Diploma thesis

Ready Player One vs. Unfindable Words

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Hereby I declare that I had written this thesis by myself using the literature listed in the bibliography.

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ABSTRACT

This thesis is interested in 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 are 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 as defined by Lawrence Venuti, namely domestication and foreignization, and translation strategies used in the specific cases. The goal of this paper is to identify the culturally specific items within selected part of the text and define the translation strategies used for their transfer and the consistency of their usage.

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 rozdělní Petera Newmarka. Kulturně specifické prvky nalezené v knize jsou podrobeny analýze z hlediska globálních strategií k překladu, konkrétně z pohledu domestikace a foreignizace. Analýza je založena na teorii Lawrence Venutiho a Petera Newmarka. Cílem práce je nalezení kulturně specifických prvků vyskytujících se v rámci zvoleného textu, definice a rozpoznání použitých překladových strategií, jejich četnosti a konzistence použití.

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 of 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. The curiosity about how the translator tackles the problems connected to various culturally specific items is the main reason for this analysis.

Therefore, within the thesis, we seek to find the answer to the following questions: What is the most commonly used global translation strategy? What different kinds of culturally specific items are to be found within the selected part of the novel? What are the most common strategies used for their transfer? Does the translator tend to be consistent in the transfer of culturally specific items? These are the main questions this thesis aims to answer and scrutinize in detail.

The topic of culturally specific items is quite current as in the nowadays society, thanks to the internet, easily accessible data and travelling, the world gets interconnected much faster. Therefore, what was once considered specific to one nation/language, does not have to be so any longer. Also, as new concepts and words pop-up every day, it can quite often be a challenge to choose the best translation fit. The challenge of translating culturally specific items was accepted by the translator Naďa Funioková, who transffered the English ST of the novel Ready Player One by Ernest Cline into the Czech TT.

This thesis is focused on the analysis of the mentioned text with specific focus on culturally specific items as defined by Peter Newmark. He defines the group of words, which are culturally or otherwise specific to a given language or culture, as unfindable words. These words are not only neologisms but also names of people, places, brands etcetera. As stated earlier, this paper shall have a look on the frequency of appearance of these items, the strategies used for their transfer and the consistency of the translations strategies used.

The here presented novel *Ready Player One* by Ernest cline 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 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 in the book, they tend to repeat themselves.

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 the questions above connected to the translation of culturally specific items within the novel *Ready Player*. The initial interest and reason for this analysis is 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 concerned with the theories applicable to the analysis of the culturally specific items (CSIs) in the novel *Ready Player One*. In the first chapter, a brief outlook on the history and development of translation theories will be given, followed by definitions of 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 of the translation theory and practice and have a look at how the trends in translation have been changing until this day. Talking about translation and scrutinizing other people's way of transferring language messages has been a topic of discussion for many years and helps us to move forward in the translation theory field and in making our translations better. Every age has 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 translation was widely discussed. No matter the specific focus, in general it can be said that the discussion always revolved over a dichotomy, mostly about the dichotomy of how much free or literal translation should be (Munday 2008, 19).

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, 47).

At the second half 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. These approaches represented translation as primarily linguistic process. The representatives of this approach were for example

House (1977/1981), Nida (1964), Catford (1965) and others (Baker 2009, 148). The following paper is based mostly on the linguistic approaches and builds upon the teaching of Newmark, Vermeer, Reiss, and Venuti.

1.2 Translation 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, 282). This would be a simple definition, yet the common consensus among linguists is such that the definition is not that straightforward. Terms for this process are different and often used interchangeably, such as translating "procedures" or "transformations." 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. As he discusses further, we should focus on the methods affecting micro-units within the text as well as the methods affecting the text as a whole (Albir 2002, 507-508).

Therefore, we shall discuss another specific division affecting the text as a whole and that is the division to local and global strategies. These strategies will be discussed in detail in the following paragraph. In this thesis, the focus shall be kept on these two strategies, as their major point of interest are the two following concepts under scrutiny; foreignization and domestication. We stated earlier, it is possible to claim that such dichotomies have been here since the beginning of the translation theory. Whether it was the 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 are common for the translation theory studies, but the common feature they all share is that of focus on the relationship of the target reader to the text's source culture (Baker 2009, 284).

1.2.1 Local strategies vs. Global strategies

The dichotomy of local and global strategy is the one relevant to this paper. Local strategies of translation are concerned with more micro level of the text, they study specific structures of the language, where on the other hand the global strategies' point of interest is broader and the concern is focused on the style of specific texts and the way certain aspects of the source text are either emphasized or suppressed (Baker 2009, 283). In terms of global

strategies, Lawrence Venuti made a big step further by discussing strategies "foreignization" and "domestication" (Venuti 1995). Let us have a closer look at Venuti's dichotomy in the next section.

1.2.1.1 Foreignization and domestication

Venuti is interested in the question of the visibility of the translator. How much or how little should the reader feel the text was 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 the 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, 2). 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, 2-3).

Another linguistic scholar, Friedrich Schleiermacher, in his article *On the Different Methods of Translatin*g distinguishes other two kinds of translation strategies, that is 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 lather, imitation, rather follows the irrationality of different languages in the world. The idea is that an exact replica of a text cannot be produced in a way 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 (Schulte 1992). This theory of alienating and naturalizing texts when translating became highly influential in the translation studies theory and practice.

1.3 The Skopos Theory

Now, when the strategies were 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. It is the first step to define the skopos before the translator decides the overall approach to a ST. The skopos helps him/her to decided which one of the global strategies is more suitable to use (domestication/foreignization) and which translations strategies seem to be the proper ones to apply.

Skopos is a part of the functionalist approach to translation and as a term, it was 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 the text in a broader context. For functionalists, translation as such is an act with a purpose and an urge to fulfil 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-Mänttäri etcetera. Vermeer and Reiss 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 translation. 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 the skopos even mean? The word skopos comes from 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, 268).

Equivalence was a topic of great interest for the 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 was 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 literary 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 seasons. 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 this 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, 10-11).

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 the 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 faces 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. These are words that fall under the category of CSIs. 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, 94-95).

1.4.2 The term Culturally Specific Items

In the previous paragraphs we explained what culture is and how it is perceived, let us now have a look at the definition of CSIs. Aixela defines CSIs 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, 22). 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 every culture and is central to every cultural grouping. Bassnett compares the communication between two cultures of different languages to a life-energy communication (Bassnett 2002, 22-23).

