

Palacký University Olomouc
Faculty of Arts
Department of English and American Studies

Diploma thesis

Ready Player One vs. Unfindable Words

Author: Markéta Šťovíčková
Supervisor: Mgr. Ondřej Molnár, Ph. D.
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ABSTRACT

This thesis analyses the unfindable words (culturally specific items) in the American novel *Ready Player One* by Ernest Cline. The analysis compares the English source text with its Czech translation. Six specific categories of unfindable words had been chosen for the analysis based on the division of culturally specific items as defined by Peter Newmark. The found cases from the novel are then analysed in terms of global strategies, namely domestication and foreignization, and translation strategies used in the specific cases. The theoretical framework for the analysis is based on the findings of Lawrence Venuti and Peter Newmark. The goal is to identify the most frequently used strategies for translation of culturally specific items.

Keywords: Peter Newmark, Lawrence Venuti, unfindable words, culturally specific items, domestication, foreignization, *Ready Player One*, Ernest Cline

ABSTRAKT

Tato diplomová práce analyzuje případy nevypátratelných slov (kulturně specifických prvků) v románu Ernesta Clina *Ready Player One*. Analýza porovnává výchozí anglický text s jeho českým překladem. Pro analýzu bylo vybráno šest kategorií kulturně specifických prvků na základě rozdělení Petera Newmarka. Kulturně specifické prvky nalezené v knize budou podrobeny analýze z hlediska globálních strategií k překladu, konkrétně z pohledu domestikace a foreignizace. Dále se práce bude zabývat překladatelskými strategiemi, které byly využity ve vybraných instancích. Analýza je založena na teorii Lawrence Venutiho a Petera Newmarka. Cílem práce je identifikovat strategie, které byly nejčastěji využívány k překladu kulturně specifických prvků v tomto díle.

Klíčová slova: Peter Newmark, Lawrence Venuti, nevypátratelná slova, kulturně specifické prvky, domestikace, foreignizace, *Ready Player One*: Hra začíná, Ernest Cline

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LIST OF ABBREVIATIONS

CSI = culturally specific item

TL = target language

SL = source language

TT = target text

ST = source text

TC = target culture

SC = source culture

INTRODUCTION

Translating culturally specific items may sometimes be a hard nut to crack, moreover when it comes to translating such items in the genre science-fiction. The translator encounters various obstacles when transferring the content of science-fiction novels. Such stories quite often take place in the near future, as well as does the novel under scrutiny *Ready Player One* by Ernest Cline. This fact represents the first possible problem for the translation. In the near future, some 50 years from now in the case of this particular novel, people have different ways of life, different concepts they encounter and may approach life abnormally compared to our reality. Therefore, for such literature, a great appearance of neologisms and strange concepts is very typical. Peter Newmark defines the group of words, which are culturally or otherwise specific to a given language or culture, as unfindable words. These are not only neologisms but also names of people, places, brands etcetera. When encountering such items, the translator is quite often giving a birth to a new word that could possibly be coined in the culture from that point on. Therefore, a translator has a great power and must choose wisely his/her words. Think about for example *Harry Potter* and generations celebrating the great work of Vladimir Medek, who first started with the translation of *Harry Potter* book series and probably would have never even guessed when starting the translation process that the book would have such a big impact on many generations to come.

The here presented novel *Ready Player One* written by Ernest Cline is definitely not as generous on neologisms as the previously mentioned *Harry Potter*, but it fights for the status of a cult story as well, moreover with the recent appearance of the major motion picture based on the book and directed by Steven Spielberg. The plot is set on the planet Earth in the 2050's and presents a dystopic idea of the future, where people spend most of their time in the virtual reality called OASIS. As the story takes place in a dystopian futuristic America, it is brimming with unfindable words (or also called culturally specific items, these terms shall be used interchangeably). This thesis will be concerned with these items with the focus on the first 6 chapters of the book. This part of the book was chosen for the analysis as the most representative when it comes to the culturally specific items, as later on in the book, they tend to repeat themselves.

Within the chosen chapters, the focus will be on the unfindable words as defined by Peter Newmark. He distinguished 18 different categories, but within the text, we do not

find representative examples of all of them and so this number would be redundant. Therefore, six most prominent categories had been chosen and the items belonging to these, which will be later on introduced in the text, shall be discussed and scrutinized.

The theoretical framework used for the analysis will be that of Lawrence Venuti and Peter Newmark. Namely, Venuti's global strategies, which are foreignization and domestication (Venuti 1955), and their usage and frequency of appearance will be the point of interest. Further on, the attention will be paid to the culturally specific items of language as defined by Peter Newmark (1988), so-called unfindable words, and the strategies used in the particular cases and possible inconsistencies with the approach towards their translation.

The thesis is divided into four parts. The first three parts are theoretical and offer a closer look at the theoretical concepts used in this paper. The fourth part is practical and concerns the analysis of the chosen text along with the results and statistics of the findings.

This thesis presents the answer to what was the most frequent translation strategy used concerning the translation of culturally specific items in the novel *Ready Player One* as translated by Nad'a Funioková. The initial interest and reason for this analysis was based on the fact that the novel is famous for its external references and introducing new concepts of virtual reality. In the conclusion, the answers to these questions shall be found.

1 THEORETICAL FRAMEWORK

The following paragraphs are interested in the theories applicable to the analysis of the CSIs in the novel *Ready Player One*. In the first chapter, a brief outlook on the history and development of the translation theories will be given, followed by defining general strategies to translation relevant to this paper. Further on, the skopos theory shall be introduced, followed by the description of CSIs and their division into groups as defined by Peter Newmark. Selected strategies for translation relevant to the topic in question will be discussed in more detail.

1.1 Approaching translation: a brief look at the history of translation and important theories

First, let us begin with a short introduction on the translation theory and practice and have a look at how the trends have been changing until this day. Talking about translation and scrutinizing other people's way of transferring language messages has been a topic for many years and helps us to move forward in the translation theory field and in making our translations better. Every age had its own specifics and its own scope of interest. In the 16th century, it was the Bible translations that took much of the attention of the scholars, in the 17th century, the focus was mostly on how faithful the translation should be in general and how much the translator is involved, and in the 18th century, mostly the soul or nature of the translation had been widely discussed. No matter the specific focus, in general, it can be said the discussion has always revolved over a dichotomy, mostly on how much free or literal a translation should be (Munday 2008).

Towards the mid-1980s, translation moved to the field of interdisciplinary research, as there was a need for more scientific view on the subject. As data on basically anything is nowadays so easily reachable and available to be viewed any second at a time, this transition was an inevitable move forward to reach the best possible language transfer (Baker 2009).

At the end of the 20th century, linguistic approaches came into play and discussed more detailed and scientific views on translation, explaining the theory and practice using theoretical models of translation. The representatives of this approach were for example House, Nida, Catford and others (Baker 2009). The following paper is based mostly on the

linguistic approaches and builds upon the teaching on Newmark, Vermeer, Reiss, and Venuti.

1.2 Translating strategies

First and foremost, the term strategy in translation should be mentioned. As Baker states, the term strategy itself may not be hard to define on the first glance. Simply put, it means undertaking certain actions in certain ways to achieve a specific goal (Baker 2009). This would be a simple definition, yet the common consensus among linguists is such that it is not that straightforward. For instance, even the terms for this process such as “procedures” or “transformations” are often used interchangeably. According to Albir, there seem to be two different variations of strategy. One is in the procedural sense and the other in the textual sense (Albir 2002). Another division is to local and global strategies. In this thesis, the focus shall be kept on these two, as their major point of interest are the two following concepts under scrutiny; foreignization and domestications. We stated earlier, it is possible to claim that such dichotomies have been here from the beginning of translation theory. Whether it was a debate over free and literal translation, Nida’s formal and dynamic equivalence, Newmark’s semantic and communicative translation, Houses’ overt and covert translation or many others. Such dichotomies have been presented in the translation theory for many years, but the common feature they all share is that of focus on the relationship of the target readers to the text’s source culture (Baker 2009).

1.2.1 Local strategies vs. Global strategies

The dichotomy local and global strategies are the ones relevant to this paper. Local strategies of translation are concerned with more micro level of a text, they study specific structures of a language, where on the other hand, the global strategies’ point of interest is broader and the concern here is focused on the style of a specific text and the way specific aspects of the source text are either emphasized or suppressed (Baker 2009). In terms of global strategies, Lawrence Venuti had made a big step further by discussing strategies “foreignizing” and “domesticating” (Venuti 1995). Let us have a closer look at Venuti’s dichotomy in the next section.

1.2.1.1 Foreignizing and domesticating

Venuti was interested in the question of the visibility of the translator. How much or how little should the reader feel the text has been produced in another cultural context, another country, by a person with a different cultural background and so forth. There are two strategies a translator may accommodate based on his/her aim for the text and which strategy to choose depends widely on the kind of text, the usage of the text, the reader, the genre and other possible points of decision (Venuti 1995).

Venuti defines two methods of such translation. He calls them domestication and foreignization. He defines domesticating method as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” and the “foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti 1995, 20).

To rephrase these definitions in a simpler manner, if the translator decides to use the domestication strategy, he/she so-called “naturalizes” or “adapts” the text and its culture-specific features and the cultural context for the target reader to feel more natural – to feel like this text was written in his/her own language and cultural context. This may be achieved for instance by implementing local references in the text, or sometimes the writer even puts the story in the country of the reader’s origin and uses local names, places, practices and other cultural references. On the other hand, foreignization of a text would be rather “alienation” or “preservation” of the original cultural context, alienating the reader, so he/she feels as the text and the settings are not that of his/her home country and that the reader does not share the same cultural background as the writer comes from. The focus of foreignization is again on the cultural terms, settings, geographical elements etcetera. According to Venuti, the success of a translator is in the nowadays Anglo-American world judged by the invisibility of the translator within the specific text. The more invisible, the less the work feels foreign, the better the translation (Venuti 1995). Anthony Pym in his essay reacts to the ideas of Venuti, seeing his black and white characterization of translation as rather insufficient and vague. The main points, which seem controversial to Pym and are claimed by Venuti to be facts, are the following; the number of translations into English being extremely low in comparison to translations to other languages, the translators not getting full recognition for their work and the success of translation being judged by the extent of domestication (Pym 1996).

