A Translation Study of Proper Names in the Book Series *The Song of Ice and Fire*

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Ústav moderních jazyků a literatur

akademický rok: 2014/2015

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení:	**Silvie Tvrdá**
Osobní číslo:	**H12946**
Studijní program:	**B7310 Filologie**
Studijní obor:	**Anglický jazyk pro manažerskou praxi**
Forma studia:	**prezenční**
Téma práce:	**Překladová studie vlastních jmen v knižních sériích**
	Píseň ledu a ohně

Zásady pro vypracování:

Studium odborné literatury z hlediska etymologie vlastních jmen a translatologie
Shromáždění materiálu k analýze překladů
Specifikace cílů a formulace hypotézy
Analýza zkoumaných materiálů
Potvrzení/vyvrácení hypotézy, návrh řešení, vyvození závěru

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: tištěná/elektronická

Seznam odborné literatury:

Baker, Mona. 2011. In Other Words: A Coursebook on Translation. London: Routledge.

Knittová, Dagmar et al. 2010. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci.

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Vilikovský, Ján. 2002. Překlad jako Tvorba. Praha: Ivo Železný.

Vedoucí bakalářské práce: PhDr. Katarina Nemčoková, Ph.D.
                                 Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: 28. listopadu 2014

Termín odevzdání bakalářské práce: 7. května 2015

Ve Zlíně dne 23. ledna 2015

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ABSTRAKT

Bakalářská práce se zabývá tématem analýzy překladu vlastních jmen vyskytujících se v knižních sériích *Píseň ledu a ohně* amerického autora George Raymond Richard Martina. Jména, která jsou sémanticky bohatá, vytváří pro různé lidi různé představy. Hlavním účelem této práce je analyzovat vybraná jména navržená autorem a také kulturně specifické metody a strategie užité při jejich překladu do českého jazyka. Bakalářská práce zkoumá zachování ekvivalentního efektu na americké i české čtenáře a zabývá se problematickými aspekty týkající se přístupu domestikace.

Klíčová slova: překlad, vlastní jména, kulturně specifické prvky, fantasy, domestikace, postavy

ABSTRACT

The bachelor thesis deals with the topic of translation analysis of proper names that have appeared in the book series *A Song of Ice and Fire* written by American author George Raymond Richard Martin. Names that are semantically loaded create various ideas to different people. The main purpose of this topic is to analyze selected name choices given by the author and the culture-specific methods and strategies used in their translations into the Czech language. The bachelor thesis explores the preservation of the equivalent effect on the American and Czech audience and deals with problematic aspects concerning domestication approach.

Keywords: translation, proper names, culture-specific items, fantasy, domestication, characters

ACKNOWLEDGEMENTS

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INTRODUCTION

"I'm trying to translate what my cat says and put it in a book, but how many homonyms are there for meow (Kintz 2011)*?"*

- Jarod Kintz

I have felt the exact same way when I tried to put myself into the role of a translator while reading one of my all-time favorite books *A Song of Ice and Fire*. To be a translator of a book in which names are semantically loaded and which show signs of ambiguity has never been a piece of cake. Rendering the text into other languages is fully dependent on the translator's will. Their choice is, however, restricted as the number one rule of a 21st century translator is to be able to find the closest equivalent, no matter what translation method they use. It is important to take into account the character's appearance, trait or their origin. And yet, even if we put together ten different translators there is only a little chance the translated versions will be alike.

While reading the English rendition of *A Song of Ice and Fire* written by American author George Raymond Richard Martin, I have caught myself constantly thinking about the possible Czech translations of proper names and how they are connected semantically and symbolically to the story. This bachelor thesis is therefore primary focused on the analysis of proper names proposed by Martin and the translation analysis of how those names are interpreted for Czech audience by the Czech translator Hana Březáková.

The bachelor thesis is divided into the theoretical part and the analytical part. The first section of the theoretical part focuses on the general importance of fantasy genre and basic knowledge of the book series *A Song of Ice and Fire*, which come under this genre and which are also major sources of my bachelor work. Because of this thesis being focused on the translation and analysis of proper names, the properties and classification of proper names is given in the second chapter, providing the examples. Differentiation between several types of translation is included in the second chapter.

The third section concentrates primarily on the concept of translation proposed by several linguists and scholars. Because of the fact that translating proper names has never been easy, this chapter also focuses on general problems we come across while rendering this type of text, including possible solutions. The general methods of foreignization and domestication are proposed as well as more precise strategies are listed in the terms of culture-specific items. Those strategies are further applied in the analytical part. The very

last chapter of the theoretical part is focused on different types of equivalence among languages, their significance, and how can they be reached.

The analytical part opens with a speculation about the meaning of the saga and translation method used for rendering the title of the individual books. The rest of the practical part is divided into two basic chapters, first focusing on the surnames of the characters and the second on the geographical names.

While analyzing surnames I try to pinpoint what the surnames of the bastards have in common and the significance of preserving its iconic meaning in the Czech language. I also propose alternative solutions to some translation problems. The other section focuses on how the choice of the names is changing in accordance with social status.

I have chosen several names appearing in the saga that seemed most interesting to me and I try to do the comparison between their original version and the translated one. Then it is crucial to analyze the process of translation in the terms of culture-specific characteristics. If the name is to have more possible translations or the translation is not strong enough I try to propose my own ideas. Because of the fact that there are hundreds of names appearing in the saga I conclude the major types of used translation methods at the last section of the analytical part.

I. THEORY

1 FANTASY

Many definers classify fantasy genre as a magical world in which images and themes from myth, legend and folklore occur. These images are believed not to exist in our world; they are only reflections of human imagination. The absurdity and illegitimacy of fantasy novels are therefore often considered childish and have been grouped into various subgenres of children's literature.

It was J. R. R. Tolkien who brought the modern fantasy genre into different level. In his work *On Fairy-Stories* he refers to fantasy as a natural human activity which does not insult or destroy reason (Tolkien 1939, 18). Adults have created gods, which they praise and believe to be true. In the same way fantasy writers create their own "real" worlds. According to J. R. R. Tolkien, fantasy can be explained as a "sudden glimpse of the underlying reality or truth (Tolkien 1939, 23)." Therefore fantasy is not exclusively children's literature and can stand as an independent genre. Tolkien made a great contribution to the present-day adult fantasy and thus he can be regarded as its father.

Alexander Lloyd in his essay *High Fantasy and Heroic Romance* from 1971 refers to Tolkien's novels as high fantasy. Later, he also uses the label "high fantasy" to George R.R. Martin and his works, which are a focal point of this bachelor work. High fantasy is a genre in which world is created deliberately on the basis of mythology, containing elements and images of gods, heroes and other unworldly creatures and passionate events we meet far behind our imagination (Lloyd 1971).

