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Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jsem uvedenou literaturu.

V Olomouci

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Podpis

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Content

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ABSTRACT

| | |
|--|----|
| INTRODUCTION | 6 |
| 1. Comics as a medium | 7 |
| 1.1 Definition of comics..... | 8 |
| 1.2 Terminology | 9 |
| 1.3 Types of comics | 11 |
| 2. The brief history of comics | 13 |
| 2.1 Overview of comics history..... | 13 |
| 2.2 The American comics..... | 14 |
| 2.3 The Czech comics | 18 |
| 3. Issues with translation | 22 |
| 3.1 Translation of comics | 22 |
| 3.2 Introduction of chosen comics..... | 23 |
| 4. Analysis of chosen comics | 27 |
| 4.1 Colloquial language | 27 |
| 4.2 Negative expressions..... | 29 |
| 4.3 Onomatopoeic words | 30 |
| 4.4 Idioms..... | 32 |
| 4.5 Comparisons | 33 |
| 4.6 Proper names and local names | 34 |
| 4.7 Numbers | 37 |
| 5. Punctuation | 39 |
| 6. Technical problems | 40 |
| CONCLUSION..... | 42 |
| LIST OF SOURCES | 43 |
| ANNOTATION | 47 |

Abstract

This thesis focuses on American and Czech comics. It deals with aspects which are important for translating comics into the Czech language. In the first part it tries to define the word comics and explain the basic history of this medium. I also want to study the language and the structure of comics. In the second part it compares one original comics to its translation and it is here that the usage of language in comics is analysed.

Introduction

This bachelor thesis focuses on the comics as a medium and the translation thereof. The whole thesis is divided into theoretical and practical sections.

In the theoretical section, I first define comics, deal with the terminology of comics, and explain the various types of comics. Secondly, I try to cover briefly the history of comics. This history is divided into two chapters. One of them is about American history, the second is about Czech history. I mention some important names and works that influenced the development of this phenomenon.

The practical section deals with translating comics. I try to answer the question how translating comics is similar or different from translating ordinary books and what is important to consider while doing the translation. I will deal also with specific cultural factors. Furthermore, the chosen comic book, *Garfield*, is introduced and analysed.

1. Comics as a medium

In this chapter I am going to deal with what exactly a comics is. I will speak about important features of comics. I would like to talk briefly about comic terminology. At my discretion I have chosen some of the most important parts of comic structure such as *the gutter*, *vignette (panel)*, *frames* or *bubbles*.

McCloud (2008) noticed that real written works and artistic pictures can be created when they are separate. Together they are considered to be down-market fun for the masses. When we were children we read books with many pictures and little written text. Then we grew up and we are expected to read books with almost no pictures or, unfortunately, nowadays the current generation does not read books at all (McCloud, 2008). This fits best for most Czechs who have the prejudice that all comic books are just for children. This is because the development of comics under the totalitarian regime was limited, and at that time almost all the comics books that existed were for children (Komix.kvalitne, 2010).

Already in the 19th century Rudolph Töpffer joined pictures and text together. The next to start this in modern art were the Dadaists, futurists and others. They thus crossed the borders between the visual and written text. In pop culture it was more common but nothing has functioned in this way as strongly as modern comics (McCloud, 2008).

Pictures are older than script. McCloud (2008) thinks that from the time script was born, new media such as comics have been misunderstood. In comics, words and pictures have had high ambitions to tell stories (Ibid.).

The comics page is read daily by approximately one hundred million readers, which indicates that comics are a popular medium. For example, the book *Peanuts* had a print run of about sixty million copies (Komiks, 2014).

1.1. Definition of comics

Up to this day many comics have been written but I think it is almost impossible to find a definition of comics in everyday conversation.

As Thierry Gronsteen (2005) wrote, it was Rodolphe Töpffer who in creating his “stories in engravings” in 1820 first evoked a theoretical investigation of this innovative form of narration. The first theoretical work about comics was *Essai de physiognomonie* by R. Töpffer. This strong initiative was unfortunately not expanded on until recent years and there are still very few good theoretical works which help us understand comics as a phenomenon.

Thierry Gronsteen (2005) claims that the definitions we can find in various encyclopedias are incomplete. Scott McCloud (2008) deals in his book with a definition of comics as a medium which seems to be a little tricky so he has done a survey. He proceeded from the presumption of Will Eisner’s definition. According to him (2008, p. 9) a comics is “*com.ics (Kom`iks)n. plural in form, used with a singular verb. 1. Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer!*” (McCloud, 2008, p. 9).

Comics is usually called the 9th art (Gronsteen, 2005). McCloud (2008) adds that a comics differs from a film where each frame is projected on the same place while in comics each frame has a different place. Space has the same role for comics as time for a film. He says that film is very slow comics.

1.2. Terminology

Separate pictures of comics, usually in *frames*, are called panels. The empty space between panels is '*the gutter*' and it joins two *panels* into one idea so that it enables the story to continue. It is fantastic how the *gutter* involves the reader into the plot and leads the reader to use his or her imagination. The same happens in any medium including film, for example, but in comics this happens more often. The closure enables an author to show just a little of a given scene to give a clue to a reader (McCloud, 2008). Kruml (2007) in his work writes that *splash panel* is one full-page picture which opens the comics story.

Thierry Groensteen uses the term *vignette* to describe one comics picture which is isolated by crossbars of space and framed. McCloud (2008) calls a *vignette* a *panel*. He states that a *panel* which reader reads at one moment represents the present, the *panel* before that represents the past, next panel represents the future. The difference between this and film is that our eyes can change directions quickly, reading either backwards or forwards. *The panel* (or *vignette*) is considered to be the basic structural unit (Gronsteen, 2005). We read them from left to right up to down (McCloud, 2008).

The *frame* of a *panel* is usually rectangular (Gronsteen, 2005). *The frame* has a similar function as punctuation in a sentence (McCloud, 2008). The border of one sheet of paper is called the *hyperframe* or the more *strips* arranged one under oneself. *Multiframe* is more than one sheet of paper. It is the complicated system of all *frames* of *panel* in one comics (Gronsteen, 2005).

Speech balloons appear in *vignettes* and constitute an essential feature of comics. It is a white separate closed space which is taken away from the picture in the *vignette*. They are holders of the written information (Gronsteen, 2005). *Speech balloons* may also contain symbols that substitute for sound. McCloud (2008) declares that *speech balloons* are used to convey sound in this visual medium. They have been used since the 19th century when the modern comics were born. Different shapes of *speech balloons* exist to convey the tone of the conversation. The

shapes vary according to artist, style or culture. For example, there are differences between manga artists and American artists and this is true not only in the case of *speech balloons*. *Speech balloons* for normal conversation are indicated by a circular shape or square shape (Wisegeek, 2014). Text can occur also outside the *speech balloons* which is intended to introduce us into the plot (Gronsteen, 2005). In western countries balloons are read from left to right and from top to bottom (Eisner, 1985).