Another linguistic scholar, Friedrich Schleiermacher, in his article *On the Different Methods of Translating*, distinguished other two kinds of translation strategies, paraphrase, and imitation. The first mentioned can be compared to foreignization as defined by Venuti. Paraphrase seeks to find the corresponding term from SL in TL, if not finding the correct equivalent, it still seeks to retain the value of original word by adding definitions. The latter, imitation, rather follows the irrationality of different languages of the world. The idea is that an exact replica of a text cannot be produced so that it corresponds exactly with the original. Therefore, imitation can be linked to Venuti's theory of domestication. The foreign components of the ST are transferred to the TT with the idea of tailoring the text to the target reader and the reading is made as seamless as possible for the receiver. According to Schleiermacher, paraphrase is rather used in scientific scholarly texts, whereas imitation is more typical for artistic and casual texts. Schleiermacher was rather in favor of imitation and so moving the readers towards the spirit of the text rather than foreignizing it (Schulte 1992). This theory of alienating and naturalizing texts when translating become highly influential in the translation studies theory and practice.

1.3 The Skopos Theory

Now, when the strategies have been defined, one major concept of functionalistic approach to translation shall be discussed. That is the Skopos Theory as postulated by Katharina Reiss and Hans J. Vermeer. It is important, as during the CSIs translation, the translator must put a great focus on the skopos of the text and the overall circumstances under which it would be received by the target reader, and define what is the aim of the translation in the TC.

Skopos is a part of the functionalist approach to translation and as a term, it has been first put in use in connection with translating by Reiss and Vermeer, two major German linguists and translation scholars. Functionalist approaches are typical for seeing translation as a communicative act, where the focus is put on the meaning and function of a text in a broader context. For functionalists, translation as such is an act with a purpose and an urge to fulfill it. Vermeer and Reiss with their Skopos theory are the main protagonists of this movement, but other important thoughts on translation came to be along this trend, such as the theory of translation action by Holz-Mänttari etc. Vermeer and Reiss have created and put into practice the Skopos theory, which is focused on the purpose of the text. In this

theory, translation is not seen as a process, but as an action. Such as a human action, as well does every text has a specific purpose or aim, which is then the main decisive function in translating. The crucial for the translation is not how it is done but that the function of the source text and target text match (Reiss 2013).

And so what is the definition of the skopos theory and what does skopos even mean? The word skopos comes from the Greek language and it means „aim“ or „purpose“. This theory was created by Reiss and Vermeer to cover general translation theory for all existing texts. The rules are:

- „1) A TT is determined by its skopos (purpose).
 - 2) A TT is an offer of information in a target culture
 - 3) A TT does not initiate an offer of information in a clearly reversible way
 - 4) A TT must be internally coherent (coherence rule)
 - 5) A TT must be coherent with the ST (fidelity rule)
 - 6) These five rules stand in hierarchical order, with the skopos rule predominating.“
- (Munday 2008, 80)

To scrutinize the rules further, the first one – the skopos rule – is the most crucial one and as the rule 6 states, it is the predominating rule of all. So, the most important deciding factor when translating ST is its skopos and so to say the purpose of the text. The rule 2 talks about the need to see the TT from the point of view of the target culture and its function in the target culture and linguistic context. Rule 3 is the irreversibility rule and suggests that the function of the text in the target culture does not have to always comply with the function of the text in the source culture. The rule 4, the coherence rule, expresses that the target text „must be interpretable as coherent with the TT receiver’s situation“ (Munday 2008, 80). The fidelity rule number 5 suggests existing coherence of target and source text.

Nord claims, it is crucial for the target text to have the same skopos, or so to say compatible skopos, as the ST, as purpose is what human action is determined by. In other words, the intention of the original writer should be incorporated into the TT. By doing so, the texts should be equivalent in the intention (Baker 2009).

Equivalence has been of great interest for functionalists. As Anthony Pym defines it, it is an ability of a text having the same value in the original language as well as in the

translated language (Pym 2010). Or to apply it on what had been said previously, the equivalent intention of a text. To bring up equivalent reaction and emotions in the reader.

1.4 Translation of cultural specific phenomena

With defining the broader approach to the text - the skopos theory - the thesis will now focus on translating cultural specific phenomena, starting with the definition of culturally specific items, following with specific description of translation phenomena such as proper names, pop-cultural references, geographical places etcetera. This will be also the focus of the analysis, as the novel *Ready Player One* as the genre of sci-fi comprises of neologisms, names of literary characters but also many pop-cultural references and so the following paragraphs will deal with the translation of these phenomena.

1.4.1 The term culture itself

Culturally specific items (CSIs) are various ways of manifesting source culture in texts. Such can be manifested by specific words, names or for example references to cultural entities etcetera. Before defining CSIs further, the term culture should be defined first. Geert Hofstede, a Dutch cultural scholar, defines culture as "...the collective programming of the mind that distinguishes the members of one group or category of people from others"(Hofstede 2011, 3). Based on Hofstede's definition, we can say that culture is a collective phenomenon. It is important not to overlook the fact, that different cultures have different notions of concepts in our everyday lives. The example could be Lapps having eight seasons in the year, whereas we, native people from the Czech Republic or just central Europe in general for that matter, have traditionally only four. Therefore, our perception of weather and the concept of seasons is completely different. Also, the assumption of Greeks that any idea can be translated into any language, is not completely truthful, as every person is surrounded by different physical world. English, German or Indo-European languages, all of these languages can be said to be able to be calibrated, so people of those nations have in many ways similar understanding when it comes to the world concepts and language, but that still leaves us with Asian, African and many other languages, where the understanding can be a bit more complex in comparison to ours (Lewis 2006).

Newmark defines culture „as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression“(Newmark 1988,

94). Moreover, he adds a distinction between cultural and universal and personal language. Universals are words expressing traditional and universally known objects or actions, such as *life*, *chair* or *run*. As these words mostly cover universal function and that is why the translator usually face no problems when translating them. Then there are cultural words, such as *tortellini* or *monsoon*, which can cause difficulties during translation, unless the source and target language culturally overlap. The last kind of language Newmark distinguishes is personal language. That is expressing oneself in a personal way, using a language which is specific to that individual or a group. This can have different speech traits, such as the tendency to not finish a sentence, using made up words etc. This kind of language is often called idiolect and for translating this kind of language normally causes problems (Newmark 1988).

1.4.2 The term Culturally Specific Items

As we have explained, what culture is and how it is perceived, let us now have a look at the definition of CSI. Aixela defines CSI as „objects and systems of classification and measurement whose use is restricted to the source culture, or by mean of the transcription of opinions and the description of habits equally alien to the receiving culture“ (Aixela 1996, 56).

As Bassnett points out, first and foremost the translator must be aware that nevertheless the central core of translation is seen rather as a linguistic activity of transferring a meaning, it also belongs to the field of semiotics, which is interested in the study of sign systems and structures. The translation is then more than linguistic transfer, but rather transfer of whole meanings complemented with grammar, extra-linguistic criteria and other processes (Bassnett 2002). Further, she elaborates, on Saphir's statement that there do not exist two languages similar enough to be able to represent the same social reality. Language is in the hearth of a culture and is central to any cultural grouping. Bassnett compares the communication between two cultures of different languages to a life-energy communication (Bassnett 2002).

As Hofstede emphasizes, language is not mere vocabulary and grammar. There is more to it. We can call it cultural competence; to know what is appropriate to say under which circumstances (Hofstede 2002). Anything coming from a different culture than the TC can be considered a culture specific item. Culture specific context would be referring to items

or meaningful context or a single word in one culture, that is not known in other culture, may be abstract to it, relating to different parts of people's life. Such items can be anything from geographical locations, seasons or colors to special objects, rituals or nicknames. Culturally specific items are not only reflected in the language itself but also in the non-verbal practices, just as gestures, mimics or customs. For example, blowing your nose may be considered an insult in China, but in our culture, it is not considered unpolite, but a part of a normal behavior. The same goes for understanding concepts, where in for example Finland, there exist tremendous numbers of different names for snow, based on its consistency, look or occurrence. In our language, we distinguish between just a few types of snow, such as wet snow or heavy snow. On the other hand, in Finland, there is a word for every different change in the snow's materialization.

Therefore, as in real life situations and even during the translation, the translator's mission is to transfer all of the terms in such matter that the reader recognizes them and understands their meaning. Baker comments on the coherence in text stating it is "...a result of the interaction between knowledge presented in the text and the reader's own knowledge and experience of the world, the latter being influenced by a variety of factors such as age, sex, race, nationality, education, occupation, and political and religious affiliations." (Baker 1992, 219). And so, to sum it up, the translator has to perfectly understand the different units of meaning in the SC in order to transfer them properly into the TC. Such content is very challenging for the translator as most of the times he/she translates from the foreign language into his/her native language, and therefore in the original text may find concepts unfamiliar to his/her own culture.

CSIs are in most cases easy to detect for their close association with a specific language and culture and for their impossibility of literal translation. In such cases, the translator must succumb to translation by description. As we can see, language is a great influencer when it comes to understanding reality. That is why the translator must be also a culture mediator, so he/she can properly translate the context and wording.

1.4.3 Different views on CSIs

There are different approaches to defining CSIs and their translation. Let us introduce few of the major concepts and divisions of these items. In the following paragraphs, few points of view on CSIs shall be presented with the focus on Newmark's division of CSIs.

1.4.3.1 Aixela's point of view

Aixela is interested in the study of CSIs in translation and divides them into two major categories:

- 1) Proper names; under this category there are both conventional names and names with historical and cultural associations (Aixela 1997, 59). Examples would be: Chicago, Guinness.
- 2) Common expressions; under this category there are names of objects, institutions, habits or opinions of cultures that do not fit the definition of proper names (Aixela 1997, 59). Examples would be: feet, Euros,

This division is too broad and not suitable for our analysis, and so it will not be used any further, but it should be mentioned in order to demonstrate, how do different linguists approach the translation and division of CSIs.

1.4.3.2 Berman's point of view

Berman, an influencer of the valued translation scholar Venuti, also showed interest in translating CSIs. In his essay *Translation and the trials of the foreign*, which was published in the collection *The Translation Studies Reader* and translated by Venuti himself, he scrutinizes foreign elements in translated works.

What he suggests is, that every translation undergoes some form of textual deformation and the translation is prevented from being as he calls it a trial of the foreign. For Berman, it is crucial that the TT or the “deformed system” text, undergoes a detailed analysis, not only in the sense of the lexis but also psychoanalytic detail on the text. It is essential to analyse forces causing deviation of the translation from its original essential aim. Throughout the analysis, these forces should be discovered and found in the text. Bachelard himself sees this analyses as kind of psychoanalysis of the spirit of the text (Venuti 2000).

1.4.3.3 Knittlová's point of view

Another scholar putting a perspective on CSIs is a Czech translation professional Dagmar Knittlová, stating that when translating culturally specific items, it is crucial to be oriented on the target readers and use presuppositions about what possible knowledge can be expected from the readers. Such presupposing can be often problematic, as the socio-cultural context of the target reader can quite often differ from those of the original reader.

