. However, the name *Anansi*, which is more culturally significant and to some extent known in the Czech culture, was upon its next appearance in the show copied in Czech rather than adapted.

Asian cultures, namely Japanese and Chinese cultures, are represented in both shows and in most cases, with the exception of *King Monkey* which is rendered, are copied in Czech. In *Carmen Sandiego* not only the personal names of the Japanese characters but also a part of a codename, namely the suffix *-san*, belong to Japanese culture. Similarly,

Japanese suffixes can also be found in *Miraculous Ladybug* as the suffixes *-chan* and *-sama* were also copied in the Czech translation. The suffix *-sama*, which is in Japanese used for example for deities, however, cannot be found in a name of a character itself as it is attached to the name when addressing the character *Longg* (Table 95). In *Miraculous Ladybug*, there is also a Chinese term for teacher - *Shifu* which is also copied in Czech and is used by Marinette as well as by other characters when Marinette's Chinese great-uncle *Cheng* is addressed (Table 96).

Table 95: Dialogue example from *Heart Hunter* (2019, 15:26–15:32)

English	Czech
Longg: I'm honored to see you again, Kagami-san. We're about to accomplish great things together!	Longg: Rád tě zase vidím Kagami-san. My spolu dokážeme velké věci!
Kagami: Honor is mine, Longg-sama.	Kagami: Už se těším Longg-sama.

Table 96: Dialogue example from *Kung Food* (2016, 4:19–4:22)

English	Czech
Adrien: Japanese people make sushi, Chloé. Cheng <i>Shifu</i> is Chinese!	Adrien: Suši se dělá v Japonsku, Chloe, ale Cheng <i>Shifu</i> je Číňan.

Monkey King and *Oni-chan* are references to mythical creatures found in Chinese and Japanese culture respectively. *Monkey King* or *King Monkey*, the only culturally specific item from Chinese culture which was rendered, refers to a character in “*Journey to the West*”, a book that was not translated into Czech as of writing this thesis. Both parts of *Oni-chan*, on the other hand, were copied from English into Czech as *Oni* does not have a conventional Czech rendition.

In addition to references to Asian cultures, several names in the Czech translation of *Miraculous Ladybug* reference French culture as well. It stems from the fact that the show is set in Paris and the original language is French. As such not only the personal names of the characters, but also some of the superhero and supervillain names, for example *Riposte*, come from the French language. These names are in most cases copied as opposed to rendered in Czech. The same applies to the name *Le Chevre*, i. e. French for goat and *El Topo*, i. e. Spanish for mole, both of which were copied in the translation of *Carmen Sandiego* as well as for one name in *Miraculous Ladybug*, *Mayura*, which is a transliteration of Sanskrit word for peacock which was also copied in the Czech translation.

7 Conclusion

This thesis attempted to investigate the name translation strategies in two children's TV shows, namely Carmen Sandiego and Miraculous Ladybug. The shows were selected because they belong to the same genre and are recommended for the same age group, as well as due to their similar composition of names. Additionally, the shows aired in the same time period of the second half of the 2010s, and contain a multicultural cast as well as references to other cultures, and wordplay, both of which are highly discussed problematic areas in children's translation.

My first hypothesis that translators will use some name translation strategies more frequently than others was confirmed as transcription and transliteration were not represented in the name translation while copy, rendition, naturalisation, adaptation, and their combinations were prominently used strategies. The frequency of use of these strategies was not the same in both shows. Particularly the translation of female personal names was handled differently. In Carmen Sandiego, only one translator has opted for naturalisation of female surnames resulting in multiple versions of one name. In Miraculous Ladybug the most prevalent strategy in translation of female surnames was naturalisation. There were, however, several exceptions to this rule. Deletion was also represented in the strategies as the names of the members of the faculties in the both shows were addressed by their title rather than name; nevertheless, this practice is not consistent across all seasons and translators. In both shows adaptation of personal names was represented once in male name translation and once in female name translation, however, the motivation for the use of this strategy was different. While in Carmen Sandiego the names were adapted due to unfavourable connotations in Czech, in Miraculous Ladybug, the names were adapted so that they would more easily align with the characters' supervillain names. Additionally, in Miraculous Ladybug, one name was translated using conventionality strategy.