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 colours 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 European culture, it is not considered unpolite, but a part of a normal behaviour. The same goes for understanding concepts, where in for example Finland, there exists tremendous number of different names for snow, based on its consistency, look or occurrence. In our language, we distinguish between just 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 of 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).

Baker refers to CSIs as to culture-specific concepts, kind of non-equivalence at the level of a single word. Her suggestion for relevant translation procedures are for instance translation by general word, another more neutral word, paraphrasing the word etcetera. As she points out, some of the strategies are meant particularly for translation of CSIs, such as cultural substitution, explanation or replacement by a loan word (Baker 1992).

And so, to sum it up, the translator must 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 now introduce few of the major concepts and divisions of these items. In the following paragraphs, we shall present the point of view of Aixela, Berman, Knittlová and Newmark. The focus shall be put on Newmark's division of CSIs (unfindable words), as his work is the primary source of information for this thesis.

1.4.3.1   Aixela's point of view

As the first division of CSIs, let us have a look at the theory presented by Aixela. His interest lies in the study of CSIs in translation and he divides these items 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. Nevertheless, 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 celebrated 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 so called 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 of 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 analysis 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 the 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, 268).

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 points:

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 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, 94-95).

 The cultural words are further divided into 5 categories:

 1) Ecology

  Flora, fauna, hills etc

 2) Material culture (artefacts)

   a. Food

   b. Clothes

   c. Houses 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 texts, as they are commonly associated with a specific language and culture. In such cases, 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 illustration of this can be for example the saying „to have mud in one's eyes,“ which is something a friend would tell to another friend just before cheering up with a drink, but when translated literally, the underlying meaning of the saying would disappear. If translated literally, no one would probably guess that wishing 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 general culture free term, just as for instance „a soup,“ „bisquit“ etcetera (Newmark 1988, 95).

1.4.3.4.1 Unfindable words

Newmark specifies the CSIs 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 recommends, such words should never be ignored but the translator must find a compromise within the words that it most likely represents – within the contextual meaning of the word and the meaning morphology that the word suggests. Leaving such words untranslated is perceived as the biggest mistake translator can make. The translator must use all 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 an open discussion (Newmark 1988, 183).

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 the focus on certain categories. These categories were chosen to be the most prominent and relevant to

the text. The relevance is based on their recurring appearance within the book and the topic of the book in general. 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.

As the plot is set in the near future America, relevant CSIs to this topic are neologisms and geography terms. Also, external references come in play very often, because the popular culture concepts like music, gaming, films, literature etcetera are mentioned throughout the book repeatedly and the wholes story revolves around them. Names of artificially created people are typical for literary genres, more over in this particular book, as we encounter different gaming nick-names of the characters. Slang, taboo words, colloquial or even words from other languages are to be found in the conversations of the characters in the story.

1.4.3.4.3   Strategies for translation of unfindable words

Newmark differentiates between translation procedures and translation methods. As he claims, "translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark 1988, 81). There are eight translation methods proposed by Newmark, which are: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation (Newmark 1988, 45-47).

To continue on Newmark's ideas, let us have a look at the translation procedures (also called strategies of translation) he proposes for the translation of CSIs, 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 full list of translation procedures defined by Newmark (1988, 81-93) is the following:

1) Literal translation
2) Transference
3) Naturalisation
4) Cultural equivalent
5) Functional equivalent
6) Descriptive equivalent
7) Synonymy
8) Through-translation
9) Shift or transposition
10) Modulation
11) Recognised translation
12) Translation label
13) Compensation
14) Componential analysis
15) Reduction and expansion
16) Paraphrase
17) Other procedures (couplets, notes, additions, glosses…)

The paper shall discuss translation strategies later on (see chapter 2.2) and discuss in detail selected strategies. The focus shall be on his chosen strategies for the transfer of unfindable words.

2 TRANSLATION OF CULTURALLY SPECIFIC ITEMS

In the previous part of the thesis, the concept of CSIs was explained, different points of view on CSIs presented and the concept of unfindable words was 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 explain each kind of CSI which will appear in the analysis in the practical part of this paper.

2.1 Division of CSIs

As discussed earlier, this thesis will be concerned with CSIs defined as unfindable words by Peter Newmark. For the analysis, six phenomena were 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 than ours nowadays. For the purpose of the analysis, the mentioned rules by Cabré 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 animal species, 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 people sometimes try to avoid saying certain words out loud or for expressing topics people „don't talk about." These are kind of social constructs. „Taboo is the prohibition or avoidance in any society of behaviour believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame" (Wardhaugh 2006, 239). There are numerous 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 matters or politics. As the social and linguistic standards and norms change, also the taboo words follow this development and what was once tabooed can be now perfectly normal to use in a casual speech. Taboo words can be used to draw attention to someone or something, to be aggressive and provocative or to mock someone (Wardhaugh, 2006, 239).

Vernacular words also belong into this category. These are words spoken by inhabitants of some specific region, or it can be for example dialect of some 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 the origin of a certain character in the story or a specific group the character belongs to. This phenomenon can appear within a text in different forms. Be it moderation of a text, such as the use of italics, or the use of slang words etcetera (Munday 2008, 148).

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 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 towns, streets etcetera. This way, the reader feels 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 different cultures, so such radical decisions on domestication are not that common in literature unless we are talking exception, like children literature. 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 can be potentially 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 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. 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 the first letter capitalized (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 mention previously in the text or is outside of the text (Newmark 1988, 177). Such reference can be as well reference to a book, a movie or anything in the real world outside of the fictional story. This is the case in the novel *Ready Player One*, where the main character very frequently mentions pop cultural references to items or concepts of nowadays American cultural live. As we will see further in the analysis, the greatest 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, music, films, TV shows 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 different functional styles and types of texts. In a broad sense, intertextuality is the ability of a text to be connected to other texts, or so to say plainly, a property of a text to be full of pieces of other texts. Such texts and references can be explicit or merged in. We distinguish two 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 of insertion which is not typical for certain genre. The second kind of intertextuality is interdiscursivity. It is created by the symbiosis of different text types which then create heterogenic texts. It is a complex phenomenon, sometimes called dialogism or heteroglossia. The term intertextuality originated from the idea that there exists no literary text which would be completely isolated. Intertextuality may be

connected to broad topics just as the life of the author or 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 are words from other languages than ST. This category is as 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 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, 4-6). We shall stay consistent and use the division as presented by Peter Newmark. Therefore, let us have a closer look at his division of translation processes when translating CSIs. In his work *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 strategy 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 take into consideration even such translation strategy.