The crucial decision point is for the reader to be able to understand the text and follow its logical lines and possible references (Knittlová 2010). Just as in our case, the novel *Ready Player One* is brimming with cultural references, mostly from popular American culture. And that is where the question arrives, as to how to approach such elements?

Knittlová talks about how the translator chooses the best strategy for translation. The strategy should be chosen based on 2 most important circles.

- 1) The quantity and kind of information to translate
 - a. Leaving without change
 - b. Adding more information to the text, such as explanatory note etc.
 - c. Omitting information
 - d. Using analogies
- 2) Language realization
 - a. Foreign names vs. local names or new names
 - b. Idioms, phrasal verbs and such
 - c. Foreign words

(Knittlová 2010)

1.4.3.4 Newmark's point of view

For this thesis, the key point of view will be that one of Peter Newmark. He defines culture as „...the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.“ (Newmark 1988, 94). He further divides three kinds of language. Cultural, universal and personal. Universal words of a language are common ubiquitous facts and things we use in everyday life. A typical example would be a common object, just as table or chair. They are universal and known to many cultures. Cultural words are such that already present a certain problem while translating unless they offer a cultural overlap of the SL and TL. Personal language then can be defined as idiolect, a language specific to a certain person (Newmark, 1988).

The cultural words are further divided into 5 categories.

- 1) Ecology
Flora, fauna, hills etc
- 2) Material culture (artifacts)
 - a. Food

- b. Clothes
 - c. Hoses and towns
 - d. Transport
 - 3) Social culture (work and leisure)
 - 4) Organisations, customs, activities, procedures, concepts
 - a. Political and administrative
 - b. Religious
 - c. Artistic
 - 5) Gestures and habits
- (Newmark 1988, 95)

Cultural words are most of the times not hard to detect in a text, as they are commonly associated with a specific language and culture and the word-for-word translation is not always easy to achieve. On the other hand, cultural customs tend to be characterized in ordinary language and do not allow for literal translation, as the meaning would be lost or distorted. An example of such can be for example a saying „to have mud in one’s eyes,“ which is a kind saying a friend would tell to another friend just before cheering up with a drink, but in a literal translation, the underlying meaning of the saying would disappear. If translated literally, no one would probably guess that wishing a mud in someone’s eye would be a positive thing to achieve. In such cases, an applicable functional equivalent is right to be used. In other cases, cultural objects can be replaced by using a general culture free term, just as for instance „a soup,“ „bisquit“ etcetera (Newmark 1988).

1.4.3.4.1 Unfindable words

Newmark specifies even further and defines the theory of translating *unfindable words*. Such are words and phrases for which finding the right equivalent may be a long difficult and time-consuming mission. Newmark himself defines them as “...words whose meaning for any reason whatsoever, escapes you” (Newmark 1988, 63). Nevertheless, such words should never be left abandoned by the translator. As Newmark suggests, such words can never be ignored but the translator must find a compromise in the words that it most likely represents – the contextual meaning and meaning that the morphology of that words suggests. Leaving such words untranslated is perceived as the biggest mistake a translator can make. The translator must use all of the resources available, which represent

vocabularies, information on the internet or even information from experts or the writer of the original text himself/herself. Such case may, of course, be quite hard to achieve, as many times the writer is not alive any longer or will just not succumb to a conversation (Newmark 1988).

Further, Newmark divides these ST unfindable words into 18 types:

- 1) Neologisms, original, newly created words and forms, new phrases and collocations, terminology etc. As the language is constantly evolving as well as the societies do, there are many such words forming every single day. Some of them do disappear after some time, some of them become coined and used in our everyday language.
- 2) Dialects and specialized language, which is mostly used in the spoken form rather than written.
- 3) Slang, taboo words, colloquial words.
- 4) Words from other languages used in the ST.
- 5) New or outdated terms concerning geography and topology and alternative names of geographical places.
- 6) Names of places rarely known, such as little villages, streets, districts etc. In the ST these names may have local connotations which the translator may hardly ever be aware of.
- 7) Names of artificially created people (literature characters).
- 8) Brand names, official names of newly patented inventions, trademarks.
- 9) Official names of new institutions or institutions of low importance.
- 10) Writing failures: misprints, misspellings and other mistakes done while writing.
- 11) Archaisms.
- 12) Unfamiliar connotations and symbolic meanings of words and names.
- 13) Familiar but alternative terms or words.
- 14) Codewords.
- 15) Words with other cultural senses.
- 16) Manifestation of the writer's personal life.
- 17) Exophoric or external references.
- 18) Dictionary words.

(Newmark 1988, 76-77)

1.4.3.4.2 Unfindable words chosen for the analysis

For the purpose of this thesis, Newmark's division will be used with a focus on certain categories. These categories have been chosen to be the most prominent and relevant to the text, also based on their recurring throughout the book. The analyses will be focused on the following subcategories:

- 1) Neologisms.
- 2) Slang, taboo, and colloquial words.
- 3) New or outdated terms concerning geography and topology and alternative names of geographical places.
- 4) Names of artificially created people (literature characters).
- 5) Exophoric or external references.
- 6) Words from other languages used in the ST.

1.4.3.4.3 Strategies for translation of unfindable words

To continue on Newmark's ideas, let us have a look at the strategies he proposes for translation of CSI, because as he claims:

„The translator can never 'abandon' an unfindable word, must never assume because it appears to be nonsensical (a non-existent word, or an existing word clearly out of place), that nothing was intended, that it can be ignored“ (Newmark 1988, 183).

The translation procedures as suggested by Newmark (1988) are the following and shall be further explained in the following chapter:

- A) Transference (or transliteration)
 - a. new coinage
 - b. transference
 - c. literal translation
 - d. general or cultural equivalent
 - e. label
- C) Replacing by a general name
- D) Componential analyses

2 TRANSLATION OF CULTURALLY SPECIFIC ITEMS

In the previous part of the thesis, CSIs have been explained, different points of view on CSIs presented and the concept of unfindable words had been introduced. This chapter will consider the chosen CSIs (or so-called unfindable words) as defined by Newmark, define each one of them in more detail and explain further the ways and processes used for translation of such items. First of all, let us have a closer look at each kind of CSIs the analyses will be dealing with.

2.1 Division of CSIs

As discussed earlier, the CSIs in this thesis will be concerned with, are selected unfindable words by the definition of Peter Newmark. For the analysis, six phenomena had been selected: neologisms; slang, taboo and colloquial words; terms concerning geography; names of literary characters; exophoric references and words from other languages used in the ST. Let us now explain each one of them in more detail.

2.1.1 Neologisms.

As we are living in the age where new technological gadgets and processes are created every day, new ideas are formed and new concepts pop-out every minute, the creation of neologisms is an every-day process. The more we are interconnected, the faster we get information and put the neologisms into practice, and the greater the need to create ones. Neologisms can be defined as “newly coined lexical units or existing lexical units that acquire a new sense” (Newmark 1988, 140).

Sometimes, it may not be clear whether we are dealing with a neologism or not, and so Cabré presents four ways to recognize a neologism within a text. These are as follows:

- a) *Diachrony: a unit is a neologism if it has arisen recently*
- b) *Lexicography: a unit is a neologism if it is not in dictionaries*
- c) *Systematic instability: a unit is a neologism if it exhibits signs of formal instability (e.g. morphological, graphics, phonetic) or semantic instability*
- d) *Psychology: a unit is a neologism if speakers perceive it as a new unit*

(Cabré 1999, 205)

Typically, the translator does not create neologisms in non-literary texts, unless he/she has the authority to do so. Neologisms are quite commonly found in the science-fiction genre, as the stories are mostly set in future where society is technologically and culturally

further. For the purpose of the analyses, these rules as presented by Cabré (1999) shall be the rules applied to the search for neologisms within the text.

2.1.2 Slang, taboo, and colloquial words.

Slang is a kind of language typical for certain social groups. It can be single words or whole sentences. In translation, the translator must be familiar with the social group and the slang in question, in order to be capable to transfer the meaning correctly. This is crucial, as many slangs may use universal words which stand for something very different than their literal translation. An example of such can be the expression „goat“, which in the slang meaning is short for “greatest of them all”, but in the literal dictionary meaning it represents an animal, miles apart from the meaning of the slang expression. As Venuti claims, „to understand the slang or catch on to the allusion is also to feel that one belongs to the community” (Venuti 2000, 451). Therefore, the correct translation of slang is crucial in order for the reader to really feel like he/she is a part of the story.

Taboo words are such words, that are for different reasons considered to be not polite to say out loud for whatever reasons. What is tabooed can differ widely between various cultures. Language taboos exist because, in our languages, we sometimes try to avoid saying certain words as well as sometimes we need to express things people „don’t talk about.“ They are kind of social constructs. „Taboo is the prohibition or avoidance in any society of behavior believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame“ (Wardhaugh 2006, 239). There are many tabooed topics for which exists also a great number of euphemisms to subtle the heaviness they carry within, such as death, bodily functions, sex, religious matter or politics. As the social and linguistic standards and norms change, also do the taboo words follow this development and what was once tabooed can be now perfectly normal to be used in a casual speech. Taboos can be used to draw attention, be aggressive and provocative, to mock or many other be used in many other ways (Wardhaugh, 2006).

Vernacular words are also part of this category. These are words spoken by inhabitants of a particular region, or it can be for example a dialect of a specific group. Vernaculars often establish the settings of a novel, therefore it is important to take them into consideration when translating and reinforce the specific signs in the translation, so there is no loss of the original exoticization that may have been produced by using the vernacular

forms. Writers use it often to demonstrate an origin of a certain character or a specific group he/she belongs to. This can appear within a text in different forms and can be also such moderation of a text as for instance the use of italics, slang etcetera (Munday 2008).

2.1.3 New or outdated terms concerning geography and topology and alternative names of geographical places.

In this category, different geographical terms can be found. From names of towns or countries to the names of streets, hills or geographical peaks. A common way of translating such items is a literal translation or even replacement by a general name (mostly in the cases of places in nature or small places, which the reader would not recognize by name). Also, if an official translation of a geographical term exists, it is advisable that the translator goes for that word. Newmark labels such cases as recognized translations (Newmark 1988).

How the translator decides to translate the geographical terms depends widely on the chosen general approach to the translation. If he/she decides to domesticize the text, he/she may set the whole story into the country where the target reader comes from and use local names of town, streets etc. This way, the reader will feel more connected to the content of the story and it will be easier for the reader to understand and imagine the places and cultural environment. This method is not that popular though, as setting a story within a geographical landscape of the TC means also the whole story must be domesticized along with other CSIs. Nowadays it is also not that common, as people do travel a lot and want to understand about different cultures, so such radical decisions on domestication are not that common in literature unless we are talking exception, like children literature etcetera. This decision broadly depends on the skopos of the TT.