In translation of codenames, and superhero and supervillain names, the most prominent strategy was rendition in both shows. Rendition was used because if the names were not translated, the names would not have the same effect on the audience in Czech as in English. Copy was the second most frequently used strategy. The names which were copied in both shows were names originating from other languages as well as names of minor characters. In Miraculous Ladybug, significantly higher number of names, 13.3% as opposed to 3.85% in Carmen Sandiego, was translated using multiple strategies which resulted in multiple versions of the names. The higher percentage is related to, despite the show being translated by a smaller number of translators, larger number of episodes of the show, but also to the fact that all the alternative names had a general tendency to appear in the same episodes often devoid of context.

Wordplay and references to other cultures were in both shows handled in a similar way. The wordplay in Miraculous Ladybug was not replicated in favour of semantic meaning of the names, but also due to the limitations of the visual code. In Carmen Sandiego the wordplay, which was also a reference, was copied so that the reference would

not be lost while the rhyme was not replicated. The references to other cultures were in most cases copied in Czech, with the less known references being adapted rather than copied. Nevertheless, there were instances in which the reference was rendered.

Given the differences in the translation of names in both shows, it can be concluded that additional factors to age and genre identified by Aguilera influence the translators' decisions when translating names. It can be assumed that textual factors, proximity of the cultures, clients demands, and general trends within the translation market as well as translators' personal preference, as seen in the translation of season 3 of *Carmen Sandiego*, also influence what strategies, and to what extent, will be used in the translation of names. It would therefore be advisable to conduct a more extensive research of name translation strategies used in translation of audiovisual materials, particularly in terms of transfer of female names and telling names.

8 Shrnutí

V této práci jsem se zabývala překladem jmen obsažených ve dvou seriálech, které se řadí do stejného žánru a jsou vhodné pro stejnou věkovou skupinu – Carmen Sandiego a Kouzelná Beruška. Seriály byly vybrány také proto, že obsahují dva typy jmen, jména osobní a přezdívky, objevují se v nich prvky jiných kultur a slovní hříčky, a oba tyto seriály byly vyprodukovány mezi lety 2015 až 2021.

V teoretické části práce jsem popsala problematické oblasti překladu pro děti a audiovizuální překlad, přičemž jsem se zaměřila na překlad jmen. Dále jsem představila oba seriály, jejich překladatele, a také funkci a tvorbu jmen v obou seriálech.

V druhé části práce jsem popsala metodologii, kterou jsem použila pro analýzu převodu jmen do češtiny. Jak vyplývá z teoretické části práce, různí autoři definují různé strategie a různě je pojmenovávají. Jelikož jedním z důvodů různé kategorizace mohou být jazykové kombinace, na které se strategie vztahují, definovala jsem kategorie aplikovatelné na jazykovou kombinaci angličtina-čeština, které jsem rovněž graficky znázornila.

Ve třetí a čtvrté části práce jsem analyzovala jména v obou seriálech. Jména jsem rozdělila na jména osobní, jména krycí, jména superhrdinů a jména superpadouchů. Osobní jména jsem dále rozdělila na mužská a ženská jména, v případě seriálu Kouzelná Beruška jsem pro větší úplnost analýzy popsala také jména nadpřirozených bytostí. Dalším důvodem k jejich analýze byla skutečnost, že slouží jako podklad pro jiná jména. Jména krycí, jména superhrdinů a superpadouchů jsem analyzovala na základě mnou definovaných kategorií bez ohledu na pohlaví postav.

Vybraná jména jsem analyzovala detailněji, přičemž některá související jména byla analyzována společně. Kritériem pro výběr jmen byl například jejich původ, slovtvorba, konzistentnost jejich převodu, četnost a vztah k jiným jménům. U některých jmen jsem rovněž uvedla ukázky z textu. Tyto ukázky slouží nejen k ilustraci použití jmen v textu a jejich převodu, ale také demonstrují motivace pro jejich překlad do češtiny. V případě, že jména jsou převedena různými způsoby, či se jejich užití liší v různých sériích, jsou tyto rozdíly exemplifikované pomocí dvou ukázek z textu.

V poslední části práce jsem provedla srovnání strategií převodu jmen v obou seriálech, přičemž jsem se soustředila jak na společné, tak rozdílné rysy. Dále jsem provedla shrnutí analýz převodu jmen v obou seriálech, shrnutí překladu hovorového jazyka, slovních hříček a odkazů na jiné kultury obsažených ve jménech, stejně jako ideologické manipulace související s jejich převodem.