Comics artists use symbols to express some moods or emotions which are the basis of language. For example when they want to express smoke or smell they draw lines, when somebody is in love a heart is drawn above the person, drops of sweat on somebody's forehead means he is nervous and so on. In Japan artists have their own set of symbols, because there comics developed in isolation from western countries (McCloud 2008).

“The modern comic is a young language. But it already has an impressive array of recognizable symbols. And this visual vocabulary has an unlimited potential for growth. Within a given culture these symbols will quickly spread until everybody knows them at a glance” (McCloud, 2008, str.131).

Another way to express emotions is through *background*. It can help us guess at a character's inner state so it has no or little distortion. *Caricature* is an artistic style which is usually used in comics. It is also a specific way of viewing the world. This style is based on the simplification of reality. This term is used negatively in most cases. The further a picture is from reality the stronger the impression it evokes, and this causes the picture to become more universal (McCloud 2008).

“Through traditional realism, the comics artist can portray the world without and through the cartoon, the world within.” (McCloud, str. 41).

Many people may collaborate in the production of comics. The person who writes the script is a *script writer*. A *cartoonist* draws pictures to fit the script, of which he may not be the author. A *colourist* works on coloring the pictures and so on (Ibid.).

1.3. Types of comics

Several types of comics exist. In this chapter I want to introduce the most typical types through their terminology and describe them briefly.

To be clear, comix is a term for underground comics. Manga is a term for Japanese comics. I don't intend to deal with these two specific types further because they deserve more than one chapter.

A comic strip is one type in which typically two to four panels are arranged next to each other and create a short story. They appear in periodicals and function as a gag (Kruml, 2007). The creator of comic strip is considered to be Rudolph Töpffer (Groensteen, 2005). The story in a comic strip develops somehow in a horizontal direction which is different in Japanese where it is read from up to down. A daily strip is a comic strip released every day in newspapers with the exception of Sunday. A gag-a-day-strip is comics which has one closed gag (Kruml, 2007). This traditional type of comics has already existed from the 18th century. The French term is '*bande dessinée*,' although the American term *strip* is the more commonly used. These have their origin in the colorful Sunday supplements with comics like *The Katzenjammer Kids*, *Buster Brown* or *Little Nemo in Slumberland*. Because they were extended across the whole page, their format resembled posters. Since 1910 black and white daily strips have run from Monday to Sunday in American periodicals. This format is discussed in *Stavba komiksu*. If the book had not replaced the scroll, the comics strip would have developed in an un-interrupted form of a strip or film. This unfortunately happened before Rudolph Töpfer founded comics (Groensteen, 2005).

A graphic novel was originally a cartoon story which did not take the traditional form of comics. Today this term in America refers to a form of paperback or album (Kruml, 2007). It commonly

means one story in a book according to *Encyclopedia Britannica Online* (2014). As an example I can name some graphic novels by Marvel or DC such as *X-men*, *Frank Miller's Batman: The Dark Knight Returns*, *Neil Gaiman's Sandman* etc. (For teens, 2012).

A comic book is a collection of comic strips usually telling one story or a series of different stories (Britannica, 2014). These series of stories are published every week or month. It is published in a magazine format and consists of about 32, 48 or 64 pages. Its format is 17 x 26 cm (Kruml, 2007).

An album has firm boards and 48 or 64 pages in A4 format. These are common in Europe and something like a comic book in America. In French-speaking countries firm boards like Tintin have always been preferred (Britannica, 2014); in other countries this has not necessarily been true (Ibid.).

Webcomics are comics published on the internet. Anyone can create one themselves and post it on a website. The problem with this is that it may result in many low-grade comics being offered on the websites, which makes it hard to find a good one (Examiner, 2014). As an example, I offer the famous Czech comic strip posted on the idnes.cz website or the Facebook social site Hana a Hana by Miloš Čermák and Miloš Gašparec (Idnes, 2014).

A fanzine is a magazine made by fans of comics or sci-fi. It differs from professional magazines. The first Superman appeared in 1933 in the fanzine *Science Fiction*. The first comic fanzine was *The Comic Collector's News* (Wikipedia, 2014).

2. The brief history of comics

2.1. Overview of comics history

According to Milan Kruml (2007), who is the author of *Comics: Stručné dějiny*, we know very little about this modern medium in the Czech Republic. One problem is that the specialized literature about comics in the Czech Republic remains difficult to obtain (Kruml, 2007).

It is very hard to determine when this medium was born. For example, Thierry Groensteen (2005) declares it was 16.2.1896 when *The Yellow Kid* by R. F. Outcault was released in America.

The basic elements of comics already existed in prehistoric times (Kruml, 2007). Scott McCloud (2008) presents a pre-Columbian manuscript which was discovered by Cortéz in 1519 as an example of comics. The story for this text probably comes from the year 1049 (McCloud, 2008). Kruml (2007) says that we can find these elements in every period of history. He states that comics as a modern medium have existed for approximately about one hundred years. Their development is connected with daily press film and TV (Kruml, 2007).

According to Kruml predecessors of comics are prehistoric paintings in the caves Altamira or Lascaux, paintings in Egyptian tombs, pictures from Ancient Greece or Orient reliefs. Another significant predecessor is Trajan's Column (Kruml, 2007). The beginning of comics is considered the second half of the eleventh century when Queen Matilda created cartoon narration (Ibid.). McCloud (2008) claims the narration is about the conquest of England by Normans in 1066 called the Bayeux Tapestry which depicts the Battle of Hastings.

As the mass printing started in the USA the comic strip was born (Kruml, 2007). According to Kruml (2007) the daily press wanted to offer their readers some entertainment which usually reacted to current social situations. He mentions that thanks to the invention of separate comic books this medium was classified as trivial literature. In the first half of the twentieth century,

Europe was dominated by special comics for children and adults that merely complemented newspapers and magazines as he states. He describes the war period which was characterized by the popularity of superheroes in the USA, but it also revealed the propagandist possibilities of comics. He adds that after the war period comics were censored in several countries. In the 60s a new trend started in European comics which was more focused on adults, and comics became an artistic genre (Ibid.). This was followed by the appearance of graphic novels, underground comics, etc. Today, the production of comics is very diverse, and the field seems to have no limits (Ibid.).

2.2 The American comics

In this section, I will focus very briefly on the history of American comics; thus, I will not speak about some less important comics and authors. I would like to mention the names which have paramount importance for the history of comics.

From the beginning of the 20th century, people in the USA started to read comics strips which were included in newspapers, which makes this form of comics typical for that period (Wikipedia, 2014). Less educated people bought Sunday newspapers just for the comics section as Kruml indicates. He adds this was the only medium in which that appeared. Originally comic books were invented for the less educated as Kruml states. He presents that in the middle of the 30s, comic books started to appear on the newspaper stands. These included famous cartoon characters like Mickey Mouse, Tarzan, Flash Gordon, Little Orphan Annie or Blondie.