2.1.4 Names of artificially created people (literature characters).

Names not only of artificially created people are quite often questionable when translating. It always depends on the genre in question and the attitude of the translator, whether he/she chooses to domesticize or foreignize the character's name. For instance, in literature for children, it is mostly advisable to do domesticize the names, such as Vladimír Medek masterfully did with the translation of *Harry Potter* (1, 2, 4). This applies not only to literary characters but also to proper names in general sense. As defined by Wadel "A proper name is a unique identification mark by which a unique thing is distinguished from

other things in the same system of classification” (Wadel 1938, 551). Sometimes, such names become marks of universal identification, which may be more or less accidental, based on the specific case, but the primal usage should be to identify a specific object. In most cases, proper names have capitalized the first letter (Wadel 1938).

2.1.5 Exophoric or external references.

Exophoric reference, or also called external, reference may link to some activity or object which was mentioned previously in the text or is outside of the text (Newmark 1988). Such reference can be as well a reference to a book, a movie or anything in the real world outside of the story. This is the case in the novel *Ready Player One*, where the main character very frequently talks about pop cultural references. As we will see further in the analyses, the biggest number of instances of CSIs appeared within the category of external references referring outside of the text. In the majority of the cases, the subjects referred to were American popular culture books, films or characters and the translator’s task here is to wisely choose, how to treat such words in order to create the appropriate equivalent reaction in the reader.

An important term to mention here is intertextuality, which is typical for external reference usage. We can trace this phenomenon within all of the different functional styles and types of texts. In a broad sense, intertextuality is the ability of a text to be connected to other text, or so to say plainly a property of texts to be full of pieces of other texts. Such texts and references can be explicit or merged in. We can trace two main kinds of intertextuality. The first one is manifested intertextuality, which is such that is visible to the reader and obvious to be the case of intertextuality. An example could be a newspaper writing added into a novel, or any other instance which is not typical in a certain genre. The second kind of intertextuality is interdiscursivity. It is created by the symbiosis of different text types to create heterogenic texts. It is a complex phenomenon, sometimes called dialogism or heteroglossia. Thinking of intertextuality comes from the idea that there exists no literary text which would be completely isolated. Intertextuality may be connected to such broad topics just as the life of the author of the political or cultural environment (Jambor 2018).

2.1.6 Words from other languages used in the ST.

The last category to be defined within the text is words from other languages than ST. This category is plain as it is, covering words in languages other than ST. Usually, these appear within dialogues and are used for different purposes, mostly to trigger some kind of emotion, whether positive or negative.

2.2 Translation of CSIs

Now when we have specified types of CSIs to focus on in the text, the attention will be paid to the translation strategies typically used for translating CSIs. The approaches differ throughout the field, for instance, Baker distinguishes translation of CSIs based on the mode of the adaptation into the following categories: transcription of the original, omission, expansion, exoticism, updating, situational and cultural adequacy, creation, cross-code breakdown, genre switching and disruption of the communication process. Based on the chosen strategy, these processes may lead to two basic kinds of adaption: local and global adaptation (Baker 2009). We shall stay consistent and use the division as presented by Peter Newmark and so let us have a closer look at his division of translation processes when translating CSIs. In his *A Textbook of Translation* (1988), Newmark distinguishes 5 basic principles further divided into subcategories. These are transference, neologism translation, language (replacement), replacement by a general name and componential analysis. To make this list complete, the omission was added to the list. Newmark's theory is such, that an unfindable word should never be left untranslated, nevertheless, such cases occur and therefore we have to count even with such translation strategy.

A) *Transference (or transliteration)*

Transference or transliteration is a transfer of a word between different language systems (when the SL and TL do not use the same alphabet). This phenomenon is also referred to as loan word or transcription and is viewed as a translation procedure. It encompasses transliteration and transfer of the word from SL to TL with no or minimum changes, such as for example *decor*, *coup* etc. This process is most of the time complemented with another translation strategy that fits a particular case. The general rule is that cultural objects and small-scale concepts

should be transferred only (connected to a small group, cult or similarly scaled problematics, not the whole cultural concepts).

Transference is traditionally used with names of people, names of periodicals, names of not yet translated literary works, geographical and topographical names, institutions etcetera (Newmark 1988).

Newmark also defined a special kind of transferred words, so-called *transonyms*. Transonyms are typically used for converting geographical, personal or other proper names into translator's own language culture. An example could be the stereotypical name *John* being translated into other cultures like *Jean*, *Johan*, *Honza*, *Juan*, *Giovanni*; or for example *Alexandra* as *Saša*; *Napoli* as *Naples*, *Neapol* or *Neapel* (Newmark 2010).

B) Neologism translation

a. New coinage

For the purpose of enrichment of literary systems, completely new words are coined. Created by blending 2 or more words together, borrowing from other systems or just creating a completely new word. Coining can be explained as introducing of new words into language systems (Bassnett 2002).

b. Transference

As explained before, with neologisms, particularly of a small scale, transference is quite often used in translation.

c. Literal translation

Literal translation (also called word-for-word translation) is such, where a word in the ST is consistently translated into the TT by a single word (Baker 2009).

C) Language

a. Replacement by a general or cultural equivalent

When translating cultural equivalents, the SL cultural word is translated into the TL by using another cultural word from the source culture. Such translation is inaccurate, nevertheless could be used in general texts or short explanations. An example could be *an English 5 o'clock tea* – replaced by *an afternoon espresso*.

b. Label

Labelling is often used with new institutional terms and is often temporary. Such terms should appear in comas, so they can, later on, be withdrawn and the official term/name can be used.

c. Recognized translation

So-called recognized translation appears in cases of generally accepted translation, which has been adopted into the language via an institutional term or somehow the translation has been widely accepted within the community via work of art or other possible instances.

D) *Replacing by a general name (or a descriptive equivalent)*

Some CSI can be replaced just by a general name, such as when using a specific name of a brand that exists in the SL, but does not exist in the TL. So the translator may use a general name which stands for that particular thing except using the brand's name.

E) *Componential analyses*

Componential analyses are typical for excluding the culture in a message, but rather focusing and highlighting the content of a text. It is based on finding a joint element to the SL and TL. The fundamental process is comparing a word in SL and finding a word in TL with a similar meaning, though not proper equivalent.

(Newmark 1988)

F) *Omission*

For the purpose of this thesis, omission is added to the list proposed by Newmark. Omission is complete elimination of a part of a text (Baker 2009). This method is not desirable, but in special instances may be used when the translator does not find any other process to use or perhaps does not manage to find a fitting equivalent.

These are the strategies the following analysis will take into consideration. In the practical part, detailed view on their appearance and usage within the text will be presented.

3 SCIENCE-FICTION: GENRE SPECIFICATIONS AND TRANSLATION

This chapter will deal with the definition of the genre under scrutiny; popular science-fiction. In the following paragraphs, the book, author, and the translator shall be discussed, as well as language phenomena typical for the science-fiction genre, common features of such texts and problematic language issues when it comes to translation. The following paragraphs will first talk a bit about the author himself and about the Czech translator, followed by information about the genre of the book and the possible challenges a translator may face with such kind of translation.

3.1 Ernest Cline – Ready Player One

As Ernest Cline introduces himself on his official webpage, he is an American novelist, screenwriter, husband, father and full-time geek. This definition of his becomes very obvious after reading the book *Ready Player One*. It was published in 2011 as his first novel and received a great appraisal and was turned in a movie premiering in March 2018.

The genre of the book is science-fiction and the story, taking place in near future in 2050s, revolves around a young protagonist named Wade Watts. People on the planet Earth are fighting against terrible living conditions and the only hide-out for them is a virtual reality called OASIS. This place has been created by a prodigy named James Halliday. He had no family and so before he died, he had hidden an Easter egg in the game OASIS and promised that whoever finds the egg first shall inherit his whole fortune he left behind. People became crazy for such fortune and started big hunts for the egg with few clues Halliday had disclosed before his departure. The main protagonist, Wade Watts, is one of the egg hunters, or so-called gunters, and in the book, we follow his story of getting into the very end of the game and finally being the one who gets to the egg as first.

3.1.1 The translator of Ready Player One – Nad'a Funioková

Even Nida agreed „translator's task is essentially a difficult and often a thankless one“ (Nida 2003, 155), as such, the translator's work is quite often scrutinized in detail, such as here in this thesis, and rarely does the translator hear words of appraisal in this quest of intellectual challenges. Let us have a brief look at the Czech translator of the book under scrutiny, who is Nad'a Funioková.

The translator Nad'a Funioková has already worked on many translations, many of them are entitled to cult literature of the century, such as C.D.Payne's Nick Twist books. As *Ready Player One* has become a cult pop-culture book in the USA, just as the Nick Twist books were, Mr. Funioková appears to be a good choice, as the readers of these two mentioned books (book series) would be similar – young adults. With the success of translations of Nick Twist stories, *Ready Player one* would be expected to get similar positive reactions.

3.2 Science-fiction literature

Before defining the style of science-fiction, the definition of style, in general, should be clarified. In a broad definition, the word style itself refers mainly to the way people use language in different contexts for different reasons etcetera. Style as defined by Dagmar Knittlová is a purposeful choice, arrangement and use of language mean with regard to a specific situation, function, and intention of an author towards the content of the text. The linguistic means are mostly lexical, grammatical and phonological, but also paralingual, such as graphics, speed etcetera, based on the way of delivery. The most important stylistic function is the function of the text, which decides the linguistic means. In the division of functional styles, the book *Ready Player One* would be in the category of the belles-lettres style, possibly bordering with scientific style. Why does it belong to that category? For belles-lettres style, the combination of spoken and written language is quite typical, the presence of dialogues, monologues, imaginary and rich vocabulary and other typical features are present in the book under scrutiny. The scientific style can lurk in parts concerned with new inventions, description of virtual reality etcetera (Knittlová 2000).

The genre of science-fiction is a kind of literary prose, for which is characteristic the presence of supernatural which is explained rationally and by laws unknown to our contemporary science (Todorov 1975). In *Ready Player One*, the imaginary world set in the near future is very different from ours, mostly by the social and economic conditions, which is not the only thing that relates it to the genre of science-fiction. Also, the fact that characters are using modern technologies currently unknown to us and basically living in the online world of OASIS, an artificially created virtual reality world.

In most of the cases, translating science-fiction literature is rather combining translation of literary texts (or so-called belles-lettres texts) and scientific ones, due to the

high occurrence of technological terms. A book of the genre science-fiction is a production of one's imagination and it refers to the category of literary texts. Nevertheless, it also carries within the texts characteristics of a scientific text. As such text is meant to entertain and involve the reader, we can find within features typical for literary texts, which would be non-informative, emotional, sentimental or fantastic and all made up, but there are as well chunks which can be purely scientific, just as explanation of scientific phenomena, new machines not known to nowadays people or a description of an alien planet. The book *Ready Player One* is the genre of science fiction, nevertheless is not purely scientific, as the story takes place in near future, though much more scientifically mature than ours right now.