The label "fantasy literature" is rather young, as a literary method it started to develop in the 19th century. Nevertheless, elements and features, which would also perfectly match fantasy genre have been around for centuries. *Beowulf*, written around year 725, describes a heroic man trying to conquer mysterious monster Grendel, referred to as a troll - the non-existent creature, containing the image similar to what we get in the fantasy literature (Heany 2000, ix-xiii). Trolls are later used as literary characters in J. R. R. Tolkien's fantasy novel *The Hobbit, or There and Back Again* or J. K. Rowling's fantasy series of *Harry Potter*.

It was J. K. Rowling who started the great demand for more fantasy stories. The world of *The Song of Ice and Fire* written by George Raymond Richard Martin which is the centerpiece of my work can be described as magical and mysterious, with events that one would never encounter in ordinary life. Those are elements describing fantasy genre.

Fantasy novel is generally very specific in its characteristics and can be hardly mistaken for any other literary genre. In these days, fantasy is an independent and unique literary genre.

1.1 The Song of Ice and Fire

The Song of Ice and Fire is series of books written by American novelist George Raymond Richard Martin (further George R. R. Martin) defined under epic fantasy genre. Five books have already been published and two more are yet to come. The first volume called *A Game of Thrones* was published in 1996 and throughout the years the series extended into related books of as follows: *A Clash of Kings, A Storm of Swords, A Feast for Crows* and *A Dance for Dragons*. The books have been translated into several languages, including Czech. The Czech translator for all book series is Hana Březáková.

The initial idea of Martin's series was to create an imaginary world that is based on the historical event of the War of Roses. The world of Westeros should represent the culture and social life of middle-aged England (Salter 2013). Westeros is inhabited by minor houses struggling for power, creating various alliances, marriages and enemies but also by ordinary villagers, barbarians or even mystical creatures, which are typical for fantasy genres. House Stark is the heroic representative, while House Lannister is a typical villain. The book is made of several chapters; each chapter tells the story from a perspective of a different person among Westeros and beyond. George R. R. Martin earned recognition when writing *A Song of Ice and Fire* and created a huge hit with fans. The series of books had been transformed into HBO television drama series entitled *Game of Thrones,* created by David Benioff and D. B. Weiss in 2011 (Lanchester 2013, 20-22).

2 PROPER NAMES

Proper name or proprium can be stated as a label given to an individual character, place or an institution in order to identify them. In English and Czech languages they are recognizable in written texts by the capitalization of the initial letter (Cámara 2008, 1). Even if a proper name does not stand within a text, we are able to distinguish them. Generally, every language has an approved system of proper nouns, called onomastics, which gives the speaker hints about the proper names belonging from the etymologic and diachronic point of view (Anderson 2007, 88). The opposite of proper name is a common name. According to Yvonne Bertills, proper names differ from common names orthographically, referentially as well as morphosyntactically and semantically (Bertills 2003, 19).

Proper names create a label for a person or a place and they are to some degree culturally specific. Notwithstanding there are some names which are universal across languages, their form is only domesticized. In other words the one name or its form is used in more than a one language. Generally those are names of saints, biblical characters or historical rules (Bertills 2003, 17). As the proper names are being domesticized it is harder to determine the origin of the name. The domestication is done primarily via changing the phonetic form of a name to adjust it to the target language name (Bertills 2003, 18). The recognition of the cultural background of a name is then clearer, as for English the name is *Lucas*, Czechicized version is *Lukáš*, while in French it is *Luc*.

The basic symbol of a proper name is its uniqueness. These names are usually semantically empty they do not tell us about the features of the object or how it looks like. What we need to have is background information. If the reader has such information, they are able to relate to that particular proper name, and no other explanations are necessary. Fictive names of the characters and places are exclusively an invention of the author and he is unconditionally free to choose. Even though proper names play a big part in every written story, they do not change the plot significantly as their purpose is mainly denotative.

There are, however, many instances among the saga of *The Song of Ice and Fire* where the names carry a connotative meaning and which have been chosen by the author for a particular purpose. Those instances will be further discussed in this bachelor work.

Christiane Nord denies that proper names are non-informative. Considering cultural and linguistic specifics of a language, the reader is able to distinguish whether the referent is female or male (as for *Nina* and *Adam*) as well as they are able to tell the approximate age of the person (Nord 2003, 183). In certain periods of time one name may be more popular than the other, depending on various circumstances such as popular culture. The name "Melanie" started to spread quickly in 1930s as the historical romance film *Gone with the Wind* was aired. There is, however, no rule for certain identification of a person in real life. There is only an increased likelihood.

2.1 Classification of proper names

Traditional proper nouns share similar patterns and functions for their name formation. Rudolf Šrámek in his book *Úvod do obecné onomastiky* classifies proper names into three basic categories: geonyms, bionyms and chrematonyms (Šrámek 1999, 16). These comprise several sub-categories. The study of fictional proper names, from the onomastic point of the view, is an extensive field and is therefore more complicated to categorize. Most of the fictive names are coined for a particular purpose and they live only in that specific story. Bertills distinguishes four basic kinds of fictive proper names which tend to be sub-categorized (Bertills 2003, 45):

- *Conventional personal names* can be understood as first names and surnames, which are a part of general anthroponomastics. Those names are already inveterate and used among humans and could be found in general name register. A typical trait of a conventional personal name is that it does not include any information about the features or appearance of its bearer, e.g. *Jaime* (Bertills 2003, 45).

- *Modified personal names* are those names, which are transparently coined according to classical personal names, but with a slight change in their orthographic form, e.g. *Jon* (Bertills 2003, 45).

- *Invented names* or *coined names* are classified as names coined for the particular purpose, which are semantically loaded. They have a very specific meaning and there are not any true name-bearers (Bertills 2003, 45). J.K. Rowling is famous for her naming creativity in the book series of Harry Potter as she coined most of the names, e.g. *Albus Dumbledore*.

- *Classic names (*also *historical, universal* and *literary)* include names which are widely accepted and understood and which carry certain amount of information and general characteristics. Those names are not dependent on cultural or linguistic context. Among classical names there can be found "Romeo" as a literary character, or "Napoleon" as a historical representative (Bertills 2003, 45).

3 THE CONCEPT OF TRANSLATION

The label translation carries various meanings. Translation can be understood as the subject field, the text that is being translated or the actual process of switching between the languages generally known as translating (Munday 2001, 4-5). The translation procedure can be defined as "changing an original written text in the original verbal language into a written text in a different verbal language (Munday 2001, 5)." It is important to put emphasis on the phrase *written text* as for the verbal approach the study field would be called interpretation. Peter Newmark narrates translation as "filling up the gaps between languages (Newmark 1991, 25)."