Let us now have a look at the principles and their explanation by Peter Newmark (1988, 89-91).

A)   *Transference (or transliteration)*

Transference or transliteration is the process of transfer of a word between different language systems (when the SL and the TL do not use the same alphabet). This phenomenon is also referred to as "loan words" or "transcription" and is considered

to be 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 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, 81-82).

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

Nevertheless Newmark claims that "It is a well known hypothesis that there is no such thing as a brand new word" (Newmark 1988, 142), we shall now talk about words completely new to a language. Still, the etymology of numerous words is not always established, mainly when talking about particular dialect. Therefore we call such words as created by new coinage, created "from scratch."

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 designing a completely new word. Coining can be explained as introduction of new words into language systems (Bassnett 2002). An example of such words can be *spam, Kleenex, computer* and many others. At some point at a time, these words are new and considered neologisms, but once they are firmly activated within a culture, they are no longer perceived as such. Most common new coinages nowadays are brand

names, just as *Bacardi* or *Persil*. Such brand names are in most cases transferred when translated, if it is not the case that the product is known in the target culture market under another name or it is replaced by a functional term.

b. Transference

As explained before (see 2.2 - A), with neologisms, particularly on a small scale, transference is quite often used in translation.

Words that are typically transferred are for example names of all living as well as dead people, geographical terms (unless there is already used a recognized translation for them), also names of newspapers, TV shows, TV channels, street names, addresses etcetera. To keep a local colour, in regional novels and stories some words are often transferred to show the culture specifics.

c. Literal translation

Literal translation (also called word-for-word translation) is a process, where a word in the ST is consistently translated into the TT by a single word (Baker 2009). An example of literal translation can be words like "skyscraper" translated literally as "mrakodrap" or "hard disc" translated as "pevný disk."

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 be withdrawn later on and the official term/name can be used. This kind of translation is considered to be provisional.

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. It is advisable to use the official and widely accepted term for translation of institutional terms.

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

Some CSIs 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. The translator may use a general name which stands for that particular thing except using the brand's name. The basic presupposition is that the equivalent is functional and it is considered to neutralize the original word.

An example of such word can be clothes as a typical national word. Think about words like *sari, kimono or dirndl*. These are specific cultural terms and the options the translator has is either to explain the TC reader the term or use a generic noun, or in some cases just replace the word by a general name. It is very depended on the kind of ST and the function the word has within the text. Similar case it is with housing or transport, which may vary within different geographical regions. Examples can be *bungalow, palazzo, hotel* or *chalet*. With the transport we can think about words like *car, bus, rickshaw or cabriolet*. In the economically poorer countries, using the words *cabriolet or BMW* may not ring the bell in the reader and another general equivalent or functional equivalent may be used in such case, of course depending on the whole context, genre and the purpose that specific words serves within a text.

Not only such cases appear when it comes to the tangible words, but also within the realm of non-tangible words like political functions, job positions etcetera. For example terms like *President, Prime Minister, King or Parliament* are used within the systems where these personas do appear, but in the country where no such regime is known to the population, the only understandable term for the ruler of the country may be *King*.

Therefore, as stated earlier, this is a very delicate matter connected to a specific situation, genre and other socio-cultural preferences and things to take into consideration.

E) *Componential analysis*

Componential analysis is typical for excluding the culture in the message, but rather focusing and highlighting the content of the 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. Componential analysis is not considered to be the most accurate of translation strategies, as well as not the most economical, as it generally creates longer TT (Newmark 1988, 96).

Newmark describes componential analysis as "…splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations" (Newmark 1988, 90).

F) *Omission*

For the purpose of this thesis, omission is added to the list of translation processes proposed by Newmark. Omission is defined as complete elimination of a part of a text (Baker 2009, 4). This method is not desirable, but in special instances may be used when the translator does not find any other suitable process to use or perhaps does not manage to find a fitting equivalent.

The reasons for omitting a word in translation may vary widely. Such decision can be based on different syntax of the SL and TL language, based on stylistic decisions or pragmatic. If the word does not exist in the TL, the translator may just

decide to omit it for more convenience instead of trying to find a functional equivalent or creating new word.

These are the strategies the following analysis will take into consideration. In the following practical part a detailed view on their appearance and usage within the text will be presented. Therefore, let us now proceed to the next chapter where we shall talk about the genre of Ready Player One and establish the research questions which will be answered in the practical part of the paper.

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 the 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 discuss the author himself as well as the Czech translator. Further on, the discussion will be 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 obvious after reading the book *Ready Player One*. It was published in 2011 as his first novel. It 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 the near future America 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 was created by a prodigy named James Halliday. He had no family and so before he died, he hid 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 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 – Naďa Funioková

Even Nida agreed that „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 Naďa Funioková.

The translator Naďa Funioková worked on numerous translations, several of them are titled to be cult literary works of the century, such as C.D.Payne's *Nick Twist* books. *Ready Player One* became a cult pop-culture book in the USA, just as the *Nick Twist* books were in the Czech Republic. Naďa Funioková appears to be a good choice for the translation, 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. Style as defined by Dagmar Knittlová is a purposeful choice, arrangement and use of language means regarding 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. The biggest difference between our nowadays world and the world in the book is in terms of the social and economic conditions, but that is not the only thing relating it to the genre of science-fiction. The fact that characters are using modern technologies currently unknown to us and that they are basically living in the online world of OASIS, an artificially created virtual reality world, is another feature typical for such genre.

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. Such text is meant to entertain and involve the reader, and so we can find there 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 the near future, where the culture is just a bit more scientifically mature than ours right now.

Science-fiction translation has its specifications in comparison to other genres, or we can call it translation problems. Such can be for example translating new invented words or languages, as well as new place names, different cultural habits, along with highly technical vocabulary etcetera.

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 feature in 2050s, yet it is full of references to the past, or what would be viewed in the year 2045 as past. The references are in the 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 analysis of real examples from the book *Ready Player One.* The focus will be on translation of CSIs, such 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 of the original, to understand the intention of the writer, to understand the purpose the work should serve and other particularities such as possible problematic passages etcetera. 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 a 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, 13).

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 begins. The novel *Ready Player One* is loaded with cultural references and so it is important to make a clear decision from the beginning on the strategy to be used in order to stay consistent.