Science-fiction translation has its specifics in comparison with other genres, or we can call it translation problems, such as translating new invented words or languages, as well as new place names, different cultural habits, along with highly technical vocabulary.

3.2.1 The text under analysis and how does it fit into the picture

The book *Ready Player One* is written in the genre of science-fiction. The story takes place in near future in 2050s, yet it is full of references to the past, or what would have been viewed in 2045 as past. The references are in most cases made to popular culture gadgets, games, bands or movies of the 20th century. When these references come to play, that is where the translator is faced with the decision of which translation strategy to use. In the following paper, strategies for translation will be discussed along with the analyses of real examples in the book *Ready Player One* with focus on translation of specific CSIs, just as cultural references or proper names.

Following the steps of Newmark, the work of every translator should start with reading the original work in order to understand the content and pin out the intention of the original writer, the purpose of this work should serve or other particularities such as possible problematic passages etc. In most of the cases, the intention of the translator should comply with the intentions of the author, but that also depends wildly on the type of text. In the case of *Ready Player One*, the intentions should overlap. The purpose is to tell a story of made up future (Newmark 1988).

Nida presents 4 kinds of translations, which are Narrative, Description, Discussion, and Dialogue. For our purpose, we focus on the narrative style, which is defined as being dynamic with the high appearance of empty verbs and descriptions (Newmark 1988).

Where the translation becomes questionable is when it comes to Settings (Newmark 1988). Who are the target readers? Are they familiar with cultural references in the text? How much should we foreignize/domesticize the text? Should we try to find an equivalent in the target culture? These are questions to ask before the whole process, as *Ready Player One* is loaded with cultural reference and so it is important to make a clear decision from the beginning on the strategy to be used.

The suggested process would be to keep the original references and try to find the Czech translation if it exists. In many cases though, an equivalent in the Czech culture does not exist, just as in case of films that have not been localized to Czech language or brand names which do not sell in the Czech Republic, so the question is how does the translator deal with the translation in such cases? Also, as the genre of science fiction is typical for a great usage of neologisms, we can find some even in the book in question.

3.2.2 Reasons for choosing *Ready Player One* for the analysis

Before delving into the analysis, let us say few words about why choosing this particular book and which part shall be discussed. As the main focus of this thesis is analysing CSIs, the book *Ready Player One* is a very good example where CSIs can be found on basically every single page. The book is a genre of science-fiction, where the chosen phenomena are most prevalent. It deals with life in the future and in a different country/cultural setting, and so the relevant concepts shall be found in the book, such as new geographical places, names of characters or neologisms in general. As the story does not take place in the Czech Republic, for which is the translation made, so there are many cultural, geographical and just in general life-connected discrepancies the translator must take into consideration. Another interesting point of this text is the overwhelming ubiquitous intertextuality. The book is filled with external references to real life (not only) American popular cultural phenomena, may it be a computer game, a book, a TV show, and many others. There comes the big question how to tackle such occurrences and which strategy to choose, whether foreignization or domestication.

For the purpose of this paper, I have chosen the first six chapters for analysis. The reason is that most of the concepts of the made-up world of *Ready Player One* are introduced within the first six chapters and then they are used repeatedly. And therefore, the part which is the richest on the CSIs have been chosen. The reason for selecting this particular book was based on its CSIs richness. As for the genre of the science-fiction, it is quite common the story takes place in near future or another world with concepts unknown to us at this point in time, it is interesting subject for translation as many new concepts have to be transferred, new names created etc.

The research questions focus on the general approach to the translation of the novel *Ready Player One* – did the translator succumbed rather to foreignize the text in the realm of CSIs or domesticize? Which translation strategy is the most prevalent in the book? What kinds of CSIs are to be found in the book and what are the translation strategies used for their transfer? The following lines aim to answer these questions and offer a critical outlook on the novel under scrutiny and possibly suggest alternative approaches to the translation.

4 ANALYSIS OF THE NOVEL READY PLAYER ONE

In this part, the focus shall be on the analysis of the science-fiction novel *Ready Player One* as introduced in detail earlier. Also, the research shall be discussed in detail along with the explanation for choosing this particular book.

First of all, the answer to the question who is the receiver/reader of the TT will be paid attention and the skopos will be defined. Afterward shall follow a descriptive critical analysis of the translation techniques used for the translation from English ST to Czech TT with the focus on CSIs. The items under analyses have been chosen based on the division of Peter Newmark (1988) divided into six main groups. First, the broader approach will be looked upon, which means the focus will be on the skopos of the text. Followed by the overall results of the analysis of domestication and foreignization within the text and the strategies used for translating CSIs. Further, the particular CSIs found within the text shall be discussed in more detail and examples shall be presented. Selected CSIs are introduced within a broader background with the context of the sentence in ST and TT if necessary. Also, the page number where the item is to be found in the ST and TT is presented after every CSI. The ST is the book *Ready Player One* by Ernest Cline and the TT text is its translated version *Ready Player One: Hra začíná* translated into the Czech language by Nad'a Funioková.

What follows in this part will be the comparative analysis of the English ST and the Czech TT. This process is based on House's model of translation quality assessment. This model assumes the ST and the TT to be compared and the quality of the compliance of the translations is evaluated. The crucial term here is equivalence, understood as the relationship between the ST culture and the communicative conditions of the receiving culture (TT culture). House distinguishes overt and covert translation, which we can put in line with the processes we shall be interested in and which were explained earlier, these are foreignization and domestications respectively (House 1997).

4.1 The skopos of the text

First and foremost, let us have a look on the skopos of the translation. Determining the skopos of the target text is most often based on the information from the initiator of the translator. Of course, we do not have such an information such as translation brief, but

based on the type of text and the use of it, we can create an assumption ourselves. As the translation is a novel of science-fiction, and the medium is a printed book, we can assume the most important concern of the TT would be the effect or emotional impact on the TT reader.

Nord (2005, 160) presents few factors the translator should think about before translating helping him/her understand the skopos of the translation and so choosing the best translation strategies. Let us use the division of Nord and apply it on the text under analysis. The following tables as presented in Nord (2005) gives closer perspective on the text under scrutiny.

Source-text analysis		Transfer	Target-text profile
A. Extratextual factors			
Sender	Ernest Cline	Translator's name is included in the basic information in the book	Ernest Cline and Naďa Funioková
Intention	Entertainment	Same in the ST as in the TT	Entertainment
Audience	Young adult	Different background knowledge	Czech speakers born and raised within the Czech culture may not be familiar with all of the references and words – the need of cultural transfer or explanation
Medium	Novel, hard copy book and online reading	No space restrictions for the book, quite a free format	Like ST - a printed novel or possibly other formats mean to be read
Place	America	Place does not change when transferring	America
Time	Production: 2011	Check for possible updates of data, terms or other facts	Production: 2016
Motive	Presenting the utopian vision of the future		Getting readers interested in the story from an American writer
Function	Entertainment, casual reading	Same in the ST as in the TT	Entertainment, casual reading

B. Intratextual factors			
Subject matter	Science fiction genre story	Same in the ST as in the TT	Science fiction genre story from America
Content	Story of the future world and its inhabitants	Same in the ST as in the TT	Story of the future world and its inhabitants
Presuppositions	American CSI - customs, geography, references etc.	Transition of CSI	Need for translation and explanation of the American CSI
Composition	Continuous text, chapters	Keeping the original structure of the text	Continuous text, chapters
Nonverbal elements	none	none	none
Lexis	American English, scientific terminology, neologisms, slang and colloquial	Special focus need to be paid to the neologisms and as well to the slang words and colloquial terms	Standard Czech, slang and colloquial Czech, neologisms, scientific terminology
Sentence structure	Not too complicated. Flowery sentences.	Transferring the sentence structure from the ST to the TT in a similar manner	Not too complicated. Flowery sentences.
Suprasegm.	none	none	none

Figure 1 Skopos of the translation as defined by Nord, here analysed on the particular case of Ready Player One ST and TT comparison

The table presents an analysis of the ST and TT. In the second column, we can find ST elements and then in the fourth column corresponding TT elements. Based on this analysis, the translator decides on the processes and strategies to the translation of the text. From the table above it is obvious, that the translator is not expected to do any greater changes to the content or structure of the text, as the function should be basically identical in the ST and the TT, that is to entertain the reader and tell a story. The only problematic parts the translator may encounter would be the translation of CSI, as the TT is produced within the American culture for the audience with such background, where on the other hand the target readers would be speakers of the Czech language with such cultural background. As nowadays the American culture is very close to the audience, it is probable that the prevalent technique will be foreignization rather than domestication. The skopos of the TT

is the preservation of the same effect as the ST had on the readers. This effect has been achieved in the ST by the stylistic and lexical choices made by the author.

4.2 The general approach to foreignization and domestication within the text

When translating CSIs, the translator must always choose between domesticating or foreignizing a specific word, sentence, concept etcetera. Most likely, throughout the text, it will be a combination of both. It does not have to be the case that the translator chooses to domesticate the text and so domesticates all of the CSIs. To be this consistent is not a common practice and so the texts are then rather a mixture of both. What we can do is to investigate, which of these strategies did the author use more prevalently. The predominant choice of a strategy can then tell us more about the relationship between the source and target cultures.

4.3 Domestication vs. Foreignization

The following analysis is based on Venuti's translation principles. It shall be interested in the occurrence of domestication and foreignization within the text *Ready Player One*. As explained in detail earlier, domestication is the effort of the translator to minimize the feeling of the reader that the text has not been produced locally (minimizing the foreignness of a text). Foreignization, on the other hand, is the tendency to preserve this feeling of foreignness in the text (Venuti 1995).

First of all, the story takes place in the future America. The first decision on domesticating or foreignizing the story may be, whether to leave the story in the original habitat or to move to the settings to the country of the language use, the Czech Republic, to make the story more domestic and familiar to the readers (Venuti 1995). Of course, as expected in the nowadays literature, the translator did stick with the foreignization and left the place, year and all of the geographical, as well as in many cases cultural references, in the original settings and did not try to domesticate these elements. The presupposition here is, that the American culture is nowadays so common and well known to us that there is no need to change the settings or information. The same goes for the intertextual references, which in most cases stayed were not even translated into Czech but kept in the original language – English. The assumption most probably was that for the reader of this book

presented pop-cultural references (just as songs, films or gadgets) would be a general knowledge.