Jerry Siegel and Joe Shuster met in the 1934 to cooperate on comics that they created. These included the Superman comics, named after their main protagonist (Ibid.). Superman is a man with supernatural powers who survived the apocalypse on the planet Krypton and became a hero on Earth, but lives under the name Clark Kent. *'The most recognized superhero in pop culture, Superman has been elevated to mythic folkhero status'* (DC comics, 2014). He wears

a blue costume along with a thin red cape and is usually depicted on the cover like this. This comic book was for adults (Kruml, 2007). This initiative started the Golden Age of comics in the USA. The demand for comics from the superhero genre increased until the 50s. In the 60s the popularity of this type of comics rose again (Wikipedie, 2014). In the beginning J. Shuster and J. Siegel worked for the publisher Detective Comics. This publisher was renamed twice. DC Comics as we now know it is still popular around the world (Kruml, 2007). Another of the first modern comic books was called Action Comics whose owner was Harry Donenfeld (Wikipedie, 2014). These two publishers did not re-print the newspaper comics strips they came up with completely new and original ones (Kruml, 2007).

During the Second World War comic books were sold in large quantities so there were many young cartoonists e.g. Jack Kirby, Will Eisner, Gil Kane and Carmine Infantino. Superman started to fight with Hitler and Musolini. He was seen as a symbol of the fight against totalitarianism until the end of the War. Also during the Second World War, the comic book character Capitan America fought against Hitler wearing a costume based on the American flag. (Ibid.)

Another superhero, Batman created in 1939 by Bill Fingervand Bob Kane, was released by DC Comics. Their inspiration was gothic Romans and expressionistic films. Batman was a man with a black costume who lived in the city of Gotham and his real name was Bruce Wayne. He does not have any supernatural powers, what makes him superhero is his strong desire for revenge. His main enemies are the Joker, Cat-Woman and the Penguin (Ibid.).

It was in 1940 that the new heroes united in one organization in one comic book, *All Star Comics*, thanks to the editor Shelton Mayer. He came up with the idea of an organization called the Justice Society of America. In the 60s one of heroines of the organization, Wonder Woman, became an icon of the feminist movement. After 1940, Captain Marvel comics became more popular than Superman. Later it became the name of a publisher which became as important as

DC Comics. These two publishers continued to compete. J. Simon and J. Kirby discovered for Marvel a new hero whose name was Captain America (Ibid.).

In 1939 *The Sandman*, *The Flash*, *Green Lantern*, *Daredevil* and others were published. In 1940 Will Eisner created the comics *The Spirit*. After 1941 no new hero appeared, not only because the market was overloaded, but also because there were not enough painters and paper. 1953 ended the Golden Age of Comics. The 50s were characterized by censorship in comics, which meant stagnation for the medium (Ibid.).

Walt Disney was set up already in 1930 in the USA with his publication *Mickey Mouse Book*. Disney gained Dell Publishing around 1929. It published Disney's comic *Donald Duck* which gained greater popularity than *Mickey Mouse*. Its painter, Carl Barks, originally focused on twelve-year-old children. Other comics from Dell Published included *Felix the Cat*, *Tom and Jerry* or *Bugs Bunny*. 1949 TVs stations started broadcasted these series. After 1949, the innovator of comics and great satirist Walt Kelly drew for Disney and his famous comic strip was called *Pogo*. In 1950, Charles Schulz started the comic strip *Peanuts*, which still runs today, even after his death, in well over one hundred countries. Now it is about a children's world full of humor and the fantasies of the main character, the dog Snoopy. A competitor of *Peanuts*, the cat *Garfield*, was invented in 1978 by Jim Davis. *Garfield* ranks among the most widespread comic strips in the world. It was printed in the *New York Times*. Bill Waterson achieved the same popularity with his strip *Calvin and Hobbes*. It tells beautiful stories about a boy and his stuffed tiger who comes alive when adults are not near (Ibid.).

In the second half of the 50s came the Silver Age of comics when comic book heroes came back with completely new stories. In 1960, Julius Schwartz, the editor of DC, was instrumental in creating Justice League of America which consisted of Aquaman, The Flash, Green Lantern, Wonder Woman, Superman, Batman and others. A Justice League of Europe was created as well. Jack Kirby, who worked for Marvell, was tasked to create a new superhero to succeed the

Justice League. In 1961 he came up with the Fantastic Four. Lee and Kirby are the authors of *The Incredible Hulk* comics, inspired by Dr. Jekyll and Mr. Hyde. In 1962 Lee and Steven Ditko discovered the new superhero Spider-Man. The main character was a student named Peter Parker before he became superhero by being bitten by an irradiated spider. This gave him super powers, and he started fighting against evil and wearing a mask. He has special powers and uses spider webs as a weapon. In 1963 Marvel came out with the comics *X-Men* and *The Avengers* by Lee and Kirby. The comics of these times dealt with problems of the Cold War. The first underground comic book, *Zap* by Robert Crumb, appeared in 1961 in university magazines and fanzines. Another underground painter was Art Spiegelman who printed his comics *Maus* in 1972. The Silver Age of comics ended around the 70s. DC gained Kirby in 1970; he stayed for 5 years but he was not as successful as he had been before, and he subsequently returned to Marvel (Ibid.).

Hellboy by Mike Mignola was released in 1993. In the 90s new invented comic stories focused mainly on adolescents. This period cannot be compared with the boom of the 40s and 60s. In addition to Mike Mignola's *Hellboy*, Frank Miller's *Sin City* also ranked among the historically important comics of the 90s (Ibid.).

In the 70s, comics fans became comic painters which had an impact on comics as they did not invent new comic stories. This was not true in the case of D. O'Neil who dealt with social problems in his comic *Green Arrow*. Marvel published comics that were not allowed by Comics Code (which imposed a form of moral censorship) such as *Vampirella*, which was a horror story with an erotic subtext. The most popular comics of the 70s was *X-men*. Comics from Europe penetrated into the USA and had a great influence. The most interesting comic character was Batman presented by Frank Miller. In the 80s and in the beginning of the 90s there was nothing interesting at all happening with comics except the works of F. Miller, A. Moor (author of the comic *Watchmen*) and H. Chaykin and his sci-fi comic *American Flagg*. Neil Gaiman should be mentioned as an author of scripts for the *The Sandman* comics. Starting in 1984 *the Teenage*

Mutant Ninja Turtles comics started to become successful. One example of the new era of comic books was *Love and Rockets* in 1982. Dark Horse Publishing was established in 1986 and published comics connected with famous films like *Predator*, *Terminator*, *Mask* or *Alien*. These comics were for adults. Dark Horse managed to attract Frank Miller, the author of the Sin City series which was filmed in 2005. The second independent publisher was Voyager. Around the year 1988 Marvel and DC mastered the majority of the comic market. T. McFarlane set up Image Publishing. *The Crow* by J. O'Barra was published by Image in 1994. In 1993 DC co-operated with Milestone publisher. In 1995, *DC versus Marvel* was published after which they started publishing comics with a mix of heroes from both publishers (hybrids). In 1993, one of the most interesting books about comics, *Understanding Comics* by Scott McCloud, was published in comics form (Ibid.).

2.3 The Czech comics

According to the writer's institute SEQUENCE o.s., Czech comics have their specific qualities because their development moves in waves. Thus there formed many generations that are typical for any particular period in the Czech Republic. Between 1989-2010, a period of stagnation ended and was followed by a period of sudden and massive publishing of comics (Goetheinstitut, 2010).