Roman Jakobson describes three different types of translation approaches based on the interpretation of verbal signs. He calls the first category *intralingual translation* (also *rewarding*) and the major issue of this category is trying to find verbal signs equivalent to those sings in the same language. This might be used while altering text for example from Old English into new Modern English, so the text is up-to-date and more clear and closer to its present-day readers (Jakobson 1971, 261).

Interlingual translation (*translation proper*) is what is generally perceived as a translation among languages - interpretation of a sign by a mean of other language. This type of translation is most common and it will be dealt with further in this bachelor thesis (Jakobson 1971, 261).

The third category of translation process that Jakobson describes is called *intersemiotic translation* (*transmutation*). Transmutation is focused on the interpretation of source language text by means of nonverbal sign systems (Jakobson 1971, 261). In other words it is a process of altering the text not across languages but into non-linguistic expressions that are a part of different semiotic system. Those might be pictures, comic strips, poems or even movies (Jakobson 1971, 261).

3.1 Problems with translation of proper names

A proper name is never easy to translate. According to Jiří Levý, there is no strict and universal rule that would clarify whether the proper name should be translated or not (Levý 2011, 30). Under normal condition, first names and surnames of people are traditionally transferred. However there might be some exceptions. These exceptions comprise names of monarchs, popes and saints. In *The Song of Ice and Fire* monarchs are represented by lords

and ladies of royal houses. Even though names of crucial royal families in target language are mostly preserved the same as in the source language, the translator Hana Březáková decided to translate names of minor houses. *Gyles Rosby* is the head of House Rosby. For the Czech reader the name "Rosby" does not represent anything specific. It is just another name they must remember. The translation of *Gyles Rosby* to Czechicized version of *Gyles z Růženína* gives us broader spectrum of knowledge. There are included various maps and explanations in each book plus the reader is almost always aware of the position of each character as the author describes it in detail. The translation is therefore advantageous it makes the Czech reader to remember the character better and can easily refer to them.

Newmark also questions proper names which have connotations in imaginative literature. Imaginative literature, as defined by professor of literature at Pennsylvania State University Edgar H. Knapp, represents poems, stories and constructs of words representing virtual or made-up life situations (Knapp 1969, 56). This can be understood as different forms of literature such as fables, fairy tales or fantasies. These stories are mostly made for children therefore proper attention to names must be taken. If the nationality and cultural background is not important for the plot of the story, the translation of proper names may take a form of domestication or naturalization. These names are usually unique and children are then able to refer to the literary work if they hear the name of the character. The name of the character may tell us something about the character itself. *Cinderella* translated to *Popelka* refers to a girl living in a dusty, ashy place which creates a connotative proper name.

The problem in translating might occur when connotations and nationality are both crucial for the plot. In that case Newmark suggests the best way to solve this problem is "first to translate the word that underlies the source language (SL) proper name into the target language (TL), and then to naturalize the translated word back into a new SL proper name (Newmark 1988, 215)." This kind of translation process is exemplified at the end of this paragraph. Connotations can be expressed through sounds or transparent names. Names that have transparent meaning are less frequent in English, but for the translator they are easy to work with as they already have deep-seated etymology. Among the few transparent names in English are, for instance, *Destiny, Apple* or *Ruby,* but it is more common for Chinese or Arabic names (Behind the Name 2015). Thus this type of translation might be done like this: source language name is *Mrs. Flowerhead*, which

might be changed to *fleurtête* and then by making the sound-effect, the French version of *Mrs. Flowerhead* could be *Mademoiselle Fleurette*.

Nord distinguishes problems of translation of proper names according to explicit or implicit information the name carries. She argues that all names have an informative function. The names which are descriptive and carry an explicit function can be translated with a slight shift in the cultural function of the concept. Nevertheless, the names with implicit information, that is less important than the marker function, will lose the information aspect when being translated. In that case, the translator has two options, either to leave the translation as it is, without providing the information or to compensate for the loss by depiction of the information in the text (Nord 2003, 182-196).

3.2   Proper names translation strategies

Rules and order for translating proper names are not in existence. There are only certain strategies or conventions that serve as a starting point for a translator. The translation of proper names is important if the translator wants their target language text to be accepted and understood by its readers (Albin 2003). There have been several approaches to translation strategies by various linguists and theorists. Nevertheless the results of the translation procedures are moreover the same; however, various classifications and different terms are applied.

Concerning proper names, the translator usually has a choice of two general translating methods: foreignization and domestication (Venuti 1995, 18-20). Foreignization is rather focused on prevailing original cultural elements and traits, while domestication serves to make the target language text closer to the target reader, disrespecting the cultural background of the source language (Munday 2001, 146-147). Lawrence Venuti explains that "foreignizing translation reveals the disparity of the foreign text, yet only by disrupting the cultural codes that prevail in the target language (Venuti 1995, 20)." Foreignization means primarily overcoming dominant target-language cultural elements in order to refer to the cultural and linguistic distinction of the original text. It can be compared with direct literal translation. The use of this method should be considered depending on the target language audience. Foreignization should be probably avoided when the target audience is largely children who cannot fully understand cultural and social bindings across the languages and different cultures. The target text then becomes unadventurous and misunderstood and the translation method fails.

Across the languages there is no relevance in culture-specific items, therefore the translation must be done through replacement of the source language concepts for the concepts that are distinguishable for the target language readers. Eugene Nida argues that the translation is accurate only when the target language culture is able to find direct equivalents to its translation process. The target language readers should understand the translated text as would the original text readers have understood it. Domestication in Czech language is done mostly by direct translation of the name, with the same equivalent as is in the source language or by suffixation of the female surnames, adding the *–ová* or *–ská*. Domestication is a popular translation method; however, there might be a problem of non-equivalence in words.

3.2.1   Translation strategies of proper names as culture-specific items

Eirlys E. Davies distinguishes seven different approaches for proper name translating with regard to culture-specific items (Davies 2003, 65-100). The first strategy that Davies describes is called *preservation*. Preservation is only a different term for what Newmark has called transferring. In other words, the translation does not happen; the proper name stays preserved and unchanged in the target language text. However, Davies includes in this category direct and literal translation of the name as well (Davies 2003, 75). There is also no explanation in the text, regarding chosen translation process. In *The Song of Ice and Fire* there are plenty of proper names that remain unchanged during the translation, for instance *Cersei Lannister* or *Roose Bolton*. Direct translation has also been applied for a chubby baker boy known as *Horký koláč* (originally *Hot Pie*) or surnames such as *Sníh* (*Snow*) or *Rákos* (*Reed*).