Z provedených analýz vyplynulo, že užití strategií převodu jmen a jejich zastoupení v obou seriálech není identické. V oblasti překladu ženských jmen bylo zjištěno, že ženská příjmení se přechylují pouze v jedné sérii Carmen Sandiego, zatímco v Kouzelné Berušce jsou ženská příjmení přechylována konzistentně pouze s několika výjimkami. Přezdívky byly nejčastěji přeloženy do češtiny, přičemž další nejvýznamnější strategií převodu přezdívek bylo kopírování a adaptace. Pouze jedno jméno v Carmen Sandiego bylo převedeno rozdílně, zatímco v případě Kouzelné Berušky bylo množství jmen, jež byla

převědena rozdílně větší než v případě Carmen Sandiego, což mohlo být způsobeno větším množstvím epizod. Slovní hříčky nebyly v překladu seriálu replikovány z důvodu limitací audiovizuálního překladu. Rovněž odkazy na jiné kultury nebyly ve většině případů v seriálech přeloženy, ale byly pouze zkopírovány případně adaptovány do češtiny.

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- Astruc, Thomas, Matthieu Choquet, Fred Lenoir, and Sébastien Thibaudeau. 2018. S02E09. "Frightningale." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.
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- Astruc, Thomas, Matthieu Choquet, Fred Lenoir, and Sébastien Thibaudeau. 2018. S02E11. "Robostus." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.
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- Astruc, Thomas, Fred Lenoir, Jean-Remi Perrin, and Sébastien Thubaudeau. 2018. S02E16. "Captain Hardrock." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.
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- Astruc, Thomas, Matthieu Choquet, Fred Lenoir, and Sébastien Thubaudeau. 2018. S02E18. "Style Queen." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.
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Astruc, Thomas, Matthieu Choquet, Fred Lenoir, and Sébastien Thubaudeau. 2020. S03E25. "Heart Hunter." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

Astruc, Thomas, Matthieu Choquet, Fred Lenoir, and Sébastien Thubaudeau. 2020. S03E26. "Miracle Queen." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

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Astruc, Thomas, Mélanie Duval, Fred Lenoir, and Sébastien Thubaudeau. 2021. S04E06. "Sole Crusher." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

Astruc, Thomas, Mélanie Duval, Fred Lenoir, and Sébastien Thubaudeau. 2021. S04E07. "Queen Banana." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

Astruc, Thomas, Mélanie Duval, Fred Lenoir, and Sébastien Thubaudeau. 2021. S04E08. "Mega Leech." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

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Astruc, Thomas, Mélanie Duval, Fred Lenoir, and Sébastien Thubaudeau. 2021. S04E13. "Wishmaker." Disney Channel. Miraculous: Tales of Ladybug & Cat Noir.

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12 List of abbreviations

AV	Audiovisual translation
ST	Source text
SL	Source language
SC	Source culture
TT	Target text
TL	Target language
TC	Target culture
V.I.L.E:	Criminal organisation in Carmen Sandiego
A.C.M.E.	Law-enforcement agency in Carmen Sandiego
E. G.	Exempli gratia (for example)
I. E.	Id est (that is)

13 Appendices

Given the already extensive length of this thesis, the tables containing the name occurrences and their translation will not be included in this thesis. The tables can be access either from Google shared documents or Mediafire.

Carmen Sandiego: Character names appearances can be accessed at:

https://docs.google.com/spreadsheets/d/1_MN2miXv3jPQR6cyhp1tPbSiaz2WykAqflPOfVheUAg/edit?usp=sharing

or

https://www.mediafire.com/file/vwor5app3aasyte/Carmen_Sandiego_-_Character_appearances.xlsx/file

Miraculous Ladybug: Character names appearances can be accessed at:

https://docs.google.com/spreadsheets/d/1EdeT9ibvb50ellhhpWFcQ8pkFO3qvULmZBa4Ch_OsaY/edit?usp=sharing

or

[https://www.mediafire.com/file/eaw9c74oay3qynv/Miraculous+Ladybug_Appearances+\(1\).xlsx/file](https://www.mediafire.com/file/eaw9c74oay3qynv/Miraculous+Ladybug_Appearances+(1).xlsx/file)