Comics for children full of animal heroes were made by Josef Lada in the 20s. In 1924 *Šprýmové kousky Františka Vovíska a kozla Bobeše* was released (Komix.kvalitne.cz, 2010). In 1933 Ondřej Sekora introduced his comics *Příběhy Ferdý Mravence* which was for children (Xantypa, 2009). The Czech newspaper *Lidové noviny* published Sekora's comic strips such as *Kuře Napipi* from 1939 until 1941 (Komix.kvalitne, 2010). In the 30s the magazine *Mladý hlasatel* included the longest Czech comic series called *Rychlé Šípy*. Its authors were Jaroslav Foglar and dr. Jan Fisher. It is about a group of five boys who lived according to scout rules and were unbelievably faultless. After Fisher's death M. Čermák replaced him. Their leader in his yellow T-shirt Mirek

Dušín is a synonym for a positive hero in Czech culture (Ibid.). After 1948 Communists banned almost all magazines with comics even for children because they believed this medium, which originally came from America, made fools out of children and adults. *Ferda mravenec* and *Rychlé šípy* were forced out of publication, even though they started to adapt to the political situation of the time (Xantypa, 2009).

Around the 60s comics were published in the magazines *Pionýr* and *ABC, Mateřídouška* and in the magazine *Sedmička* in the 70s (Komix.kvalitne, 2010). *ABC* became a phenomenon in the 70s, because on its last page were printed comics, e.g. by František Koblík who specialized on sci-fi. The most significant comics for the magazine *ABC* were the comics *Vzpoura mozků*, the cycle *Pod paprsky Zářícího* or *Druhá výprava* (Wikipedie, 2014).

After 1989 the magazine *Kometa* was published until 1992 (Wikipedie, 2014). *Kometa* launched the modern era of Czech comics. It was the first officially specialized magazine (Goethe-institut, 2010). *Kometa* printed the comics of Jaroslav Foglar such as *Modrá rokle* or *Chata v jezerní kotlině* (Komix.kvalitne, 2010). Some of the most important comics published in *Kometa* included: an adaptation of *Válka s mloky* by Jan Štěpánek, Vladimír Hanuš's sci-fi *Dračí let*, Lubomír Hlavsa's hard sci-fi *Hlídač na Ikaru*, Štěpán Mareš is nowadays known for the political strip *Zelený Raul*. One of the most expressive comics in *Kometa* was *Mr.Sweet*, about a detective from Manhattan in a funny parody on gangster rough school by Bohumil Fencel. *Kometa* presented in its 36 issues only Czech authors who created for the youth (Goethe-institut, 2010). Authors who appeared in *Kometa* after 1989 usually tried to follow in the model of Kaja Saudek's creation like Miroslav Schönberg, Štěpán Mareš, Ervé and others. The authors from these times are called generace 89 (Wikipedie, 2014).

The 60s saw the establishment of the illustrated magazine *Čtyřlístek*, which is still published today and remains popular with children. Its authors are painter Jaroslav Němeček and writer Ljuba Štíplová (Komix.kvalitne, 2010).

Kája Saudek's comics were printed in the magazine *Kometa* after the year 1989 (Goethe-institut, 2010). Kaja Saudek is the king of the Czech comics and his comics had been banned in communist Czechoslovakia e.g. comics *Pepík Hipík*, *Lips Tullian* and the unfinished comics cycle *Muriel a anděl Ró*. The scriptwriter of this comics was Miloš Macourek (Olmuart, 2014). After the downfall of the comic magazine *Kometa*, Czech comics stagnated for a long time. Due to the arrival of capitalism in the Czech Republic, there was no interest in people about comics (Goethe-institut, 2010). Only *Čtyřlístek* and the publisher Egmont released comics for children (Komiks, 2014).

The modern era of Czech comics is connected with Generation Zero who started to produce comics around the year 2000. In 1997 a new era started with the first issue of the magazine *Crew*, which however did not publish Czech comics but high-quality foreign comics. This renewed interest among Czechs in comics. Its 1999 competition *Zemřít znamená nežít* found new comic artists. Several unprofitable Czech magazines existed in those days for Czech comic artists, including: *Sorrel*, *Pot*, *Zkrat*, *Bedeman*, *BubbleGun* and *KomiksFest! revue*. Only in recent years did separate Czech comic books start to be printed (Goethe-institut, 2010). In 2000 the publisher Mot was established to release not only Czech but also foreign comics and some fanzines like *Aargh!* (Wikipedie, 2014). The authors of Generation Zero do not follow the model of Kája Saudek, they express their own ideas (Goethe-institut, 2010). The most significant are: Jiří Grus, Karel Jerie, František Skála, Dan Černý, Jan Bažant, Vhrsti, Matěj Němeček, Václav Šlajch and others. The new innovation on the Czech comic scene was comic books. One of the significant comic book trilogies is called *Aloise Nebel* by the writer Jaroslav Rudiš and artist Jaromír Švejdík (Jaromír 99) published by Labyrint (Goethe-institut, 2010). It is worth naming several important comic books such as: *Nito těžkne glicerinem*, *Oidipus Rex*, *Šifra mistral Hanky*, *Pán času*, and *Voleman* by Jiří Grus, or *130: Odysea* by Nikkarin and so on (Wikipedie, 2014).

In 2006 the association SEQUENCE was set up to support Czech comics in the Czech Republic. Nowadays the Czech comic market can freely develop and, according to SEQUENCE, is on the same level as in the developed western countries. This generation is described as postmodern. The newly created comic scene is made up of a few comic book enthusiasts as well as some artists who produce comic strips for newspapers and children's magazines. Their cartoons can be compared with those in the most developed countries. KomiksFEST! is one of the specialized festivals which propagates comics in the Czech Republic and the publishers of *Crew* organize a similar event (Goethe-institut, 2010).

3. Issues with translation

3.1. Translation of comics

Translating comics is the same as translating any type of text, the same rules should be respected. A translator of comics makes efforts to create a translation which is appropriate on every level of language (Zaoralová, 2012).

The real translation does not look like a translation of the given work but like an original work created in the given language, and this is the priority for any translator. According to Grygová in *Překlad a překládání*, a high-quality translation needs to follow at least three basic rules. The first rule is that the written language must make a natural impression. Secondly, the final text should have the same meaning as the original text and create the same impression on the reader of the translated text as on the reader of the original. The last rule is that the text must have the same dynamics as the original text (Knittlová, 2010).

Thierry Groensteen (2005) describes translating Czech comics into English language where vignettes will be translated one by one and he demonstrates this using the example of the comics page. The language used should be as brief as possible, and at the same time nothing should be omitted that is important for understanding the story. The text sometimes needs some adjustments to be sufficiently fluent. The translator should keep track of what is happening in the preceding vignette and adjust the translation to preserve coherence and to maintain the continuity of the plot. What a picture in a panel depicts should be described by words. Dialogs are non-essential for understanding the sequence of panels. Groensteen (2005) states that with dialogs is usually connected the effect of realism. He adds that without dialogs the comic would seem strange to readers. Dialog is an essential part of comics even if it is an insignificant chat about nothing. Sometimes dialog complements information provided by the picture of the vignette. This cooperation between the linguistic and the iconic makes it possible to read the comics deeper, enables an interpretative reading, and evokes memories to the previous episodes.