The second strategy is what Davies calls *addition.* Addition is a special case of preservation, when the translator keeps the original name in the target language text, but decides to supplement the text with additional information (Davies 2003, 77). This information gives the reader an idea about the unknown concept, so the reader is able to understand the translated text. This addition can be in a form of explanatory footnote, comprised within a text, or as adjectival captions (Jaleniauskienė and Čičelytė 2009, 33). Hana Březáková tried to avoid explanatory additions for the text during the translation. Nevertheless, because of the fact that there are hundreds of names in the book series, George R. R. Martin added to the end of the books a summary of all names used in the story, explaining who the persons are, what part of Seven Kingdoms they belong to and

what relationships link different characters. The existence of such a glossary is one of the reasons why translation strategy of addition does not need to be applied here; the reader can simply search for the information at the end of the book.

The opposite of addition is *omission*. Omission is applied when the target language has no culture-specific items resembling those in source language. In that case the translator omits these cultural differences as they cannot be found in the target text. The original text and the target language text are then culturally very distinct (Davies 2003, 79). Omission is largely used among dialects and jargons. While the original text is dialectical, the vernacular is lost during the translation. Březáková tried to compensate for the speech of the wanderers by using ungrammatical language with Bohemian speech elements, such as adding *-v* in front of the words starting with an *–o*, such as *voko* (for *oko*) or implementing *–ej* in various expressions, e.g. *to bejvávalo*.

Another strategy described by Davies is *globalization*. This strategy can be explained as bringing the text closer to the reader by replacing culture-specific element for more neutral and general terms (Davies 2003, 83). This term is familiar not only for the target language audience, but it is shared among several cultures. This strategy can be used when there is no correspondent referent in the target language, or the term is unknown for its readers. This strategy is used primarily when translating foods which are not familiar in the target language culture. For instance German sweet pastry called *franzbrötchen* which is baked with cinnamon and butter will be substituted by a more general term in Czech language which is *loupák,* generally known as *croissant*. Mona Baker describes this method as translation by more general term, or finding the superordinate (Baker 2011, 23).

Localization is a strategy used when the concept is deliberately substituted in accordance with the target reader's culture (Davies 2003, 83-84). This strategy can be understood as an opposite to globalization. The translation is done so that the translated term is originated specifically in the target language culture. In other words, the translated concept is fully understood and accepted by the target readers, without losing its expressivity or original meaning. Localization is a form of what Venuti calls domestication. Proper names can be localized by the change in orthography, phonetic composition or by the addition of gender endings (Davies 2003, 84).

The sixth strategy bears a label of *transformation* (Davies 2003, 86). Transformation takes place when both localization and domestication cannot be applied. This strategy is fully dependent on the translator's or editor's deliberation. Translator does

not take into account any references and there is a big shift in the meaning of the translating concept (Davies 2003, 86). The translation cannot be done back into the source language as the concepts greatly differ. Translators use this method while rendering proper names especially when they apprehend hints which do not have to be in the source language text. Davie exemplifies this strategy on the title of children's fantasy book written originally by J. K. Rowling in British English *Harry Potter and the Philosopher's Stone* and its transformation for the American audience into *Harry Potter and the Sorcerer's Stone* (Davies 2003, 86-87).

The very last strategy described by Davies is classified as *creation*. Creation can be described as insertion of a concept to the target text which is not present in the original language (Davies 2003, 72-89). This strategy takes form of compensation. When a concept is omitted in one clause the translator searches for a compensation in some other clauses. This method is eligible when puns, rhymes and alliteration are presented in the rendering of a text (Jaleniauskienė and Čičelytė 2009, 33).

4   THE QUESTION OF EQUIVALENCE

One of the most significant issues in the process of translation is equivalence. Equivalence expresses the relationship between a source text and a target language text (Nida and Taber 1982, 12). Equivalence should not be mistaken for searching concepts that are identical but rather those that have many things in common and their function is alike. The purpose of translation is then to create an equivalent of the original text which is adequate to the target language text, without direct copying (Nida and Taber 1982, 13). The translation equivalence is irreversible; there might never exist a one-to-one relationship between the original text and the altered text (House 2008, 29). The question of equivalence has been discussed by several theorists and linguists. Eugene Nida rejects the idea of literal (word-for-word) or free (sense-for-sense) translation and he rather evaluates translation process according to equivalence types. Nida has developed the theory while working on the translation and organization of the Bible. He describes two categories of equivalence: *formal equivalence* and *dynamic equivalence* (Shakernia 2013, 2).

Formal equivalence is focused mainly on the semantic point of the view on the text. The main attention is paid to the message itself, taking into account both the form and the content (Munday 2001, 41). The translator does not directly interfere with the text with their own thoughts and suggestions but tries to keep it as close to the original text as it is possible (Shakernia 2013, 2). Exemplified *formal equivalence* most commonly takes form of translation with a close approach to the source language structure with scientific footnotes often included. By doing that, the reader is able to gain closer approach to the source language culture and knowledge.

Dynamic equivalence is, on the other hand focused more on the same equivalent effect on the reader. Nida believes that the relationship between recipient and content of the message of the target language audience should be fixedly the same as it had existed between recipients and message of the original, the source language (Munday 2001, 42). Rather than translating word-for-word this method focuses on the thought-for-thought translation. The translator pays attention to the thought of the source language text and tries to interpret this idea as closely as possible to the target language culture and awareness. The target text will be distant from the original text; however, the effect of the single intended meaning will be applied (Shakernia 2013, 2).

Dynamic equivalence is a different form of *formal equivalence*. The main difference consists in naturalness. It is important to fill up the translation gap between languages with linguistic and cultural habits of the target text so it completes the naturalness of expression (Munday 2001, 42). Naturalness is expressed by the adaptations of grammar thesaurus and cultural awareness (Nida and Taber 1982, 12-13). The original text elements are lost in translation so for the target audience it is impossible to find any foreign expressions. It gives the reader the false effect or feeling of reading the original text.

Except for Nida's categories of equivalence, Peter Newmark suggests equivalent division of translation techniques based on *semantic* and *communicative translations* (Newmark 1988, 46-48). Newmark doubts Nida's theories about filling up the translation gaps. On the other hand, Newmark believes that the gap between emphases on rendering texts will always remain (Newmark 1988, 49). He interprets the terms of equivalence differently. *Communicative translation* is basically creating the same effect on the target language readers as was the effect for the audience of original language (Newmark 1988, 47). It might be said that this kind of translation resembles Nida's dynamic equivalence. *Semantic translation* is, on the contrary, focused on rendering the same contextual meaning as is in the source text (Newmark 1988, 46). Semantic translation is very similar to formal equivalence suggested by Nida. Newmark however, denies that by these theories full equivalent effect might be reached. He also argues that literal translation is a significant part of every translation process and should be respected in both communicative and semantic types of translation (Newmark 1981, 39).