In the analysis, 155 cases of CSIs occurrence were analysed. This research revealed that the dominant strategy of the translator was domestication. This principle was to be found in 74% of the cases. The second strategy, domestication, was to be found in the remaining 26% of the cases under scrutiny. It must be said, that it is not always 100% clear, whether the strategy used is domestication or foreignization. As the cultural development is so dynamic, it may not be always clear where does a particular element belong. Even single language cultural community is so complex, we cannot say exactly, whether a CSI belongs to that specific cultural community or not. An example could be curry; should curry be considered a CSI typical for India, as that is where the dish originated, or would it not be a CSI within the American culture anymore, as it is so extremely popular and consumed in excessive amounts? What I am trying to illustrate here is that the boundaries between foreign and domestic are fuzzy and therefore it can be a subject of debate and different points of view should be taken into account.

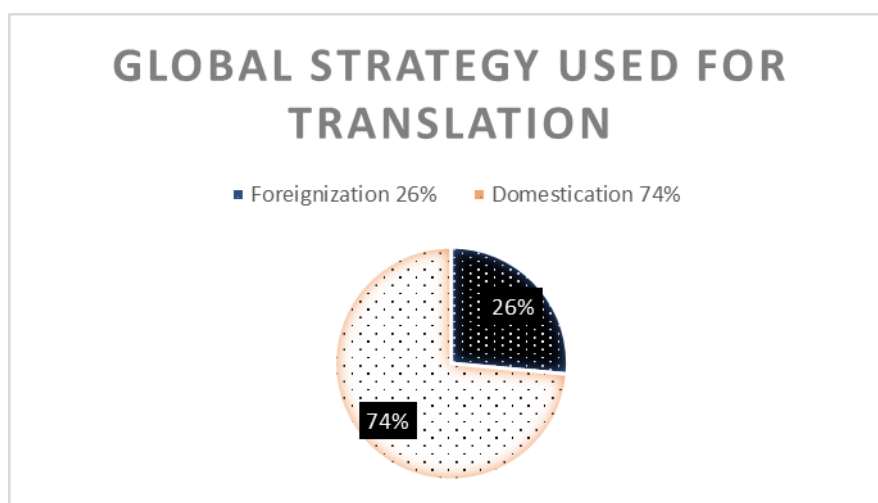


Figure 2 The usage of global strategies in Ready Player One as presented in terms of Venuti's principles

4.4 Translation strategies appearance

The analysis of CSIs is built upon Newmark's division of unfindable words and their translation. The translation strategies appearing within the text revealed that the dominant translation strategy is recognized translation. The reason for this phenomenon is because

the prevailing number of CSIs were external references. These were in most cases translated by a recognized translation and therefore this particular one because prevalent within the CSIs under scrutiny. Right behind, the second most frequent type of translation strategy was transference.

The scarcest translation strategies, appearing in only 1% of the cases, were omission, new coinage, replacement by general name and componential analysis.

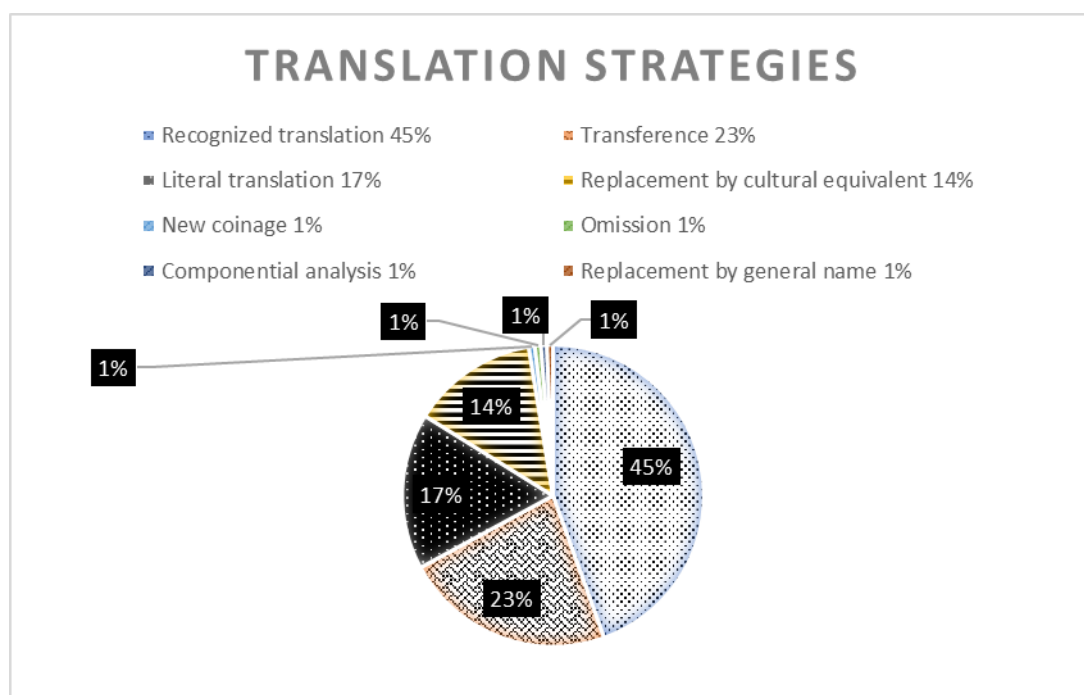


Figure 3 The usage of translation strategies in Ready Player One based on the distinction of Peter Newmark

The analysis was based on a total number of 155 occurrences of CSIs within the first six chapters of the text. The results were evaluated regarding the model of House and principles of Venuti. The following paragraphs will introduce the specific CSIs, as identified earlier in the thesis, and shall pay closer attention to the translation strategies used for the translation of these CSIs.

4.5 Particular CSIs in the book Ready Player One

Translating CSIs is often not an easy task. The prerequisite for a great translation is a perfect knowledge of the source and target language as well as the culture. Moreover, when translating science-fiction literature, the other factor is the genre. In the specific case of

science-fiction, it is very typical the story takes place in near future, so concepts the author is talking about may be totally made up for the occasion of writing the book. As well as the language tends to be filled with neologisms and new unknown and unseen places, people, animals etc and the translation should choose particular translation strategy in order to be concise in his/her translation approach. Another question the translator faces right on the beginning is, whether to domesticize the text or foreignize. In most of the cases, it can be a combination of these two approaches, with a prevalence in one of them.

The work of the translator may be particularly tricky when it comes to the popular culture references. That is because many of these may be well known to the English native speaker living in the USA where the author is coming from, but may not be as familiar to the Czech audience. Here the translator is facing the problem, whether to keep the original or domesticize and use a more known equivalent from the Czech culture. When it comes to these references, the translator had chosen to foreignize the TT and all of the references has been transferred in the original form. In some cases, the Czech equivalent was used (just as a name of a show, if there was an official Czech translation), but none of the references were substituted with a similar Czech equivalent.

The gathered CSIs from Cline's novel *Ready Player One* were put together and analysed along with their Czech translations. The division is following: neologisms; slang, taboo and colloquial words; terms concerning geography; names of artificially created people (literary characters); external references and words from another language used in the ST. With every instance of CSI found, there is the page number indicated where the word is to be found in the ST and TT books. The examples are broken down into the percentage of the strategies which were adopted and specific cases are given as examples. This analysis of CSIs is based on the Newmark's definition of translating CSIs (Newmark 1988). The following strategies are considered: transference, new coinage, literal translation, replacement by general or cultural equivalent, labelling, recognized translation, replacement by a general name, componential analysis and omission. The method which has been chosen for this thesis is case study which is quantitative and qualitative, trying to disclose the chosen phenomena, their frequency of appearance and the strategies used for the transfer. Let us now have a look on the particular CISs in question.

4.5.1 Neologisms

As we have established earlier in the paper, according to Newmark, there are 3 types (or rather 3 most common ways) of neologism translation. That is new coinage, transference and literal translation (Newmark 1988). Within the text, we can see examples of all of them. The following table presents neologisms, but not only them. These words represent specific new concepts within the invented world. In the book, most of them are presented in the book with a capital letter, therefore they are considered new official names and treat them as such. All the examples are always presented with the number of the page they are to be found at the ST and TT books.

	English ST	Czech TT
1	OASIS 1	OASIS 7
2	the Scoreboard 7	Výsledková tabule 14
3	Anorak's Almanac 7	Anorakův almanach 14
4	The Hunt 7	Hon 17
5	egg hunters 8	egg hunter 15
6	gunters 8	gunter 15
7	Gregarious Simulation Systems 4	Gregarious Simulation Systems 10
8	the stacks 15	Komíny 21
9	Almanac 23	Almanach 31
10	the Sixers 33	Šixeři 43
11	innovative Online Industries IOI 33	Innovative Online Industries IOI 43
12	Oology Division 33	oologická divize 43
13	the Sux0rz 33	SiXráči 43
14	Eighty-Six the Sux0rz 34	Sejmi SiXráče 45
15	Offworld mall 30	nákupní středisko na jiné plateně 39
16	OASIS Public School #1873... 31	OASIS (VŠO) č. 1873... 41
17	Sector One 31	Sektor Jedna 41
18	the Hatchery 31	Líheň 42
19	the Basement 37	Sklep 48

Figure 4 ST neologisms and TT translations

Strategy	Appearance
Foreignization	26%
Domestication	74%

Figure 5 Global strategy choice for translating neologisms

19 cases had been identified within the selected part of the text. When it comes to the global strategies, in 14 cases (2,3,4,8,9,10,12-19), domestication strategy had been recognized and foreignization in 5 cases (1,5,6,7,11). The prevalent global strategy here was domestication.

Strategy	Appearance
Literal translation	63%
Cultural equivalent replacement	11%
Transference	11%
New coinage	5%
Componential analyses	5%
General name replacement	5%
Omission	0%

Figure 6 Translation strategy choice for translating neologisms

Most common strategy for translation is literal translation appearing in 10 cases (2,3,4,7,9,10,12, 17,18,19). These are most common nouns, which had been used as proper names within the text, signifying a specific concept, just as the case number 2 “the Scoreboard”. The first letter has been capitalized to signify one specific scoreboard, which is used within the story. The same case is in the words like “the Hunt”, “the Basement” and others. Second most used strategy appearing in 4 cases is transference (1,5,6,11). In the cases 1 and 11, official names are presented and had been transferred to the ST in the original version. The cases 5 and 6 labels a player in the game, who is searching for the Egg. The translator decided to keep the ST terms “egg hunters” and “gunters”. The reasoning for such decision could be that our culture does not embrace the idea of Easter eggs, in the sense of “a bonus or extra feature hidden inside a website, computer game, or DVD, that is only revealed after repeated or lengthy viewing or playing” (Collins Dictionary 2018). Translation by cultural equivalent is to be found in 2 cases (8, 16). In the example 16, “Public school” was translated as “VŠO.” The concept of public school differs in America and the Czech Republic, therefore another culturally similar kind of education has been chosen in order for the reader to understand the concept. The strategy new coinage was used in the example number 13, based on the denotative meaning of the word “Sux0rz” expressing negative emotions or disappointment with something, the new word

in the TT was coined “SiXráči”. This word was created by blending two words together. The strategy replacement by general name was adopted in the case 15 and componential analysis in the case 14. Omission did not appear within this category. The outcome here is that the most common strategy when translating neologisms was literal translation, which appears in 63% of all of the cases. Two other most common strategies were replacement by cultural equivalent and transference, which both were used in 11% of the cases.