We have to cope with a set of problems when we translate comics; some are typical for comics some also appear in other types of text (Zaoralová, 2012). Kaindl presents five different linguistic categories which we can find in comics such as titles, dialog texts, narrations, inscriptions and onomatopoeia. He adds that earlier the titles were changed to suit the target culture but today the original titles are preserved even more when they consist of the main character's name. He says that the text in speech balloons is similar to dialogs in film or the theatre. *'Thus, together with phonetic, morphological, lexical, idiomatic and syntactic means, characters' language behavior in the respective situations is created on a social, emotional and psychological level'* (Kaindl, 2010, p. 38). Inscriptions describe the context. *'Their translation depends on the manner of integration into the picture.'* (Kaindl, 2010, s.38). Onomatopoeic words are also for example in operas, plays or poems, they convey sound and can be translated or not (Kaindl, 2010). *'It is important to analyse not only the linguistic text in its role for the narration, but also the pictorial elements in the translation (Kaindl, 2010, s.39)*. He has found his own method of translating comics that deals with linguistic, pictorial, typographic features and simultaneously focuses on social and cultural influences on the translation (Ibid.).

In this thesis I will briefly analyse *Garfield Gains Weight* in the several chapters. This analysis is inspired by Kaindl's approach to translation. In every chapter I will provide sufficient examples in tables where the original text will be compared with the Czech translation by Filip Škába. I am going to focus more on the linguistic and cultural issues which emerge from the dialogues in *Garfield*.

3.2. Introduction of chosen comics

In this thesis I will deal with the comic strip *Garfield*, especially the collection *Garfield Gains Weight* published 1984. The creator of *Garfield* is the American cartoonist James Robert Davis, known as Jim Davis. He was born in 1945 in Indiana where he lived with his parents and brother on their small farm. What is interesting is that they owned twenty five cats. The popular comic

strip he created is inspired by his childhood on the farm. He is identifying himself with the comic character Jon Arbuckle, the owner of the tomcat Garfield and the dog Odie. He studied art and business at the Ball State University. His other works are, for example, comic strips about *Mr. Potato Head*, *Tumbleweeds* or *Gnorm Gnat* and the television series *U.S. Acres* (Wikipedie, 2014).

Garfield was first published on the 19th of June 1978 and appeared in forty-one American newspapers. In 1981 Jim Davis set up the studio *Paws*, where he continues to work on *Garfield*. In his company he employs about 50 artists. His first television series came on 24 October 1982, since then it has won several Emmy Awards. *Garfield* collections have appeared several times on *The New York Times* bestsellers list. Since 1982 it has been identified as "*the fastest-growing comic strip in history.*" It has inspired its own movie, toys, cook book and music CDs. In 2013 it celebrated its 35th birthday. Now *Garfield* is published in about two thousand and five hundred newspapers around the world which makes it the most popular comic strip in history (Paws, 2014).

The protagonist of the comic strip is the lazy ginger cat Garfield. What he likes most is food, especially lasagne and sleeping. He is able to sleep for the duration of one whole strip. He hates waking up early as well as dogs. He does not behave like a normal cat. He can read newspapers or watch television. In *Garfield Gains Weight* he seems to be very evil and affected. '*He sleeps late and wakes up grouchy. He hates joggers, beats up dogs, and shreds his owner. He's Garfield: cynical, witty, urbane, and sometimes downright mean*' (Goodreads, 2014).

It is easy to make him angry. Nobody is allowed to touch his food. He speaks rudely, destroys things and does everything out of spite to his owner and friends in quite funny ways all the time. He beats and makes fun of Odie as well as others. When his owner, Jon, wants to go on a date he tries to spoil it. Jon tries to bathe him unsuccessfully. Jon constantly tries to persuade him to start moving but Garfield is too stubborn. He refuses to eat cat food and steals food from his owner.

He eats a lot and refuses to exercise. As a result, he grows so fat that he cannot walk because his belly is so large, and he cannot even get in his bed. He actually does not admit to himself that he is too fat. He plays with his plush bear Pooky or sings terribly. Sometimes he plays on superhero to fight evil (Davis, 2012). I would say that he is always able to get what he wants. Garfield is mostly depressed or in a bad mood.

Despite Garfield's behavior, Jon still loves him. Jon is a kind and good character, the exact opposite of his tomcat Garfield. He is single, so he is always looking for a woman. He usually arranges his dates by telephone but without success. He is very clumsy. He lives with his pets, over whom he has no authority. He is a phlegmatic person who wears unfashionable clothes. Jon has many things in common with his creator, Jim Davis: they both grew up on farm, they share the same birthday (June 28th) and they both work as cartoonists. Unlike Garfield, he likes sport. He also writes poems.

Odie is also a kind dog whose race is indefinite. He is described as a very silly good-hearted dog who never retaliates against Garfield's attacks. He loves Garfield and his owner. He does not often appear in the comics. He does not speak in the chosen comics, he only barks. In recent works he occasionally makes some sounds.

Garfield Gains Weight is colour comic book consisting of about ninety pages. There are three or four panels next to each other. One page consists of about nine colour panels in three rows. Sometimes there is a narrow colour opening picture with Garfield and his name on the top of the page which indicates that the topic has changed. The pages are marked on the bottom left-hand corner by number in Garfield's paw print. In the background there are not many details. Davis's style is characterized by strong black lines. He does not concentrate on details; he simply draws outlines which are then coloured in. Jim Davis drew each line every day. The last panel in the row always contains Jim Davis's signature.

The whole story takes place over a period of several days in Jon's house or outside, e.g. on a walk in the countryside, at a restaurant, in the office of the Garfield's vet, Lisa, where Jon tries to ask her for the date. The exact time or place is not given. There is no narrator. The only narrator is the one in the television, which Garfield and his friends sometimes watch. His speech is in captions. The Garfield of 1984 looks slightly different than nowadays (Paw, 2014). These comics depict great quantities of food because it is about food and how Garfield gains weight. The ages of the various characters in the strip are not clearly defined, so they do not grow or develop over time. It is a comics, which is written for children as well as for adults. Everybody can find something interesting in it.

Filip Škába is also the author of several sci-fi stories. He works as a translator from English to Czech. He is famous for his translation of *Garfield* which previously ran in newspapers such as *Právo* or *Metro*, but now he translates for the specialized Czech publisher of foreign comics, *Crew*. He also works as a diplomat. Up to today Crew Publishing has released around 38 *Garfield* collections (Wikipedie, 2014). Among other things, Škába has translated other comics such as *Dilbert* which has run in the Czech Republic since 2010 or *The Simpsons* since 2001 (Databaze knih, 2014). I have also found Czech websites with unofficial translations of *Garfield*. The translators' nicknames are TERRMITH and O.N.D.R.A (Garfield, 2009).