J. C. Catford's translation approach differs from Nida's and Newmark's works. His focus on equivalence takes more linguistic-based form and he differentiates between *formal correspondence* and *textual equivalence* in translation (Munday 2001, 60). *Formal correspondence* is formally based on the language system. This type of method takes place when the target language text form is nearly in the same position as is the original language text (Catford 1965, 27). For those correspondences Catford distinguishes two types of ranks according to which the translation equivalence is realized: *rank-bound translation,* which is the existence of fixed equivalents in the same positions in both languages, and *unbounded translation* which is not fixed to a particular rank, but the equivalents can be found further in the sentence in different positions (Catford 1965, 25). This co-occurrence might be exemplified by translation of English and French concepts as Catford suggests.

For instance, the English phrase "I love you" would be changed into French version "Je t'aime" which is of formal correspondence with a slight shift in grammar. *Textual equivalence* can be reached, for instance, through conjunctions or modal verbs, which are almost the same in French and Italian or in English and German. French "et" has a very similar function to Italian "e" and can be therefore easily translated (House 2008, 17-18).

4.1 Typologies of equivalence

As every language perceives the interpretation of a text variably, it might be stated that the translation equivalence is relative, but yet never changing. Juliane House calls this phenomenon *invariance*. The term invariance is understood as a certain aspects of a source text that should be conveyed into a target text, independent of its difference in other respects. This term therefore determines to what extent the translation is equivalent. The equivalence is evaluated according to many distinct factors which can be represented by equivalence frameworks suggested by Werner Koller (House 1997, 31).

The first type of equivalence framework is termed *denotative equivalence*. It represents the extralinguistic referents which are presented in the actual world (Munday 2001, 47). These referents create the same associations for readers of both languages. For instance the capital city "Prague" in English and "Praha" in Czech have equal denotations.

The opposite of denotative equivalence is *connotative equivalence*. This can be understood as the situation when the target language concepts evoke the same or very similar associations as the source language words (Munday 2001, 47). Those associations are supported culturally and socially. For instance, readers from English speaking countries will understand the term "breakfast" differently that Czech readers and vice versa.

Text-normative equivalence appears when the source and target language is used in the same context but respective to its language. This kind of equivalence is focused on a higher-level textual form which interprets certain text. The relationship between rendering texts should be respectful of the text and language norms. This case might be exemplified through various letter or essay schemes which dramatically differ across languages (Munday 2001, 47).

Translation might be concentrated only on a particular audience. Therefore the translation must be adjusted to those readers in such degree that it fulfills the phenomenal communicative function for these readers. Koller terms this method *pragmatic*

equivalence. This method might be compared to what Nida calls dynamic equivalence (Munday 2001, 47).

The last kind of equivalence described by Koller is *formal-aesthetic equivalence*. The main focus is given to words that have in both rendering languages similar orthographic or phonological features. Formal-aesthetic equivalence is problematic to achieve as it is important to maintain wordplays, rhymes in poems, assonance or alliteration and many others (House 2008, 32).

4.2 Non-equivalence solutions

Mona Baker in *In Other Words* questions the equivalence at word level. Across the languages there is no universal concept for words. The orthography of words differs in every language, so the target language never resembles the source language. The meaning has often broader sense than the written concept, e. g. *regain* is composed of morphemes *re* and *gain*, which means "to gain something again". The English concept is demonstrated by single word however the Czech version must be prolonged to "získat zpět".

Non-equivalence represents a challenge for translators. Non-equivalence at word level can be stated as a situation, when there is no direct equivalent in target language for a concept that is represented in the source language (Baker 2011, 18). A vast variety of proper names are non-equivalent across languages. Baker suggests several solutions for the problems of non-equivalence which are the most common. Those strategies are similar to strategies described by Davies.

One of the most common strategies is replacing a word with a word that is more general. In other words, finding the superordinate (Baker 2011, 23). Because of the structure of semantic fields not being language specific, this type of strategy might be used in every language. It is important to evaluate the sentence meaning before translating (e.g. *to shampoo hair* → *to wash hair).*

Another strategy described by Baker is rendering the text with a more neutral or less expressive word (Baker 2011, 25). By doing this the translation loses its specificity but is closer to the readers, who are able to recognize the word without further investigation (e.g. *The Rainbow Lorikeet* → *colorful parrot*).

One of the major issues while translating is culture-specific items. The most common solution is to replace this expression with a concept in target text which would

have had the same impact on the target readers as it had on original audience (Baker 2011, 29). This method was already proposed by Davies earlier in the thesis.

Strategy of using a loan word is typical for culture-specific items, modern yet not steady concepts or buzz words. If the loan word is used, it is important to give explicit information about the word. The loan word thus can be later used in the text on its own (Baker 2011, 33).

The next strategy Baker deals with is paraphrasing. Paraphrasing is suitable if the source notion is not lexicalized in the target language in any case (Baker 2011, 36).

Omission might be dangerous therefore it is essential to find out whether the rendering word can be left out of the sentence according to the context (Baker 2011, 42). If the word is not crucial for the next development of the text, and the explanation would be lengthy and boring, the word might be omitted.

The last strategy proposed by Baker is translation by illustration. This is used when the target language lacks the equivalent word and may be then compensated by an illustration (Baker 2011, 43).

II.   ANALYSIS

5 TITLES OF THE BOOKS

"*A reader lives a thousand lives before he dies…The man who never reads lives only once* (Martin, A Dance with Dragons, 2011, 532)." And so is the case of reading *A Song of Ice and Fire*. The reader embodies into several characters living in the world of Westeros and beyond, and even more characters he meets, befriends, marries or kills. The stories cover 4 273 pages of 344 chapters, each chapter lived by a different character. There are five books written and two are yet to come (Whitney 2014).

The whole saga carries a name of *A Song of Ice and Fire*. The name symbolizes crucial elements that move the story. "Ice" could represent many meanings that are either literal or iconic. Some of those interpretations are that "ice" represents cruel winter that kills people or white walkers, those born from the ice, trying to capture the world; or it might even represent House Stark, who lives in the North and is very essential for the story. "Fire" in this case most certainly substitutes dragons or a noble house that was created from the fire which is House Targaryen. "Song" does not carry any meaning connected to the story and only stands as a metaphorical expression. Because of the fact that the saga is not finished there might be only speculations about the true meaning of its title. The Czech translation is *Píseň ledu a ohně*.