The suggested process would be to keep the original references and try to find the Czech translation equivalent if it exists. In many cases though, an equivalent in the Czech language (culture) does not exist, just as in the case of films that have not been localized to the Czech language or brand names which do not sell in the Czech Republic. And 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 this particular book was chosen and which part of the book shall be discussed. As the main focus of this thesis is the analysis of CSIs, the book *Ready Player One* is a very good example where CSIs can be found on basically every single page. The book is written in the genre of science-fiction, where the chosen phenomena are most prevalent. It deals with life in the future and in a different country and cultural settings. Therefore the relevant concepts connected to the appearance of CSIs can 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 various 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 of how to tackle such occurrences and which strategy to choose, whether foreignization or domestication.

For the purpose of this paper, the first six chapters of the book were chosen for the 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 appearance of CSIs was 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 that the story takes place in the near future or another world with concepts unknown to our culture at this point in time. It is interesting subject for translation as many new concepts have to be transferred, new names created etcetera.

3.3 The research questions & methodology

The focus of this research is the book *Ready Player One* by Ernes Cline and the Czech translation by Naďa Funioková. The analysis of this book and its Czech translation is interested in the translation of CSIs within the text, with the focus on domestication and foreignization. As introduced earlier, the most important source of data come from Peter Newmark and his definition of unfindable words as well as the division of translation processes. The source of the information mentioned is mostly his work *A Textbook of Translation* (1988) and *Translation and Culture* (2010). The methodology used for determining the focus of the text is based on the Skopos theory constructed by Christiane Nord and on Newmark´s translation strategies. The research questions focus on the general approach to the translation of the novel *Ready Player One* and the analysis aims to answer the following questions:

1) *What is the general (or most common) approach to translation of CSIs in terms of global translation strategies?*

   The aim of this question is to reveal which global translation strategy is used the most often for the translation of CSIs in the book. The prevailing strategy should serve as and evidence and support of the translator's intention to either make the story more understandable (domestic) and easier to grasp by the reader or whether the translator decided to keep the original spirit and make the TT feel rather exotic

(foreign). The presupposition is that the most common used strategy should mirror the aim of the translator to exoticize or domesticize.

2) *What kinds of CSIs are to be found in the book and what are the translation strategies used for their transfer?*

The aim of this research question is to find out, which CSIs as defined by Newmark (2.1) appear in the excerpt. The main objective is to identify them and then do the analysis of how the translator proceeded with their translation.

3) *Which translation strategy of CSIs is the most prevalent in the book?*

The aim of this research question is to find out, which strategies as defined by Newmark (2.2) are used for the translation of the found CISs and which of them are the most commonly used for the translation.

4) *Is the translator consistent in using a particular translation strategy for a particular phenomenon appearing repeatedly?*

The aim of this research question is to find out, whether the translator stayed consistent and used the same translation strategy for translating repeatedly appearing phenomena. For example did the translator domesticize all of the proper names appearing in the text? Or was a it a mixture of domestication and foreignization? And if, which one of these global strategies is used the most often for the translation.

In order to answer the questions above, the following objectives were chosen to be talked in more detail: introduction of the concept of CSIs; explanation of Venuti's principles and how do they relate to the topic; understanding the skopos of the text and the term skopos in general; grouping the CISs found in the text into specific categories and analyzing them accordingly.

3.4 Similar works

The topic of translating CSIs is quite popular for translation research. Whether the reason is greater interconnectedness of the world, rising interest in other cultures or any other, the truth is we are more and more concerned about the transfer of words specific to different cultures and their translation. Let us now introduce just a few works that similarly to this one deal with the translation of CSIs. Namely we shall talk about three different theses all connected by their interest in the transfer of CSIs. The first one, by Brigita Brasiené, discussing overall usage and transfer of CSIs in the Lithuanina translation of Orwell's book. The second a paper by Lada Rybníčková with the focus on translation of CSIs in the Czech dubbing. And the last one is translation of proper names in selected works of fantasy, a diploma thesis by Kristýna Bílková. Let us now begin with the work of Brigita Brasiené.

A research on CSIs, which is closely connected to the one presented here, was done by Brigita Brasiené in the thesis *Lithuanian Translation of Orwell's Down and Out In Paris and London* (2013). She discusses the translation of CSIs with focus on proper names and common expressions. The aim of the thesis is to reveal the translation strategies used in the translation into Lithuanian. For the research, she uses the division of CSIs as defined by Newmark in the categories of ecology, public life, social life, personal life, customs and pursuits and private passion (Brasiené 2013, 5).

The outcome of the thesis is that the most prevalent strategy for translation into Lithuanian in this particular work is foreignization, nevertheless both of the translation strategies were used throughout the book. The assumption is that in order to preserve the "foreign" French atmosphere, the translator chose to prefer the global strategy of foreignization (Brasiené 2013, 73-74). Domestication is mostly used for translation of proper names rather than common expression, or where the CSIs are not emphasized in the original text with the general conclusion not to create misunderstandings. The most common translation strategies were then preservation, localization and addition. The usage of these strategies, Brasiené claims, is the prove that the translator tried to retain as much of the original culture and accuracy as possible (2013, 74).

The CSIs are of course not only studied in the literature and narratives. Lada Rybníčková studies in her diploma thesis called *Culture Specific Items in Film Dubbing Translation* (2013) the appearance of CSIs in TV dubbing. Her research is interested in the

CSIs appearing in the American TV series called NCIS. The reason for choosing this particular TV series is its strong connection to the SC presenting concepts and ideas not typical for the TC, like naval forces etcetera.

The aim of the thesis is to find the most commonly used strategies for transferring the CSIs and determine, whether foreignization or domestication is the predominant global strategy used. The results show that the most frequently used strategy is using official equivalents and omission. In the overall outcome, the author suggests that the domestication strategies are the ones recommended for dealing with CSIs in dubbing translation (Rybníčková 2013, 94).

The last paper to talk about is the thesis by Kristýna Bílková called *Translation of Proper Names in the Selected Works of Fantasy Literature* (2012). The goal of her work is to find regularities and repeating signs within the translation of proper names in fantasy literature. In her thesis, she divides proper names into specific groups according to the methods used for their translation. The ST are five chosen novels of English fantasy literature.

The outcome is a bit fuzzy, but it suggests that the kind of proper names and their following translation is based on the type (or kind of genre) they appear in. The most important for choosing of the proper translation method is said to be the settings, either in the real or supernatural world. Following this, another crucial aspect appears to be the (as the author calls it) tone of the novel. The tendency is also highly based on the author and his or her style. The outcome of this paper is not very clear and does not give a unifying answer or guidance. Possibly the topic is too broad to be looked at this way and should be more concerned with one specific novel or based on a broader sample (Bílková 2012, 61-64)

There were of course many more than these researches done on the topic of translation of CSIs and there are many more to come, but the point here is not to mention all of the existing papers, rather to see what kinds of different researches have been done already and what and in which way are the authors studying when it comes the CSIs. Also to learn from the possible mistakes and take into consideration results that were already established.