4. Analysis of chosen comics

4.1. Colloquial language

The first thing which is very noticeable in *Garfield* is the protagonist's style of language which is rather informal or rude. This is surprising for a lot of people who might think that *Garfield* is exclusively children's literature. He also emits many various sounds which are fantastic. There is an example of one of these in the table (5), but I intend to deal with onomatopoeia words in a special chapter. In *Garfield's* language we can see his pessimistic view of life. He is always angry. On the other hand, *Garfield* is a very intelligent tomcat. The way he talks with various characters appearing in the story reveals his relationship with them. I will give some examples in the table. It is important to mention that in comics, colloquial language is typically used with expressive terms (Zaoralová, 2012). Other than *Garfield*, all characters in the comics often use colloquial language, and the only one who does not speak is *Odie* (Ibid.). *Garfield* does not speak out loud, but we can read his thoughts, which he usually expresses in monologues, which are depicted by means of a particular type of speech balloon conventionally used for thoughts. The dialogs are short and cover a wide variety of topics. The theme of the conversations changes relatively quickly, so it is possible, for example, to start reading the comics from the middle and still understand the story.

English has more explicit terms than Czech. The two languages are completely different in typography, culture, history, geographically etc. When we have a two-word expression in English we usually translate it into Czech with a one-word expression, e.g. little fella: kamarád. (Knittlová, 2010). I have not found any vulgarity.

Table no.1 colloquial language of Garfield

| Garfield gains weight | Garfield přibírá na váze |
|---|---|
| (1) Would you like me to turn the TV on, Garfield? - That would be nice. | Nechceš tu televizi zapnout, Garfelde? - To bys byl hodný. |
| (2) Television is only so much mindless drivel... | V televizi je jen spousta bezduchých slátanin... |
| (3) Ain't it great? | Není to skvělý? |
| (4) Oh my | No né |
| (5) Ahhh | Áách |
| (6) Face it, Garfield. | Ber to tak Garfelde. |
| (7) I think I'll do some jogging. Okay...Go, feet! Hmmm, reckon the little suckers just weren't in the mood | Myslím, že si trochu zaběhám. Tak jo... Nohy, vpřed! Hmmm, zdá se, že se těm malým mrškám zrovna moc nechce |
| (8) Let's go for a walk, little fella | Pojď se projít kamaráde (Pooky) |
| (9) Would funny wooking man wike a milk bath? | Chtěl byš v mlíšku vykoupat, blbešku? (šišlání) |
| (10) You didn't see that | Nic jste neviděli. |
| (11) Oh no! Odie's hurt his leg! What I'll do? - Shoot him | Ne! Odie si zranil tlapku! Co s ním mám dělat? - Dát do salámu |
| (12) They were terrible | Byly hnusný |

| | |
|-----------|----|
| (13) Thou | Ty |
|-----------|----|

(2) – (12) are all examples of Garfield’s colloquial language except (1). At the beginning of the story Jon asked Garfield if he wants to turn the television on and he ‘answered’ in a polite way which is an exception, as he is usually rude or uses colloquial language. (2) This is Garfield’s monologue, where he typically uses some expressive terms, ‘drivel’ is a mass noun in English. (3) In this example the translator preserved colloquial language. (7) ‘Suckers’ allude informally to his paws. (10) Garfield speaks to a reader and uses a stretch form of the verb which is informal. (11) Here he expresses how much he hates Odie. The Czech translator used another expression for killing Odie. (12) The word ‘terrible’ was translated as more informal. This word comes from the Old French (Harper, 2014). (13) Thou is a poetic old-fashioned informal word (Wikipedia, 2014). According to Harper (2014) it comes from Old English and is used as the second person singular. ‘Ain’t’ was a contracted form of am not. Dickens popularized this word in his work (Harper, 2014).

‘Nobody home’ - ‘Nejsou doma’ is a sentence spoken by Garfield to Odie in which the verb is left out. Other sentences with the same construction include: ‘Heads he lives. Tails he dies’ translated as ‘Panna, přežije. Orel, zemře’. ‘Garfield’s bath day?’ - ‘Garfield se bude koupat?’ The translation is more explicitly expressed. The text is longer and there are more words (Knittlová, 2010).

4.2. Negative expressions

Table 2: negative expressions

| | |
|------------------------------|---------------------------------|
| Garfield gains weight | Garfield přibírá na váze |
| (14) Drat | k čertu |

| | |
|-----------|----------|
| (15) Pig | Prasátko |
| (16) Heck | Sakra |

I would say that there are a lot of negative expressions in this comics. They are usually short as the given examples. It reflects the bad Garfield's mood or it is addressed to his weight, e.g. 'pig' which is translated as diminutive. In Cambridge dictionaries online (2014) 'drat' is explained as a exclamation used when you are slightly annoyed. The Czech translation 'k čertu' is more emotional and more serious. According to the Oxford Dictionaries (2014), 'heck' has been used since the late 19th century and is used in northern English dialect and as a euphemistic alteration of hell. It is translated into Czech as sakra.

4.3. Onomatopoeic words

Onomatopoeic words appear often in the analyzed comics. Onomatopoeic words are considered to be a vital part of comics so they have to be dealt with seriously because every language has its own range of these words. The originator of almost all of them in the chosen work is the main character Garfield. He either gives off the sound or he causes it to be made, e.g. when he destroys something. Here a sound is being depicted in a graphic form. They can be outside or inside the speech balloons. Some translators translate onomatopoeic words, some not, this is up to the translator's judgement. Filip Škába translates them. He demonstrates the uniqueness of the system of interjections in the Czech language. Most of them appear outside of speech balloons in vivid colour and contain exclamation marks. Some are small and discreet. They can express pain, surprise, glimpses of inanimate thoughts, the sound of animals or other various feelings of people or animals. I have found one onomatopoeia, 'Zoom!', which is stretched across the entire panel. Musical notes are used to express music or Garfield's singing.

Table 3: onomatopoeic words

| Garfield gains weight | Garfield přibírá na váze |
|------------------------------|---------------------------------|
| (17) Ptooey! | Fuj! |
| (18) Buzzzz... | Bzzzz.. |
| (19) Wahchoo! | Hepčííík! |
| (20) Yawn! | Zív! |
| (21) Smack! | Plesk! |
| (22) Crash! | Buch! |
| (23) Sploosh | Šplouch |
| (24) Click! | Cvak! |
| (25) Purrr | Mrrr |
| (26) Scratch! | Škráb! |
| (27) Crash! | Prásk! |
| (28) Kick! | Kop! |
| (29) Zzzzz | Chrrrr |
| (30) Uh-oh | Jejda |