The translation of the names of the books is done through a single rendering method of preservation which is precisely literal translation. It is a very smart move as no part of any title lacks a direct equivalent in the Czech language and thus can be easily substituted:

Source language title	Official Czech translation
A Game of Thrones	*Hra o trůny*
A Clash of Kings	*Střet králů*
A Storm of Swords	*Bouře mečů*
A Feast for Crows	*Hostina pro vrány*
A Dance with Dragons	*Tanec s draky*

6 TRANSLATION AND ANALYSIS OF PROPER NAMES OCCURRING IN THE SAGA

6.1 Surnames of bastards

In the world of *The Song of Ice and Fire* a large emphasis is put on the social status and is highly recognizable among people. As easy it is to distinguish family members of illustrious houses, so easy it is to tell which person is a bastard.

Bastard is a general defamatory term for an offspring who was born to parents who are not legally married. Specifically, one of the parents is usually a nobleman, most commonly the father. To some degree bastards are valuable but are often a laughing-stock. Bastards are not expected to be raised in the castles and they are marked with the term "bastard" their whole life as the surname distinguishes them from others.

The Seven Kingdoms (also Westeros) is divided into nine essential regions and each region is specific for different features. To mark bastards as such, they carry a surname which is congruent with the region they grow up in.

The North is one of the regions of The Seven Kingdoms. The North is generally ruled by House Stark who resides in the Winterfell. Every house has its specific motto; for Starks it is "*winter is coming*" (Martin, A Game of Thrones, 1996, 28). Being situated in the north, the climate is very rush and cold. Northerners are preparing for the winter all year as the winter is so cruel that it kills. The North is therefore recognizable by the cold weather, more precisely snow. Thus bastards born in this particular area are named *Snow* (Martin, A Game of Thrones, 1996, 25). One of the most important northern bastards is a son of Lord *Eddard Stark* called *Jon Snow* (Martin, A Game of Thrones, 1996, 21). The surname *Snow* is iconic nature feature of the geographical region so the name also carries a descriptive function. In this case, the descriptive function is very crucial for the readers to appropriately classify the character and thus should be preserved even in the translation. Those surnames do carry a very specific meaning. The translation into Czech language is therefore *Sníh* (Martin, Hostina pro vrány, 2006, 1:381). Because of the descriptive function and unambiguous meaning with direct equivalents in both languages, the literal translation (or in other words preservation) is the most suitable translation method. It is also important to be aware of the fact that bastards – children born out of the wedlock - are also referred to as natural children (Garner 2011, 597). The surnames of the bastards are

also nature-based. The Czech translator Hana Březáková was aware of that and kept the natural sound in the Czech equivalent.

The process of preservation, or, as Newmark would say, transferring, was applied on the majority of the nine bastard surnames in the Westeros. Westerlands, of which the main city is Casterly Rock, is the richest region filled with hills and crags, rich in gold and rare materials (Martin, A Game of Thrones, 1996, 330). If a bastard is born in this area, he or she carries a surname of *Hill* (Martin, A Feast for Crows, 2005, 643). A baseborn daughter of Gerion Lannister is named *Joy Hill*, transferred into the Czech variation of *Joy Kopec* (Martin, Hostina pro vrány, 2006, 2:370). The translated version preserves the same effect on the target readers as on the original ones. The combination of those two names might sound masculine for the Czech audience in the series of books, however in cases like this, the domestication might be helpful. It is possible to add feminine suffix behind the name known for the target culture and yet preserve its descriptive function:

Source text	Official translation	Proposed translation
Joy Hill	*Joy Kopec*	*Joy Kopecká*
Sweet Donnel Hill	*Sladký Donnel Kopec*	*Donnel Kopecký* *Sladký Donnel*
Ser Addison Hill	*Ser Addison Kopec*	*Ser Addison Kopecký*

Dorne is the southernmost area of The Seven Kingdoms situated on the peninsula. Dorne is the opposite of The North with very arid, mountainous and dry weather ruled by House Nymeros Martell (Martin, A Feast for Crows, 2005, 669). Baseborn children are called *Sand*, because of the natural composition of the land. For the natural children surname, the translation takes form of preservation, more precisely literal translation. *Ellaria Sand* is freely transferred into *Ellaria Písek* (Martin, Hostina pro vrány, 2006, 2:403). Domestication for bastard female children surnames is not as crucial as it was for female characters born in Westerlands. Dorne women are given charming feminine names, ending in –*a* or –*e* so even the foreign readers are able to recognize whether the character is a male or female. Prince *Oberyn Martell* had numerous baseborn daughters, including *Nymeria, Tyene, Elia* or *Dorea*, all carrying the surnames *Sand* and yet all those characters are recognizable for being females, so any further domestication would not be necessary

(Martin, Hostina pro vrány, 2006, 2:403). Inconsistency in the translation however requires the surname to be altered therefore the form of *Písečná* is proposed.

Iron Islands is the region that is different from the others. While other regions' bastards' surnames are nature-based, Iron Islands is more complicated. Children born out of wedlock are given a name of *Pyke*. Pyke is a castle where House Greyjoy settles (Martin, A Clash of Kings, 1999, 130). The name itself would not be a natural element at all, however an identification sign it is. Pyke is believed to be a distortion of the term "pike", the word existent in English. Nevertheless pike is known either as a kind of freshwater fish, not occurring in the area of the Islands, or as a wooden weapon with a sharp blade at its end. Yet the weapon occurs in all parts of Westeros. The surname must be special and unique for that particular region therefore the translation of *Kopí* is not an ideal option. Westeros is medieval-England-like and thus the author might have drawn the inspiration from various English outdated expressions or dialects. According to the Oxford Dictionaries "a pike" is an expression for a pointed top of a hill in the North of England. The castle of Pyke is situated on the rocky hill which would correspond to the term pike (Martin, A Clash of Kings, 1999, 130). Bastards living in the area of the Iron Islands are thus called *Štít* for the Czech readers (Martin, Hostina pro vrány, 2006, 2:380). The translation is accurate and it is unnecessary to think of some other translation as it fulfills the function of recognition and naturalness.

The rest of the bastards' surnames in the Seven Kingdoms follow the same pattern of translation through preservation, the literal translation. The surnames of *Flowers, Rivers, Stone, Storm* and *Waters* were rendered into *Květina, Řeka, Kámen, Bouře* and *Voda* in Czech language (Martin, Hostina pro vrány, 2006, 2:383-423). All the surnames are derived from crucial and predominant nature features of individual regions.

The proper names are recognizable by the capitalization of first letters so it makes them easier to identify in the text. The literal translation is therefore possible to apply. The problem occurs when the bastard's literal translated surname, or even the original text name, is situated at the beginning of the sentence. The name shows signs of ambiguity and it might be understood as a pun or a word play. In volume three, A Storm of Swords, a steward of a Night's Watch Chett complains aloud about not being able to kill the chief commander, firstly because of Jon Snow and then because of the bad weather. The reader is unsure what "snow" is he referring to:

"*The bloody snow…Snow had ruined him once before. Snow and his pet pig* (Martin, A Storm of Swords, 2000, 23)."