4.5.2 Slang, taboo, and colloquial words

As stated previously, vernacular words are used in order to establish settings of the story in terms of different social groups, geographical groups etcetera. In the case of *Ready Player One*, the main protagonists are, as we find out towards the end of the book, youngsters living their dream lives within the online simulation. In order for the readers to connect with the protagonists and to understand their supposed age group, many colloquial words, as well as taboo words, are used throughout the text.

In the dialogues, we can trace taboo words, which quite suggest a deep connection within the main protagonists, as they are using swear words towards each other in a mockery kind of way, insulting each other but just for fun and still staying on good terms. In the dialogues, irony is also commonly used. As Munday says, it is important to translate such words correctly, so there is no loss in the foreignization or domestication also in the original text (Munday 2008).

	English ST	Czech TT
1	...what do you have to do to get your hands on this moolah ? 4	...co asi musím udělat, abych ten balík shrábl? 10
2	"Here's the dough I'm putting up for grabs." 4	"Tady to bohatsví nechávám volně k dispozici." 10
3	...perpetrated by a rich nut job . 8	...kterým si z nich vystřelil bohatý pošuk . 15
4	...I thought organized religion was a total crock . 23	...že považuju organizované náboženství za totální hovadinu . 31
5	"Great outfit, slick ." 29	"Skvělej vohoz, hňupe ." 39
6	...get an automated message telling you to piss off . 32	...a vy jste obdrželi automatický vzkaz, abyste odprejskli . 42
7	He made a bit of dough ... 37	Vydělával docela slušný balík ... 49
8	Says you, assface . 40	To tvrdíš ty, blbečku . 51

9	...you just love that crapburger , don't you? 40	...ty tu zhovadilost přímo miluješ, co? 52
10	How many times have you seen that sapfest ? 40	Kolikrát jsi tu blbákovinu vlastně viděl? 52
11	...making you watch it, noob . 40	...donutil se na to kouknout, žabaři . 52
12	Where's your proof, dipshit ? 40	A kde máš důkaz, vylízanče ? 52
13	That doesn't mean he liked them, asshat . 41	To neznamená, že se mu líbily, ty vole . 52
14	...a total lamer . 42	...děsný prudič. 53
15	shut your hole , Penis-ville!	Zavři zobák , Penis-vale!
16	It's free, douchebag . 45	Je to zadarmo, frajere . 57

Figure 7 ST slang, taboo and colloquial words and TT translations

Strategy	Appearance
Foreignization	0%
Domestication	100%

Figure 8 Global strategy for translating slang, taboo and colloquial words

Strategy	Appearance
Replacement by cultural equivalent	100%

Figure 9 Translation strategy choice for translating slang, taboo and colloquial words

In the category of slang and taboo words, the domestication strategy was fully leveraged. The Czech dictionary is rich in slang words and different forms of taboo or swear words, and therefore the translator could offer a colorful spectrum of domestic expressions. The strategy for translation was replacement by cultural equivalent.

4.5.3 New or outdated terms concerning geography and topology and alternative names of geographical places.

Another category to focus on in the translation is terms concerning geographical places. As the story takes place in future America, throughout we can trace local names of places. There are two kinds of geographical terms. We can trace geographical terms of already existing places and then such that were invented for this story. For geographical places which already do exist and have an official or commonly used translation, Newmark

advice to go with the so-called recognized translation. If not, his advice is to choose transference as a preferred option of strategy (Newmark 1988).

	English ST	Czech TT
1	The entire planet of Ludus ... 30	Celá planeta Ludus ... 39
2	...avatar had never left Incipio ... 31	...avatar ještě nikdy neopustil Incipio ... 41
3	...and we were standing on Europa ... 48	...a my se ocitli na Europě ... 60
4	We stood on the volcanic surface of Io ... 48	Stáli jsme na vulkanickém povrchu Io ... 60
5	After all, the people of Planet Earth had other concerns. 1	Koneckonců lidi na planetě Zemi měli jiné starosti. 7
6	...the news that had everyone from Toronto to Tokyo ... 2	...každý od Toronta až po Tokio ... 8
7	...in a trailer park on the outskirts of Oklahoma City . 9	...na parkovišti obytných přívěsů na okraji Oklahoma City . 16
8	... Jupiter loomed behind her... 48	...rýsoval se jí za zády Jupiter ... 60
9	...in Middletown, Ohio . 53	...v Middletownu v Ohiu . 66
10	...in Egypt in AD 1922. 48	...v Egyptě roku 1922... 60
11	...we toured the Louvre ... 48	...a prošli jsme si Louvre . 60

Figure 10 ST geographical terms and TT translations

Strategy	Appearance
Domestication	64%
Foreignization	36%

Figure 11 Global strategy choice for translating geographical terms

Strategy	Appearance
Recognized translation	64%
Transference	36%

Figure 12 Translation strategy choice for translating geographical terms

The first 4 examples are new words created within the fictional world. In all of those 4 cases, the translator decided to use the transference strategy, in line with Newmark's recommendation, and by doing so foreignized the text to the TT reader. In the following cases (5-11), the geographical terms are of places already existing and therefore there was no need for any special kind of translation, as the translator used the recognized translation in the Czech language.

4.5.4 Names of artificially created people (literature characters).

Translating names of characters is a popular subject under scrutiny for science-fiction or fantasy works of art. That is because usually, in the fantasy worlds, a character's name bears certain message or significance about himself/herself. When it comes to the names in the book *Ready Player One*, the names of the character do not bear any significance and they are just common American names, but there is a specific case as we do not consider only real names of people, but also nicknames appearing within the virtual reality and represent made up names of the characters in the game OASIS. A common strategy when translating names is transference, which also proved to be used in the given text. This strategy is widely applied unless the character's name bears a specific connotation or is supposed to have a specific sound or create a specific emotion or connection to the reader.

As stated earlier, the names shall be distinguished into two groups, that is names of people and nicknames used in the OASIS virtual reality.

	English ST	Czech TT
1	The Depperts	Deppertovi
2	The Millers	Millerovi
3	James Donovan Halliday	James Donovan Halliday
4	Wade Watts	Wade Watts
5	Loretta	Loretta
6	Aunt Alice	teta Alice
7	Rick	Rick
8	Mrs. G	paní Gé
9	Mr. Avenovich	pan Avenovich
10	Ogden Morrow	Ogden Morrow

Figure 13 ST names of literary characters and TT translations

	English ST	Czech TT
1	Wade_the_Great	Wade_Veliký
2	Parzival	Parzival
3	Perceval	Perceval
4	Percival	Percival
5	Pimp_Grease	Mega_Zabijáku
6	BigWang69	VelkýWongu69
7	Todd13	Todd13

8	Art3mis	Art3mis
9	Aech	Aech
10	I-r0k	I-r0k
11	Penis-ville the Mighty Kobold Slayer	Penis-val, Mocný pobíječ skřítků

Figure 14 ST nicknames of literary characters and TT translations

Strategy	Appearance
Foreignization	81%
Domestication	19%

Figure 15 Global strategy choice for translating names of literary characters

Strategy	Appearance
Transference	80%
Literal translation	10%
Cultural equivalent replacement	10%

Figure 16 Translation strategy choice for translating names of literary characters

In the majority of the cases when translating the names of the characters in the story, the translator did not change its form when transferring to the Czech language. The most common strategy is transference and appears in 80% of the examples. As the names of people in this text do not really bear any special semantic significance and are mostly easy for the Czech reader to pronounce, therefore the translator went with transference of the names. The same logic does not apply to the nicknames, which tend to have hidden meaning or specific connotations. Where the change during translation has been done, the translator tried to keep as much of the original spirit of the name as possible, whether that is the meaning or the phonetical aspect of the name. In the 20% of the cases where transference was not used, literal translation and cultural equivalent replacement was the selected strategy. Let us have a look on few specific examples from the text.

Within the story, we can trace few nicknames the characters used in the virtual world of OASIS. As specified in Collins dictionary, the word nickname “is an informal name for someone or something” (Collins Dictionary 2018). As it is not a real name of a person and a nickname can be basically any thinkable connection of letters, numbers or signs, and people usually tend to choose names that are significant, funny or have a specific connotation to something. These connotations are important to keep so the word does not

lose its original sense. In most of the cases, the translator decided to keep the original ST form, to be precise in 63% of the found cases the ST form has been kept. In the case number 1, the nickname “Wade_the_Great” refers to Alexander the Great. The reference has been kept and the strategy used was literal translation to “Wade_Veliký”. In the case number 5, the word “Pimp_Grease” can either be taken as a taboo word reference, or it is possibly a reference to an American culture. The strategy here was to replace the nickname by a general equivalent, although it has a different connotation than in the ST. “Pimp_Grease” has a sexual subtext, where “Mega_Zabiják” is rather more suitable version of young adult readers. The same strategy was used in the case 6 “BigWang69” replacement by a general equivalent. According to the Urban Dictionary, the name Wang has a sexual subtext and it is the “nickname of the infamous Jason Wang; used to describe chick magnets” (Urban Dictionary 2018). The nickname with the connection to the number 69 has a clear sexual connotation, but in the Czech translation, the version is “VelkýWongu69”, where Wongu is a character from a game World of Warcraft. The last case then, number 11, was translated by literal translation, where the suffix -ville is typical for American slang English denoting “a place, condition, or quality with a character as specified” (Collins Dictionary 2018). The Czech suffix is more based on the phonetical similarity with the ST word, rather than denoting a quality. In the cases number 2, 3, 4, 7, 8, 9, 10, transference was chosen as the default strategy, that is the translator did not change the original name at all.

The analysis shows us that the translator used the literal translation with no interferences in the most cases. Therefore, all of those cases would be considered foreignization, as none of the names in the ST exist in the TT language. It is important for the TR to experience similar emotions when reading the text, which can be also reached by localizing the names of the characters, as they appear repeatedly and if domesticated more, they may be easier to follow for the reader. Nevertheless, in 39% of the cases, the translator did change the form and tried to make the names more understandable and reachable for the reader. The denoting factors of the names have been changed, but still stayed within the frame of the genre.

4.5.5 External references

As indicated earlier, Ready Player One is extremely rich on the external references. Within the selected part of the book, 85 external references were found. These are references to the American pop-cultural phenomena, such as works of literature, films or electronic devices. Let us present the found cases and review them in more detail.