There are two groups of onomatopoeic words. One group describes the sound e.g. Kick! and the second group imitates the sound like Zzzzz. 'Smack!' is expressed in Czech as 'plesk' when Garfield hits Jon. Smack! appears more often in this fiction. Onomatopoeic words which describe sound are used extensively in American action comics where it is necessary to express

each hit a hero lands in battle (Zaoralová, 2012). When I compare some action comics such as *The Avengers* with *Garfield*, onomatopoeia is used with the same frequency. In some cases they are translated to avoid confusing the reader (Tomášek, 2009). There are more expressions for hitting because Garfield is very violent in the comics. He beats Odie, the postman and others. ‘Yawn’ is a typical word connected with exhaustion to which ‘zív’ is the corresponding word in Czech. Another word connecting with sleeping as a state is ‘Zzzzz’ when Garfield has fallen asleep he does this. Garfield sleeps a lot in the story. ‘Sploosh’ is typically connected with water with the Czech equivalent being ‘šplouch’. ‘Click’ is the sound of the door knob. ‘Purr’ is the sound that Garfield emits when he is satisfied or being caressed by his owner Jon. I found that ‘Crash!’ in comics is translated in more variations, once it translated as ‘Buch!’ when Garfield fell out of the window, and it is ‘Prásk!’ when Garfield throws the clocks down. It also functions the other way round in that various interjections stand by the same Czech equivalent. ‘Kick!’ is another sound demonstrated by the tomcat Garfield. ‘Bzzzzz’ is the sound of a bee. ‘Uh-oh’ is one of the minor onomatopoeia words which appear in speech balloons. It expresses a sigh.

4.4. Idioms

The use of idioms is typical for English language. The translator successfully found Czech idioms that are adequate to the source language (Zaoralová, 2012). Both Garfield and his owner Jon use idioms quite often. It makes the story more funny.

Table 4: idioms

| Garfield gains weight | Garfield přibírá na váze |
|--|----------------------------------|
| (31) You can cut the tension with a knife. | Jsem napnutý jako struna. |
| (32) But when you sit around the sofa, you sit | Ale když se rozvalíš na pohovku, |

| | |
|---|--|
| around the sofa. | rozvalíš pohovku. |
| (33) And what army? | Kde máš zbytek pluku? |
| (34) Not a lot of personality, but he certainly knows when to keep his mouth shut | Žádná zvláštní osobnost, ale přesně ví, kdy má držet jazyk za zuby |
| (35) Always Riding the ragged edge of disaster, aren't you, Garfield? | Ty to vždycky ženeš až na ostří nože, že jo, Garfielde? |
| (36) I can take a hint | Tyhle narážky chápu |
| (37) Why is every time he gets a hot flash, I have to go to the Doctor? | Proč vždy, když se jemu zapálí lýtka, musím já jít k doktorce? |
| (38) Rub it in, why don't you?! | Nedělej mi to ještě horší, prosím tě! |
| (39) That's called getting shot out of the saddle, you turkey | Tomu se říká shořet jako papírový drak, mamlasi |

4.5. Comparisons

Comparisons are not so frequent in this comics, although they are more typical for the English original than for the Czech translation. I found two comparisons addressed to Garfield's precious teddy bear, Pooky. They are both used in a positive way.

Table 5 : comparisons

| Garfield gains weight | Garfield přibírá na váze |
|---|--|
| (40)...Come back here and fight like a teddy bear! | ...Bojuj jako plyšový medvídek! |
| (41)You gotta go a long way to find a teddy bear as good as old Pooky here. | Není jednoduché najít tak hodného plyšového medvídka jako je tady Pooky. |

4.6. Proper names and local names

Surprisingly, a relatively large number of proper names and local names appears in *Garfield*. Sometimes the translator changed them completely to move the translation closer to the Czech culture and, where possible, he made no changes in translation. Changing of the world in a translation may be an example of domestication. Domestication is done to make it easier for readers to understand the source language. Some domestication strategies change not only the text, but even the pictures in the panels or the entire format (Tomášek, 2009). The strategy which is the opposite of domestication is foreignization. This strategy leaves the text in original wording as much as possible and thus preserves the culture of the source language (Gorčáková, 2011). These are two basic translating strategies.

Table n.o. 2

| Garfield gains weight | Garfield přibírá na váze |
|--------------------------------------|---------------------------------|
| (42) Garfield | Garfield |
| (43) Tokio | Tokio |
| (44) Brenda | Brenda |
| (45) Lyman | Lyman |
| (46) Pooky | Pooky |
| (47) With all respect to Will Rogers | Se vší úctou ke Karlu Gottovi |

| | |
|--|---|
| (48) Who could possibly turn off the Ethel Barrymore film festival? | Kdo by taky dokázal vypnout přehlídku filmů Českého Lva ? |
| (49) Beau Brummell lives | Fešák Hubert osobně |
| (50) Stand aside, cat. I know Karate! -And I know Fast and Furious | Uhni z cesty kocoure, umím karate. - A já zase umím kočkate. |
| (51) Felicia | Felicie |
| (52) Did I ever tell you about my uncle Harry ? He was a famous mouser at a glass plant in Gas City, Indiana | Už jsem vám vyprávěl o strýčkovi Harrym ? Byl to známý lovec myší ve sklárně v Novém Boru |
| (53) Now he's a paperweight in Bayonne, New Jersey | A dnes je těžítkem na stole v Olomouci. |
| (54) Carolyn | Karolína |
| (55) Valette | Monika |
| (56) My uncle Hubert once caught a 30-pound canary in Chicago | Můj strýc Hubert jednou v Praze chytil 15-ti kilového kanára |
| (57) Barney | Běďa |
| (58) Liz (Elizabeth) | Líza |
| (59) rice paddy in Hong Kong | rýžoviště v Hong Kongu |
| (60) Enrico Caruso | Enrico Caruso |

| | |
|---------------------------|------------------|
| (61) Marco Polo | Marco Polo |
| (62) America | Amerika |
| (63) Christopher Columbus | Kryštof Kolumbus |
| (64) Julie | Julie |

(47) – (30) are examples of the domestication. (42)-(46) and (59)-(64) are examples of foreignization. *Valette* is Latin in origin and is a typical female name used in English. In Czech it would be *Valérie* but Monika and Karolína are more typical names in the Czech Republic. In the comics there are a lot of female names of women who Jon tries to date which are common in English. *Barney* and *Lyman* are male names of Old English origin. The name Garfield is purely of Old English origin. Jon is a short form of the English name Jonathan. *Pooky* is English-American name. Its meaning is a cute small boy (Babynamespedia, 2014). Some names are changed and some are adapted to Czech in translation. I would say that at the end of the book the translator is more inclined to practice the domestication of names. Before the Velvet revolution in 1989, the domestication was more common in the Czech Republic. The pictures in comics sometimes make domestication possible (Pavlovský, 2004). One example is where the translator changed the local name *Miami* to *Florida*. Miami is a city in the state Florida which is a more general term. Generalization can sometimes clarify facts for the reader. Through generalization it is possible to explain some difficult terms to the reader. The rule in doing so is that no information should be added to or completely removed from the text as a whole (Mrkývková, 2012). Another strategy used in translations of comics published in the Czech Republic is to add an asterisk within the text and explain the meaning at the bottom of the page or to add more information about the character (Tomášek, 2009).

There are a lot of links to American culture and history or names of famous people from American history, like *Christopher Columbus*. He is thought of as the discoverer of America.