The Czech translator had chosen a method of addition, trying not to confuse the reader so the ambiguity is more extenuatory:

"*Ten proklatý sníh…Sníh, či spíš mladík toho jména, mu zkazil život už jednou předtím. Sníh a jeho milované prase* (Martin, Bouře mečů, 2013, 1:24)*.*"

6.2   The names of highborn

In the series of *The Song of Ice and Fire* there are hundreds of characters with very specific names. George R.R. Martin admits that in some cases he draws the inspiration for names from real historical characters, but in most cases he makes them up (YouTube 2012). Several names are known to the world; however, those names are not part of a standard spelling system. The classical orthographic transcription is damaged as some of the phonemes are altered, doubled or omitted. The name might have a familiar phonetic transcription to already existing name but is new in spelling which makes it unique for the reader and for the fantastic world of Westeros. It is believed that the more honorable and historically known the house of the highborn is the more complex is their name (YouTube 2012). Martin even admits that he wanted the names to be evocative, so the readers would think deeper about its origin.

The translation of all names into Czech language is not applicable. In fact, the names which carry no lexical meaning, or where the meaning of the name is not crucial for the plot of the story, they are not translated at all; a simple transcription is therefore used. First names of the characters are usually not translated as they are world-wide known among the readers and the translated name would lose its uniqueness and awareness.

6.2.1   House Targaryen

House Targaryen is a very noble house in The Seven Kingdoms, ruling for almost three centuries. They are believed to have fire in their bloods, thus this house is not very numerous (Martin, A Game of Thrones, 1996, 35). Their importance and uniqueness is transferred into their names, which should not be translated according to their mythology and specific elements. *Targaryen* is a surname of strong consonants in a close proximity

expressing the strength and power of the house. This trait should be preserved thus a preservation is the best translation method. The surname of Targaryen is most certainly a made up name coined by Martin, however it might bring to mind the "target" which would not be so devious. Most of the story is concentrated on the mother of dragons, Daenerys Targaryen, as being a rightful successor to the Iron Throne, who could be considered as a target.

Even though Martin claims he chooses the names randomly, certain patterns can be found for various regions or houses which are shared for naming their offspring. While writing down the names of the characters of House Targaryen, two striking similarities can be observed. Firstly it is the structure of the names, which are either two or three syllables with alternating vowels and consonants. Secondly, the names of Targaryens can be recognized according to the diphthong *-AE* situated haphazardly in the name, or a postfix diphthong *-YS*. Those traits could be found among members of the family, e.g. *MAEkar, AErys, MAEster AEmon, AEgon, JAEhAErYS, RhAElla, ViserYS, DAEnerYS* and a few more (Martin, A Clash of Kings, 1999, 722-723).

6.3 Names of barbarians and smaller houses

Names or more specifically surnames given to minor characters not crucial for the story tend to be translated for the Czech readers. Those names usually show signs of deliberate coinages which do have equivalent variants in the target language, so the translation is possible to happen. The readers are also not overloaded with meaningless English expressions but they rather can find meanings and associations in the rendered proper names.

- *Little Lenwood Tawney (→ Malý Lenles Snědý)*

Little Lenwood Tawney is a fiddler and a minor character that appeared in volume three (Martin, A Feast for Crows, 2005, 249). The surname *Tawney* could be thought of as a classic name, as there are real bearers in the world as the Oxford Dictionary of First Names suggests. The phonetic transcription is very similar to the word "tawny" which according to Macmillan Dictionary, is an adjective describing a color between brown and yellow. Because of the fact that the translated form of the word "tawny" to Czech would be strange, the translation has to take form of creation (Davies 2003, 88). Therefore there is only a little chance that while translating back into English the surname will stay in the same form. The term "tawny" could be rendered into *žlutohnědá* which would not be

appropriate for a surname and might sound a little bit ridiculous. Other variant could be *pískový/písečný*, however there are bastards born in Dorne bearing the surname *Písek*, which could have been chaotic for the Czech audience. Hana Březáková proposed the name *Snědý* referring more to a skin color. Because there is only a little information about House Tawney as well as their appearance, the translation does not have to be accurate.

What is known about Lenwood Tawney is that he is a fiddler and his name reminds of an adjective to a word "tone", only with a different orthographic transcription. The Czech proposed variation would be then *Zvučný*.

Lenwood is partially domesticated in the target language. It is self-evident that the name is comprised of two morphemes - one of them being the term "wood" which has a direct equivalent in Czech language. The official translation of *Little Lenwood Tawney* is *Malý Lenoles Snědý* (Martin, Hostina pro vrány, 2006, 1:318).

- ### *Ser Osmund Kettleblack (→ Ser Osmund Černokotlý)*

Ser *Osmund Kettleblack* is a knight and a guard of the king. His family members are named very specifically as their names start with a prefix *OS-,* namely *Osfryd* or *Osney* (Martin, A Feast for Crows, 2005, 644-645). The name *Kettleblack* is clearly an invented name by the author, bending two separate words – "kettle" and "black". Both terms have direct equivalents in the target language; however, the literal translation would sound ruggedly and unnaturally. To fill up the naturalness of expression it is important to take into account the formal equivalence proposed by Nida. The word-for-word translation is replaced by thought-for-thought translation and thus the two bended words get flipped. The word order is changed and the resulting translation is *Černokotlý* which sounds more natural for a Czech reader than *Kotločerný* (Martin, Hostina pro vrány, 2006, 2:371).

- ### *Rodrik Harlaw (→ Rodrik Drsnořád)*

Rodrik Harlaw is the Lord of the Ten Towers on the island of Harlaw occupying the region of the Iron Islands (Martin, A Feast for Crows, 2005, 652). The Czech translation of *Drsnořád* was done through the separation of the single word into two words – "har" and "law". The term "law" can be interpreted by various Czech words, including "zákon" or "řád" therefore a literal translation could be applied. Nevertheless the expression "har" is not a legitimate word either in Czech or English so the translator must seek for an alternative option. Březáková had solved this problem by finding an expression that is

similar to "har" and yet comprising the same phonemes. "Harsh" among others is a possible alternative and by using a literal translation the character of *Rodrik Drsnořád* is created (Martin, Hostina pro vrány, 2006, 2:381).