Let us now follow with the last part which is the analysis of the book *Ready Player One*. In the analysis, first we will establish the skopos of the novel and follow with

presenting the CSIs found within the text with detail analysis of the translation strategies used for their transfer.

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 to and the skopos will be defined. Afterwards 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 analysis are 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 CISs. 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 with 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 Naďa Funioková.

What follows in this part will be 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 were explained earlier, these are foreignization and domestications respectively (House 1997, 66-71).

4.1 The skopos of the text

First and foremost, let us have a look on the skopos of the translation. In the previous part of the paper we introduced the skopos theory (see chapter 1.3) and now it is time to put it into practice. Determining the skopos of the target text is most often based on the information from the initiator of the translation. Of course, we do not have such

information as translation brief, but based on the type of text and the use of it, we can create an assumption ourselves. As the translation under scrutiny is novel of science-fiction, and the medium is 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. These factors should help him/her understand the skopos of the translation and by doing 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) give 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 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 meant 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 CSIs
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 above presents the 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 the story. The only problematic parts the translator may encounter would be the translation of CSIs, 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. That is also the reason why this thesis is focusing on the study of CSIs within this text. Considering the fact that nowadays the American culture is very close and familiar to the audience because of the internet and modern technologies interconnecting the worlds in the speed of light, it is expected that the prevalent technique will be foreignization rather than domestication. This expectation comes from the presupposition that using American CSIs may not seem foreign to the nowadays reader anymore. Based on the above analysis, the skopos of the TT is considered to be the preservation of the same effect as the ST had on the readers. This effect is achieved in the ST by the stylistic and lexical choices made by the author. In order to keep the same skopos, the translator is expected to transfer (not only) CSIs having the same effect on the reader.

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 domesticize 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 approaches. What we can do is to investigate, which of these strategies did the author used more prevalently. The predominant choice of a strategy can then tell us more about the relationship between the source and target cultures. In the analysis, each translation strategy will be analysed and the prevalent global strategy used for translation within that translation strategy shall be discussed.

4.3 Domestication vs. Foreignization

The following analysis is based on Venuti's translation principles as introduced earlier (see chapter 1.2.1.1.). The analysis shall be interested in the occurrence of domestication and foreignization within the text *Ready Player One.* As mentioned in the above chapters, 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, 24).

First of all, the story takes place in the future America. The first decision on domesticizing 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 in the case of *Ready Player One* 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 domesticize these elements. The presupposition here is, that the American culture is nowadays so common and well known to the modern reader that there is no need to change the settings or information in order to create a better understanding. The same goes for the intertextual references, which in most cases were not even translated into Czech language but kept in the original language – English. The assumption most probably was that for the reader of this book the presented pop-cultural references (just as songs, films or technical gadgets) would be a general knowledge.

The first research question presented in this paper is "What is the general (or most common) approach to translation of CSIs in term of global translation strategies? That is domestication vs. foreignization." Let us now have a look at the answer to this question based on the analysis of the text.

In the analysis, 155 cases of CSIs were analysed. This research revealed that the dominant global translation strategy the translator used for the transfer of CSIs is domestication. This principle is to be found in 74% of the cases. The second strategy, foreignization, is 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 one 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 be a CSI within the American culture, as it is so extremely popular and consumed in excessive amounts in that geographical region? 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. Nevertheless, there is explanation what is considered to be domestication or foreignization within each strategy.
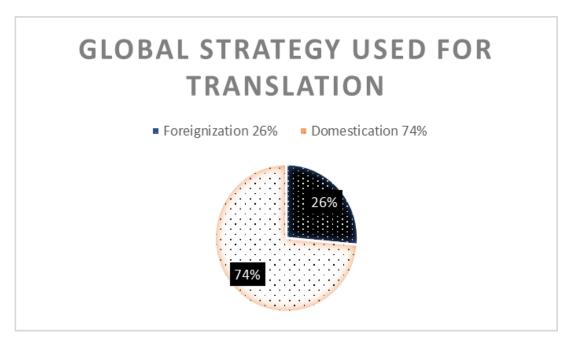

Figure 2 The usage of global strategies in Ready Player One as presented in terms of Venuti's principles

4.4 Translation strategies appearance

The second and third research questions to be answered are "What kinds of CSIs are to be found in the book and what are the translation strategies used for their transfer?" and "Which translation strategy of CSIs is the most prevalent in the book?". The analysis of CSIs here is built upon Newmark's division of unfindable words and their translation which was in detail discussed earlier in the text (see chapter 1.4.3.4.). All of the defined translations appeared within the text with different frequency. The translation strategies appearing within the text revealed that the dominant translation strategy is recognized translation. This strategy appeared in up to 45% of the cases under scrutiny. The reason for this phenomenon is because the prevailing number of CSIs were external references. These are in most cases translated by a recognized translation and therefore this particular strategy became prevalent within the CSIs under scrutiny. Right behind, the second most frequent type of translation strategy, is transference (23%), followed by literal translation (17%) and

replacement by cultural equivalent (14%). The scarcest translation strategies, appearing in only 1% of the cases, were omission, new coinage, replacement by general name and componential analysis.

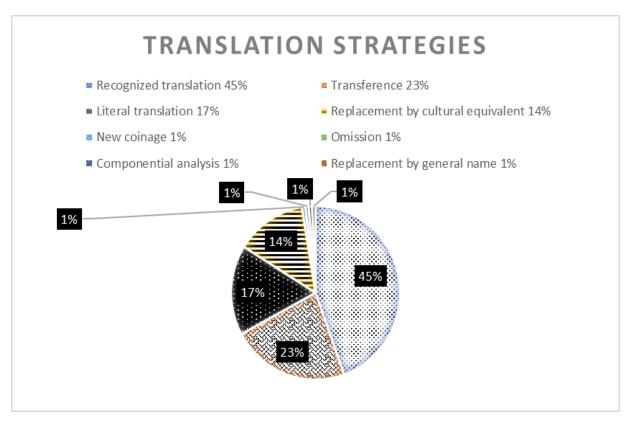All of these mentioned cases shall be discussed in detail on examples in the following analysis.