	English ST	Czech TT
1	...surpassing even the Zapruder film. 2	...překonala dokonce Zapruderův film. 8
2	Adventure 5	Adventure 11
3	Dungeon Master's Guide 6	Průvodce Dungeon Mastera 13
4	Dungeon & Dragons rulebook 6	příručka ke hře Dungeons & Dragons 13
5	Family Ties 14	Rodinná pouta 21
6	Dead Man's Party 2	Dead Man's Party 8
7	Time magazine 2	časopis Time 8
8	Space Invaders T-shirt 2	triko s nápisem Space Invaders 9
9	T-1000	(no translation)
10	MCA Records 3	MCA Records 9
11	Heathers 3	Heathers 9
12	The Muppet Show 4	The Muppet Show 11
13	Apple II 6	Apple II 13
14	Commodore 64 6	Commodore 64 13
15	Atari 800XI 6	Atari 800XL 13
16	The X-Men 15	X-Men 21
17	Green Lantern 15	Green Lantern 21
18	Sesame Street 15	Sesame Street 22
19	Muppets 15	s přátelskými Muppety 22
20	Santa Claus 17	Jako Santa Clause 23
21	Cosmos 22	Kosmos 29
22	Donkey Kong or Burger Time 22	Donkey Kong nebo Burget Time 30
23	Jedi 22	Jedi 30
24	Spider-Man 23	Spiderman 31
25	Batcave 25	Mojí Batmanovou jeskyní. 33
26	My Fortress of Solitude. 25	Mojí Pevností osamění. 33
27	Fruit Rocks cereal 25	cereálií Fruit Rocks 34
28	Star League 26	do Hvězdné ligy 34
29	Princess Leia 27	obrázek princezny Leiy 36
30	Monty Python 27	Monty Python 36
31	Holy Grail 27	v kostýmech ze <i>Svatého grálu</i> 36
32	The Breakfast Club 36	Snídaňový klub 46
33	Weird Science 36	Podivná věda 46

34	Ferris Bueller's Day Off 36	Volný den Ferrise Buellera 46
35	Starlog 40	Starlog 51
36	Ladyhawke 40	Jestřábí žena 51
37	Ewoks: The Battle for Endor 40	o filmu Bitva o planetu Endor 51
38	The Goonies 41	Rošťáci 53
39	Superman: The Movie 41	Superman 53
40	Star Wars 42	Hvězdné války 54
41	Sixteen Candles 44	Šestnáct svíček 56
42	Pretty in Pink 44	Kráska v růžovém 56
43	Kind of Wonderful 44	Báječná chvíle 56
44	Deathmatch 38	Deathmatch 49
45	Capture the Flag 38	Capture the Flag 49
46	The Wild Boys by Duran Duran 38	Wild Boys od Duran Duran 49
47	Legend (a movie) 41	Legenda 53
48	Revenge of the Jedi 41	Návrat Jediů 53
49	Swordquest 43	Swordquest 55
50	Swordquest: Earthworld 43	Swordquest: Earthworld 55
51	Fireworld, Waterworld, and Airworld. 44	Fireworld, Waterworld a Airworld 56
52	Chalice of Light 44	Kalich světla 56
53	Crown of Life 44	Koruna života 56
54	Philosopher's Stone 44	Kámen mudrců 56
55	the Sword of Ultimate Sorcery 44	Meč nejvyšší magie 56
56	Wikipedia 45	o Wikipedii 57
57	Tarra and Torr 45	Tarra a Torr 57
58	Fantastic Voyage 48	Fantastická cesta 60
59	World of Warcraft 49	World of Warcraft 61
60	Firefly 49	Firefly 61
61	Star Wars galaxy 49	galaxie Star Wars 61
62	Star Trek 49	Star Trek 61
63	Middle Earth 49	Středozemě 61
64	Vulcan 49	Vulkán 61
65	Pern 49	Pern 61
66	Arrakis 49	Arrakis 61
67	Magrathea 49	Magrathea 61
68	Indiana Jones 52	Indiana Jones 65
69	Commodore 64	Commodore 64
70	Chthonian 54	Chthonie 67
71	Back to the Future 56	Návrat do budoucnosti 69
72	Discworld 49	Zeměplocha 61
73	Mid-World 49	Středosvět 61
74	River World 49	Svět řeky 61
75	Ringworld 49	Prstenec 61
76	Everquest 49	Everquest 61

77	Robotron 2084... 14	Robotron: 2084... 20
78	The Dorky Girl Fantasies 36	fantazie pro buranský holky 46
79	The Dorky Boy Fantasies 36	fantazie pro buranský kluky 46
80	RCA television 37	televize RCA 48
81	<i>Dragon</i> magazine 37	časopis Dragon 48
82	Tron: Deadly Discs 40	Tron: Deadly Discs 51
83	Ewok flick 40	film s Ewokama 51
84	Caravan of Courage 40	Karavana statečných 51
85	Vipers from Battlestar Galactica 48	Viperů z Battlestar Galacticy 60

Figure 17 ST external reference and TT translations

Strategy	Appearance
Foreignization	15%
Domestication	85%

Figure 18 Global strategy choice for translating external references

Strategy	Appearance
Recognized translation	74%
Transference	14%
Literal translation	12%
Omission	1%

Figure 19 Translation strategy choice for translating external references

Most common global strategy in translating the external references within the text was domestication. 85% of the cases were domesticized.

Transference was the second most used strategy (6,8,11,18,19,24,27,35,50,51,57,82). A typical example represents number 27 “Fruit Rocks cereal,” an American brand of cereals unknown to the Czech consumer. The translator decided not to domesticize the brand of the cereals by using a Czech equivalent, but transferred the ST brand name to “cereálie Fruit Rocks.” Another interesting instance was the use of the transference strategy for words that have their Czech equivalent. No matter the existing TT equivalent, the choice was to transfer the word. The specific examples are (11,18,19,24). For example, number 11, the film “Heathers”, was introduced to the Czech viewer under the name of “Smrtící atrakce,” but in the Ready Player One, the TT barely transferred the ST as “Heathers.” The same goes for number 18, “Sesame Street,” a children TV show, which has its Czech equivalent “Sezamová ulice.”

The literal translation was the third most used strategy and appeared in 12% of the cases, where there was no existing recognized translation and transference would be nonsensical and foreignized the text further. The examples of literal translation are (28,41,52,53,55,78,79,80,81,83).

Within this category of CSIs, we can also trace the first usage of choosing the strategy of omission. This particular case was number 9 “T-1000”. The omission seems to be unnecessary, as T-1000 is a fictional character who appeared in the Terminator films, which were localized into the Czech language and so this character should have the Czech equivalent. Possibly, the omission was not intentional.

4.5.6 Words from other languages used in the ST.

The last category to be put focus on is the translation of words from other languages but the ST language. 3 instances of such occurrence were identified. All of the recognized words and phrases were adopted from the Spanish language. As these replicas were used by two best friends in their private one-to-one conversation, it’s function was to create a feeling of familiarity and friendship between the characters. Let us have a look how did the translator decide to tackle this problem.

	English ST	Czech TT
1	Top o'the morning, amigo . 36	Přeju krásný ráno, amigo! 46
2	Hola, compadre . 36	Zdravím, compadre . 46
3	Nada . 39	Nic moc . 50

Figure 20 ST words from other languages and TT translations

Strategy	Appearance
Foreignization	50%
Domestication	50%

Figure 21 Global strategy choice for translating words from other languages

Strategy	Appearance
Transference	50%
Literal translation	50%

Figure 22 Translation strategy choice for translating words from other languages

An interesting fact is, the translator did not choose a unifying strategy. In the instances 1 and 2 (the second part of the sentence “compadre”), the ST Spanish words were transferred and the original form was kept, but on the third occurrence, the literal translation from Spanish to Czech was adopted. By deciding to keep the original Spanish words, the translator chose to foreignize the text, but also kept its original emotions. In the first part of the second case and the third case, “hola” was translated into Czech as “zdravím” and „nada“ as „nic moc,“ the replica lost on its authenticity, yet the text become more understandable for potential non-Spanish speaking readers, therefore more domestic within the Czech framework. As Spanish culture and its elements do appear in American texts for different reasons, whether it is the fact that Mexico is the neighboring country of the USA or the number of immigrants within the country, Spanish may seem more natural to the American speaker than to the Czech. Therefore, using Spanish words within a Czech text may create unnecessary confusion. For us, such cultural equivalent could possibly be German or Slovak language.

CONCLUSION

The selected cases of CSIs in Czech translation of *Ready Player One* by Ernest Cline had been specified and divided into the six chosen categories as defined by Peter Newmark. These categories were: neologisms, slang, taboo, and colloquial words, new or outdated terms concerning geography and topology and alternative names of geographical places, names of artificially created people (literature characters), exophoric or external references and words from other languages used in the ST. The interest of this paper was to identify the most common translation strategy from the point of view of the global translation strategies (Venuti 1995) and the translation strategies used for translating unfindable words (Newmark 1988).

155 instances of CSIs were identified within the text. The most prevalent global strategy used for the translation was domestications. This strategy was used in the 74% of the found cases. The translator tried to make the TT as easily understandable to the reader as possible. Only 26% of the cases were identified as foreignization, and thereby exoticizing the content to the reader. As the science-fiction genre can be hard to understand for its new or foreign forms of concepts and words, it is important to explain these concepts to the reader as much as possible. With the percentage of 74% cases of domestication, Funioková did choose to explain the target audience the instances of CSIs to a great extent.

When it comes to the translation strategies used for translating CSIs within the text as defined by Peter Newmark (1988), eight of them had been recognized to be used. These are namely: recognized translation, transference, literal translation, replacement by cultural equivalent, new coinage, omission and componential analysis.

The most used strategy was recognized translation. This phenomenon is mostly due to the high occurrence of external references to mostly American popular culture items. The recognized translation was used as the default strategy in 45% of the found cases. This strategy was in its frequency of appearance closely followed by transference, which was used in 23% of the cases. Transference is quite a common way of translating CSIs, as we are usually dealing with unknown words or concepts to the TC. In the novel, this strategy was mostly used for translation of new names and words specific to the made-up world. The third most used strategy was literal translation, appearing in 17% of the cases along with replacement by cultural equivalent appearing in 14% of the found items. Other

strategies were very scarce present and found in only 1% of the cases. Peter Newmark's standpoint is, an unfindable word should never be left untranslated. In the case of the novel *Ready Player One*, only 1 instance of omission was found, so Funioková did do a great job on translating all of the problematic items, not leaving out any information. Nevertheless translating science-fiction may be sometimes problematic, Funioková proved it can be done with ease and empathy for the target reader.

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