Enrico Caruso was an extremely famous singer from Italy. *Marco Polo* is also linked to the Italian culture (Wikipedia, 2014). *Nový Bor* is a Czech town well-known for its glass industry, and that is why translator used it instead of Gas City, a town in Indiana which in the past was a home for glass manufacturing (Gascitymuseum, 2009). *Fast and Furious* is a popular American action film. In the translation it is replaced by the newly invented Czech word *kočkate*. But it fits the context and it is shorter. *Ethel Barrymore* was an American film star who also performed on Broadway. She was considered to be one of the greatest actress of her generation. She won an Oscar. *Český lev* is a Czech film prize awarded for the best results in Czech cinematography. Like the Oscars, it is also broadcast on television (Wikipedia, 2014). *Fešák Hubert* is a Czechoslovak film comedy from the year 1884. The main protagonist, Fešák Hubert, is described as a typical Czech beau from the times of the first Czech Republic (ČSFD, 2014). *Beau Brummell* was a cult character who lived around the 18th century in England. He was a fashion icon who refused to wear adorned clothes (Wikipedia, 2014). Garfield mentioned this person ironically as Jon does not have any style. *Tokio* is a link to Japanese culture and *Hong Kong* to Chinese. Other foreign words in the text are *lasagne* or *pâte*, which refer to Italian and French culture respectively. *Geronimo* is a word which Jon yells, it is the name of an Indian leader and is commonly yelled out while jumping from considerable heights (Etymology online, 2014). It can be translated as: *Za svobodu*. Jon mentions *Sigmund Freud* and his psychology in connection with Garfield's furious behaviour.

4.7. Numbers

I found a few cases where numbers are dealt with differently in the Czech and English texts. Numbers appear occasionally in this comics. In the first example, the number designates a particular location. In the second example, the translator decided to use words for the time expression. In the third example, the number is expressed as a word in both the original and the translation. Thus, in general the numbers in this comic are most often expressed in words.

| Garfield gains weight | Garfield přibírá na váze |
|--|---|
| (65) Legend has it that uncle Harry chased a mouse right into tank # 2 | Podle legendy zahnal strýček Harry myš přímo do nádrže č. 2 |
| (66) ...15 minutes.. | ...čtvrt hodiny... |
| (67) I can't believe what you did at seventeenth green | Pořád nemůžu uvěřit, co jsi udělal u sedmé jamky |

5. Punctuation

In the analysed comics, the author and translator do not follow the rules of punctuation properly. Sentences end with a full stop only when they are followed by a new sentence which usually ends with a question mark or an exclamation mark or with another punctuation. Exclamation marks, question marks and commas are used properly in the original comics as well as in translation. As the word order in Czech is different from English language, the translation or the sentence ending is sometimes different. An example of different punctuation is e.g. 'Heads he lives. Tails he dies' translated as 'Panna, přežije. Orel, zemře' (Zaoralová, 2012).

6. Technical problems

One of the differences between translating a comics and another literary work is the limited space available in the speech balloons. A translator must take this into account while adapting dialogs to the bubbles. A bubble which is too empty can be carefully dealt with by adding expressions which take up more room, or on the other hand to avoid overcrowding the speech bubbles a translator can cut expressions to their bare meaning. I have noticed that in *Garfield* there are bubbles that seem too empty. The translator in general cannot manipulate the size of the speech balloons because they are a part of the picture and only the size of the lettering can be changed if absolutely necessary. It is reasonable to modify the graphic appearance of a page as little as possible. Sometimes the translator can switch the placement of expressions to adapt to the bubble. For example when Jon reads the list of things he needs to use to bathe Garfield: ‘Let’s see...Iodine, Dand-Aids, Galuze, Bullwhip, small strait-jacket, helmet, pan, shampoo, gloves, rinse, conditioner, blow, dryer, brass knuckles, towel, rope, elbow pads...’ (Davis, 2001, s. 9) - ‘Tak to máme...Kysličník, bejkovec, obvazy, leucoplast, malá svěrací kazajka, helma, lavor, šampón, rukavice, přeliv, kondicionér, fén, ručník, železné rukavice, provaz, chrániče....’ (Davis, 2012, s. 9). The translator has to place the translated words together to avoid disturbing the bubble. If a word is too long, it is divided by a hyphen.

In speech balloons a special font is used, everything is written in capitals so the translation uses the same font in the same way, which makes it easier to translate the text, because the translator does not have to worry about where to use capital letters. I found that sometimes words are emphasized by being printed in bold. This is done when the author wants some important word highlighted. Onomatopoeic words are depicted in various different fonts which the translator preserves during the translation. This is an expression of the author’s intention. If the translator were to change the font, it would evoke a completely different impression on the reader. Sometimes the whole panel is removed. The background is sometimes filled in with a softly dotted raster. It can cover the whole background or only a part of it.

When Garfield writes on the drawing board the text is in the background of the panel and it displays what he is actually writing.

The text is rarely in captions. On some things like Garfield's bowl for cat food or on the food like a bottle of ketchup, a can with livers or cat food paper box, there is also text (Zaoralová, 2012).

Conclusion

In the beginning of this work I introduced what a comics is, its definition, terminology and a brief history. This history is divided into American and Czech.

The practical section deals with translation and how the translation of comics is similar to or different from the translation of other books. I have chosen to analyse a translation of *Garfied*. In the analysis, I focused mainly on the translation and cultural issues according to the specialized literature. That last chapter deals with technical problems which all translators of comics must deal with. Writing this thesis has revealed many things about the process of translating comics. I hope that this thesis provide a guide to people who would like to know more about translating comics, as very little specialized literature about translating comics exists.

This work represents only a short investigation into the art of translating comics which I hope will expand in the future.

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ANOTACE

| | |
|--------------------------|----------------------------|
| Jméno a příjmení: | Hana Blažková |
| Katedra: | Katedra anglického jazyka |
| Vedoucí práce: | Mgr. Jana Kořínková, Ph.D. |
| Rok obhajoby: | 2014 |

| | |
|------------------------------------|--|
| Název práce: | Komiks český a anglický |
| Název v angličtině: | Czech and English comics |
| Anotace práce: | Tato bakalářská práce se zabývá americkým a českým komiksem. Zaměřuje se na aspekty, které hrají důležitou roli při překládání do českého jazyka. V první části definuji komiks a uvedu stručnou historii tohoto média. Budu rozebírat strukturu a jazyk komiksu. V další části porovnam originální dílo s překladem a budu analyzovat použitý jazyk. |
| Klíčová slova: | Komiks, historie komiksu, americký komiks, český komiks, překládání, překládání komiksu, Garfield |
| Anotace v angličtině: | This thesis focuses on American and Czech comics. It deals with aspects which are important for translating comics into the Czech language. In the first part it tries to define the word comics and explain the basic history of this medium. I also study the language and the structure of comics. In the second part it compares one original comics to its translation and it is here that the usage of language in comics is analysed. |
| Klíčová slova v angličtině: | Comics, History of comics, translating, American comics, Czech comics, Translating of comics, Garfield |
| Přílohy vázané v práci: | |
| Rozsah práce: | 47s |
| Jazyk práce: | Anglický |