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

The presented analysis is based on the total number of 155 occurrences of CSIs within the first six chapters of the text. The results are evaluated based on the model of House and principles of Venuti. The following paragraphs will introduce the specific CSIs, as identified and explained 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 at 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 of *Ready Player One* chose to rather foreignize the TT and all of the references are transferred in the original form. In some cases, the Czech equivalent is used (just as a name of a TV show, if there exists an official Czech translation), but none of the references are 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 are adopted in the translation and specific cases are given as examples. As stated earlier, 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 last research question posed earlier in this paper is "Is the translator consistent in using a particular translation strategy for a particular phenomenon appearing repeatedly?" The answer to this question shall be offered in the following lines, where we shall have a look at the particular CSIs in question. Already we can say, that based on the results, the

translator is not 100% consistent in translating one phenomena using the same strategy. Such approach would probably not be even possible. Nevertheless, we can follow a great tendency of using 1 prevalent translation strategy on translating specific type of CSI. To show this on example, in the translation of neologisms, the prevalent strategy is literal translation appearing in 63% of all cases. This shows certain consistency in translating such phenomena.

Except one category of CSIs which is slang, taboo and colloquial word, the consistency was never 100%. This one category as said earlier is an exception. Here only one translation strategy is used in all of the cases and so the transfer is consistent. The translation strategy is replacement by cultural equivalent.

In other categories, the translator uses different strategies, but there is always 1 strategy used predominantly. In the case of geographical places translation, the dominant strategy is recognized translation (appearing in 64% of the cases). When it comes to translation of names and nicknames, transference is the most common strategy (used in 80% of the cases). For translation of external references, the most common translation strategy was recognized translation (74% appearance).

As we can see from the results, the translator was not 100% consistent, but rather went for strategy that came the most natural within the context.

Let us now have a look at the particular CSIs in question. The method 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.

4.5.1 Neologisms

Earlier in the paper, we established the rules of recognizing neologisms as presented by Cabré (see Chapter 4.5.1). To briefly mention again, a word is considered neologism if it a) has arisen recently; b) it is not in the dictionaries; c) it exhibits signs of formal instability; d) it is perceived as a new unit. The rules are not uniquely appearing, so more of them can be applied to one instance. In the following table, the classification is mention within the table (Figure 4). Some of the already established names are considered to be neologisms because their first letter was capitalized and by doing so made proper name. We consider these words to belong into the category D – words perceived as a new unit.

As 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, 182). 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. That is the reason we consider them to be CSIs. In the book, most of them are presented with the first letter capitalized, therefore they are considered new official names and treated as such. All the examples are numbered and also always presented with the number of the page they are to be found at the ST and TT books.

	English ST	Czech TT	Neologism classification
1	OASIS 1	OASIS 7	A, B
2	the Scoreboard 7	Výsledková tabule 14	D
3	Anorak's Almanac 7	Anorakův almanach 14	A, B, D
4	The Hunt 7	Hon 17	D
5	egg hunters 8	egg hunter 15	D
6	gunters 8	gunter 15	A, B
7	Gregarious Simulation Systems 4	Gregarious Simulation Systems 10	A, B
8	the stacks 15	Komíny 21	D
9	Almanac 23	Almanach 31	D
10	the Sixers 33	Sixeři 43	A, B
11	innovative Online Industries IOI 33	Innovative Online Industries IOI 43	A, B
12	Oology Division 33	oologická divize 43	A, B
13	the Sux0rz 33	SiXráči 43	A, B, C
14	Eighty-Six the Sux0rz 34	Sejmi SiXráče 45	A, B, C
15	Offworld mall 30	nákupní středisko na jiné plateně 39	D

16	OASIS Public School #1873... 31	OASIS (VŠO) č. 1873... 41	A, B
17	Sector One 31	Sektor Jedna 41	D
18	the Hatchery 31	Líheň 42	D
19	the Basement 37	Sklep 48	D

Figure 4 ST neologisms and TT translations

Strategy	Appearance
Foreignization	26%
Domestication	74%

Figure 5 Global strategy choice for translating neologisms

19 instances of neologisms were identified within the selected part of the text. When it comes to the global strategies, in 14 cases the domestication strategy is recognized to be implemented (2,3,4,8,9,10,12-19). Within this category, domestication is considered to be used on those words, which are translated into Czech language (the strategies used for the transfer here are literal translation, cultural equivalent replacement, new coinage, componential analysis and general name replacement). The foreignized cases are considered those, which are kept in the original form or kept with very little changes. For such examples the transference strategy was used. The foreignization strategy appears in 5 instances within the text (1,5,6,7,11). Therefore, prevalent global strategy for translation of neologisms is considered to be domestication which appears in up to 74% of the cases under scrutiny.

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

Figure 6 Translation strategy choice for translating neologisms

The translation strategies and their usage within texts were in detail described earlier (see chapter 2.2). Most common strategy for translation is literal translation appearing in 10 cases (2,3,4,7,9,10,12, 17,18,19). These are mostly common nouns, which are used as proper names within the text, signifying a specific concept, just as the case number 2 "the Scoreboard" translated as "Výsledková tabule". The word is translated literally but the first letter is capitalized to signify one specific scoreboard, which is used within the story. The same case is in the words like "the Hunt" translated as "Hon", "the Basement" translated as "Sklep" and others, which are made proper names by capitalizing the first letter.

The 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 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" is translated as "VŠO." The concept of public school differs in America and the Czech Republic, therefore another culturally similar kind of education was chosen in order for the reader to understand the concept.

The strategy new coinage is 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 is adopted in the case 15 and componential analysis in the case 14. Omission does not appear within this category.

The outcome here is that the most common strategy when translating neologisms is literal translation, which appears in 63% of all of the found cases. Two other most common strategies are replacement by cultural equivalent and transference, which both are used in 11% of the cases.

4.5.2 Slang, taboo, and colloquial words

As stated previously, vernacular words are used 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 OASIS. 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.

The taboo, slang and colloquial words in the text can be traced exclusively in the dialogues. For dialogues it is typical to be authentic, the syntax is rather simple and character use rather shorter sentences. Taboo words in the dialogues suggest deep connection the main protagonists share, 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, 144-145).

	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 ma"de **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. Domesticated words are considered those, which are fully translated into the Czech language and a proper Czech equivalent is used for their transfer. The Czech dictionary is rich in slang words and different forms of taboo and swear words, and therefore the translator can offer a colourful spectrum of domestic expressions with no need to foreignize the text by using English expressions. The strategy for translation is in all of the cases replacement by cultural equivalent.

An interesting work on this topic was done by Zdeněk Huml in his diploma thesis *Vulgarisms in literary translation from French into Czech.* He talks in detail about expressivity of a literary work. In general, the expressivity is a mean by which an author creates an emotive reaction in the reader. It is a mean of trasferring an artistic message the author means to transmitt. Expressivity is important in definiging characters and their personal style (Huml 2014, 7). Huml focuses on vulgarisms in literary text and explains,

that these words do not always have to carry negative evaluation within, but may also suggest a sense of belonging or a close relationship, where no taboos exist. Such terms may be used to show a certain status within society or a creativity of an individual (Huml 2014, 14).

The above mentioned is the phenomenon we can trace in the examples from the book *Ready Player One*. For instance, examples number 5, 6, 8, 11, 12, 13 and 16 are all namings, that would be considered to be vulgar if used on unknown person. Used here in the they are ways to expresse certain mental connection between the characters. All of these cases were domesticated and translated with cultural equivalent, some of which may be more or less expressive than the original. For exmple „assface" (8) translated as „blbečku" seems to diminish the negative connotation and to move the focus from rather the facial expression to the mental expression (Czech translation is literary „stupid"). Again, case 12 „dipshit" translted as „vylízanče" in the literall sense would present different concepts, but here is it just represents the function of showing familiarity of the characters, the same function as Huml takls about in this thesis. Therefore it is acceptable for the words to be translated with an equivalnet fulfilling the needed function.

The chosen words do not only suggests the relationship of the speakers, but also show their creativity. Most of the words came to be by blending two words like „asshat," „dipshit" or „crapburger." The Czech equivalents are „ty vole," „vylízanče" and „zhovadilost" respectively. The translator went for less expressive and creative translations.

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 advices to go with the so-called recognized translation. If not, his advice is to choose transference as a preferred option of strategy (Newmark 1988, 82).

	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 **platené 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. Therefore, on all of these cases the global strategy used is considered to be foreignization. In the excerpt, 36%

of the found cases are considered to be foreignized. The fact that the strategy was mostly transference, just as in the case number 1, means that the original

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. These cases are recognized as domestication, as the local Czech equivalent is used.

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 representing 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 are distinguished into two groups, that is names of people and nicknames used in the OASIS virtual reality. The page number where the names appear are not written here, as they do appear repeatedly throughout the whole book.

	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	80%
Domestication	20%

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 is not changing its form when transferring to the Czech language. The most common strategy is transference and appears in 80% of the examples. The usage of this strategy is as well considered to be the global strategy of foreignization. That is, because the author tried not to make the names more natural or familiar to the readers by using local TT names. 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, specific connotations to something or can be emotionally charged. When any change during translation was implemented, 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 is not used as the translation strategy, literal translation and cultural equivalent replacement is the selected strategy. These two strategies are considered to be the cases of domestication. Cultural equivalent is considered to be the case of domestication because the term is not purely transferred with no changes, but the translator tried to find a fitting word within the cultural framework. Literal translation is as well considered to be domestication, as the translator used the words of target language and literally translated the original word. Let us have a look at 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. People do choose their nicknames or they are created for them for different reasons. Nick names tend to be chosen to be somehow 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 are kept and not changed. These instances are also considered to be the example of foreignization, as the translator decided to keep the original foreign form of the word, which does not appear within the Czech language system.

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". This instance is also considered to be domesticated for using the Czech equivalent. The same logic applies to all of the cases.

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 is replacing 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 is used in the case 6 "BigWang69", the 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 the computer game World of Warcraft.

The last case then, number 11, is 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 is chosen as the default strategy, that is the translator does not change the original name at all. These cases are also considered to be foreignized.

The analysis shows us that the translator uses 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 changes the form and tries to make the names more understandable and reachable for the reader. The denoting factors of the names are changed, but still stay 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 are to be 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 Burger 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 *Svatého grálu 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 televisioin 37	televize RCA 48
81	*Dragon* 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 is domestication. 85% of the cases were domesticized. By domestication here is considered an instance where Czech equivalent is used in order to make the reference clearer to the

TR. Foreignization is considered to be used in the cases where the original English naming is kept and by doing so making the reference unclear to follow for the TR. Omission is considered to be an instance of domestication, as the reason for omitting is the non-existence of a proper domestic equivalent in the TL. Foreignizing and using the original word could result in incoherence of the final translation.

Transference is the second most used strategy (6,8,11,18,19,24,27,35,50,51,57,82). Transference is an example of foreignization global strategy. A typical example represents number 27 "Fruit Rocks cereal," an American brand of cereals unknown to the Czech consumer. The translator decides not to domesticize the brand of the cereals by using a Czech equivalent, but transfers the ST brand name to "cereálie Fruit Rocks."

Another interesting instance is the use of the transference strategy for words that have their Czech equivalent. No matter the existing TT equivalent, the choice is to transfer the word. The specific examples are (11,18,19,24). For example, number 11, the film "Heathers", was introduced to the Czech audience under the name of "Smrtící atrakce," but in the *Ready Player One*, the TT barely transfers the ST as "Heathers."

The same goes for number 18, "Sesame Street," a children TV show, which has its Czech equivalent "Sezamová ulice." As the original names are kept nevertheless the Czech equivalent exists, these cases must be considered foreignization.

The literal translation is the third most used strategy and appears in 12% of the cases, where there is no existing recognized translation and transference would be nonsensical and would foreignized the text further. The examples of literal translation are (28,41,52,53,55,78,79,80,81,83). Namely example 28 "Star League" literally translated to "Hvězdné ligy" or example 41 "Sixteen Candles" literally translated to "Šestnáct svíček". See the numbered cases above for examples.

Within this category of CSIs, we can also trace the first usage of choosing the strategy of omission. This particular case is 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 is not intentional. Nevertheless, here we perceive this instance as domestication of the word, as in this case the omission makes the text more comprehensive to the TR.

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. It is not commonly appearing CSI, as only 3 instances of such occurrence are identified within the chosen excerpt. All of the recognized words and phrases are adopted from the Spanish language. As these Spanish replicas are used by two best friends in their private one-to-one conversation, it's function is to create a feeling of familiarity and friendship between the characters. Let us have a look how the translator decides 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 does not choose a unifying strategy, although in this category it would be the most expected to stay consistent. In the instances 1 and 2 (the second part of the sentence "compadre"), the ST Spanish words are transferred and the original form is kept, but on the third occurrence, the literal translation from Spanish to Czech is adopted. By deciding to keep the original Spanish words, the translator choses to foreignize the text, but also to keep its original emotions.

In the first part of the second case and the third case, "hola" is translated into Czech as "zdravím" and in the second example „nada" is translated as „nic moc,". The translator by choosing to do so caused that 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 often and for different reasons, whether it is the fact that Mexico is the neighbouring country of the USA or the number of immigrants within the country, using Spanish language may seem more natural to the American speaker than to the Czech one. Therefore, using Spanish words within a Czech text may create unnecessary confusion and the necessity for the reader to search the meaning of the words. For the Czech reader, such cultural equivalent could possibly be German, Polish or Slovak language, because these language are closer to our cultural environment by being our neighbouring countries. Therefore such equivalent would be seen as more suitable and easy to understand.

The category of words from other languages was the last category to be reviewed. For the summary, overview and the outcome of the theoretical part see the conclusion on the next page.

CONCLUSION

In the introduction, four research questions were posed to be answered within this paper. These questions are: What is the most commonly used global translation strategy? What different kinds of culturally specific items are to be found within the selected part of the novel? What are the most common strategies used for their transfer? Does the translator tend to be consistent in the transfer of culturally specific items? These are the main questions this thesis aims to answer and scrutinize in detail.

In this paper, 155 instances of CSIs are identified within the text. The selected cases of CSIs appearing in the novel *Ready Player One* by Ernest Cline are divided into the six chosen categories as defined by Peter Newmark. These categories are: 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 most prevalent global strategy for the transfer is domestication. This strategy appears in 74% of the found cases. The translator tries to make the TT as understandable for the target reader as possible. Only 26% of the cases are identified to be foreignized and thereby exoticizing the content to the reader. As stated in the introduction, the science-fiction as genre can be challenging for the reader for the high frequency of foreign concepts and therefore it is important to choose wording easily understandable for the reader. With the percentage 74% cases of domestication, Funioková chooses to be rather pro-reader oriented and explain foreign cultural concepts.

When it comes to the translation strategies used for translating CSIs within the text as defined by Peter Newmark (1988), eight of them are 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 is recognized translation. This phenomenon is mostly due to the high occurrence of external references to American popular culture items. The recognized translation is used as the default strategy in 45% of the found cases. This strategy is in its frequency of appearance closely followed by transference, which is used in 23% of the cases. Transference is quite a common way of translating CSIs and as we are dealing in the text with unfindable words, it is an expected strategy to be used. In the novel,

this strategy is mostly applied for translation of new names and words specific to the made-up world. The third most used strategy is literal translation, appearing in 17% of the cases along with replacement by cultural equivalent appearing in 14% of the found items. Other strategies are scarcely present and found in only 1% of the cases. Peter Newmark's standpoint is, an unfindable word should never be left untranslated. In the selected part of the novel *Ready Player One*, only 1 instance of omission is to be found. Therefore, I consider this as a sign that Funioková did do a great job on translating all the problematic items, not leaving out any information.

To answer the last question posed in the introduction about the consistency of the used translation strategies, such consistency is not to be found in the text. There is only one category within which the translator stays consistent on the transfer and translate all the words within the category using cultural equivalent. This group of words are slang, taboo and colloquial words.

This paper is an illustration of what CSIs can be encountered within the genre of science-fiction and how the translator approaches and deals with such items. Also, it tries to show the importance of making the text easily understandable for the reader and being aware of the skopos of the text. No matter translation of science-fiction genre may be problematic, Funioková proved it can be done with ease and empathy for the target reader.

RESUMÉ

Tato diplomová práce se zabývá zkoumáním překladu kulturně specifických prvků v knize *Ready Player One* od Ernesta Clina a jejím překladem *Ready Player One: Hra začínám* od Nadi Funiokové.

Základní otázky, na které se práce pomocí analýzy textů snaží odpovědět, jsou:

1) Jaký je obecný přístup překladatelky k překladu kulturně specifických prvků z pohledu globálních strategií k překladu?

2) Jaké druhy kulturně specifických prvků se v knize objevují a jaké překladové strategie byly použity k překladu.

3) Jaké překladové strategie jsou k překladu nejčastěji využívány?

4) Je překladatelka konzistentní při převodu kulturně specifických prvků opakovaně se objevujících v rámci jedné kategorie?

Text práce je rozdělen do dvou částí. První část je teoretická a jejím hlavním cílem je vysvětlit a popsat koncepty, se kterými se potom pracuje v druhé praktické části práce. Koncepty, které byly zvoleny jako stěžejní, jsou teorie skoposu, globální přístupy k překladu, kulturně specifické prvky a jejich definice a způsoby překladu kulturně specifických prvků.

Klíčová díla, o která se teoretická část opírá, jsou *A Textbook of Translation* (1988) a *Translation and Culture* (2010) od Petera Newmakra, *The Translator's Invisibility: A History of Translation* (1995) a *The Translation Studies Reader* (2000) od Lawrence Venutiho a *Routledge Encyclopedia of Translation Studies* (2009) a *In Other Words: A Coursebook on Translation* (1992) od Mony Baker.

V druhé praktické části se práce věnuje již samotné analýze textu. Jako první je určen skopos zkoumaného textu, následně se přechází k analýze nalezených kulturně specifických prvků, jejich zařazení do skupin a analýze strategií použitých k jejich převodu do cílového textu. V rámci práce je analyzováno 155 objevených kulturně specifických prvků.

V rámci praktické části práce nabízí odpovědi na předem vytyčené otázky:

1) Nejčastěji využívaný všeobecný přístup k překladu kulturně specifických prvků v rámci zkoumaného textu je domestikace. Tento přístup byl nalezev u 74% identifikovaných kulturně specifických prvků.

2) Kulturně specifické prvky, kterými se práce zabývá a byly identifikovány v rámci textu, jsou: neologismy, slangová slova, geografické termíny, jména literárních postav, odkazy mimo text a slova z jiných jazyků než je jazyk výchozího textu.

3) Jako nejčastěji využívaná strategie pro převod kulturně specifických prvků byl identifikován přiznaný překlad. Tato strategie byla využita u 45% všech případů.

4) Co se týče konzistence překládání určitého jazykového fenoménu jednou určitou strategií, autorka konzistenci nedodržovala. Jediná skupina slov, která byla všechna konzistentně přeložena do cílového jazyka stejnou sratcgií, byla slangová slova. Zde byla společná strategie pro překlad všech slov výchozího textu patřících do této kategorie překlad pomocí kulturního ekvivalentu.

Na samém konci práce nabízí celkové shrnutí rozebíraného tématu spolu s uvedenými výsledky analýzy.

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