Harlaw reminds of a town in the County of Essex, England called Harlow with a slight change in the second vowel (Roy's Harlow 2014). The term "Harlow" comes from the Old English, the "hoer" meaning pile of stones or a rock, and "hlaw" meaning a hill (The Internet Surname Database 2015). If the history and mythology of the name would be taken into account, the alternative Czech translation for Harlaw proposed by myself could be *Skálokopecký*. The translation would be made through semantic meaning of the word and transposition, suggested by Knittlová. The transposition takes the image of adding a suffix *–cký* to make it sound more natural. Transposition is often applied while translating surnames as the source and target language are of a different language system (Knittlová et al. 2010). Therefore *Rodrik Skálokopecký* may be a valid translation option.

- *Alyn Orkwood (➔ Alyn Kostatkodřevský)*

Alyn Orkwood is the Lord of Orkmont, an island that is a part of the Iron Islands (Martin, A Feast for Crows, 2005, 651). Orkwood is an invented name that is semantically rich. In both languages the surname consists of already existing expressions. The word "wood" can be translated into either "dřevo" or "les" which are expressions semantically not so distant. Nevertheless the expression "ork" evokes distinct notions, either a killer whale or a mystic creature. Březáková used a method of preservation, in other words literal translation from a Latin form of a name. Killer whales are sometimes referred to as orcas in English, the term derived from Latin – Orcinus Orca (Integrated Taxonomic Information System, 2015). Therefore the official translation of the name into the Czech language is *Alyn Kosatkodřevský* (Martin, Hostina pro vrány, 2006, 2:435).

The word "ork" is existent in Czech and the literal translation would be "skřet". However to translate the name into a mystical creature would be confusing for the readers as the readers might have a false awareness of the character being an imp. In this case the surname carries no iconic meaning. Also to combine the words "skřet" and "dřevo" would be a tongue twister for the Czech audience representing the presence of literary consonance.

- *Paxter Redwyne (➔ Paxter Rudovín)*

Paxter Redwyne is the Lord of House Redwyne (Martin, A Feast for Crows, 2005, 680). The translation method used to render the surname into Czech language is literal translation. The phonetic transcription would be the same as the phrase "red wine." Red wine is by coincidence a symbol of House Redwyne imprinted on their coat of arms as the wine is largely famed among Westeros (Martin, A Game of Thrones, 1996, 467). *Redwyne* is surely a coined name with an iconic image of the name. The word "red" has several meanings in the Czech language namely "červený", "rudý" and "zrzavý". House Redwyne not only grows delicious red wine but also their appearance might be contained in the name. Members of the family are usually redheads with freckles (Martin, A Storm of Swords, 2000, 218). Thus "rudý" is very convenient alternative option. "Wyne" is just a mutated alternative for the word "wine," that is how *Paxter Rudovín* was created (Martin, Hostina pro vrány, 2006, 2:435).

- ***Jon Umber "the Greatjon" (→ Velký Jon Umbra)***

Jon Umber generally known as *the Greatjon* is the lord of Last Hearth and relatively important character (Martin, A Feast for Crows, 2005, 673). He is always referred to as *the Greatjon* because of his son also named *Jon*. During the translation the name itself gets separated into two separate entities. The notion "great" takes form of a literal translation, expressing an extent that is above the normal. Jon Umber is a large man of a great stature and being the older of the Jons he had earned his new name of *the Greatjon* (Martin, A Storm of Swords, 2000, 168). The second separated word "Jon" stays unchanged as a method of preservation is applied. "Jon" is only a different variation of the name "John" which is widely known among even Czech readers. "Umber" is according to Oxford Dictionary, a natural pigment usually yellowish-brown in color. The Czech version of this type of color is "umbra pálená". The translation methods used for rendering the surname are literal translation and also partial omission. In the Czech variation not the whole version of "umbra pálená" is used. *Velký Jon Umbra* is thus a reasonable translation (Martin, Hostina pro vrány, 2006, 2:408).

The difference between *Umber* and *Umbra* is quite negligible thus method of preservation might serve just as well.

- ***Lewys Lydden (→ Lewys Vískovec)***

Lewys Lydden is a minor character that appeared in volume three and four but House Lydden itself is a very noble house (Martin, A Feast for Crows, 2005, 668). Březáková took a different point of view on how to translate this surname. The process of globalization was applied. Lydden is a small hamlet in England, quite unknown to the rest of the world (Office for National Statistics 2004). Because of the fact that most of the Czech readers are unfamiliar with this small village, the translator decided to substitute the culturally specific item for a more general word. Because of Lydden being a very small village, Březáková found a parent word to Lydden which may be a "hamlet", in Czech "víska/malá ves". Thus the official translation of *Lewys Lydden* is *Lewys Vískovec* (Martin, Hostina pro vrány, 2006, 435).

Even though this translation is well-founded, other suggestions could be taken into consideration. While *Lydden* is a small village, the Czech Republic is also filled with many minor hamlets, most of them carrying a name of *Lhotka*. The process of domestication is applied and the name of *Lewys Lhotka* is born.

6.4 Geographical names

Geographical names or geonyms are hugely represented in the saga. Martin had created an imaginary world with its own personalized maps. These maps are filled with the names of the cities, rivers, seas, bays, lowlands or mountains that exist in the world of Westeros and beyond. Some of those names are not even present or mentioned in the book. They only live in the map that is a part of every book, so the readers can get closer to the story with their imagination.

- *Asshai ($\rightarrow$ Ašaj)*

The process of modification (exchanging various parts and phonemes of the word for related parts) is as well applied on the translation of geographical names. One of those names is *Asshai*, a port city that is very dark and faraway (Martin, A Game of Thrones, 1996, 555-556). There might be various angles of how to look at this geonym, either in accordance with iconic features and natural conditions typical for the region that are reflected in the name or through the process of naturalization.

As the city lies beyond the main venue of Westeros where most of the story takes place, the translator might have wanted to preserve its exotic touch. The official translation is therefore done through the modification approach that is closely related to naturalization. When modification or naturalization is used the translated word in Czech is in a form of a

loan word (Newmark 1988, 81). Thus *Asshai* is adjusted to the Czech language in a way of altering the consonants. The consonants "ssh" are naturalized into "š" as the enunciation of those phonemes is similar and the end "i" is exchanged for "j" for the very same reason. Thus the city is known for the Czech readers as *Ašaj* (Martin, Hostina pro vrány, 2006, 375).

If a different point of view is taken, *Asshai* might sound as a coined name for which the stem is "ash". That could be possible as the large river called the Ash not only flows through the city but as well meets the sea there. The city and the buildings are described as grey and grim, which are features comparable with dust and ash (Martin et al. 2014, 472). Taking into account this information and its geographic position the proposed translation could take several forms, considering also the method of creation.

My first proposed translation is *Popelavý přístav*. The first part of "Popelavý" is because of the name's connotation to "ash" which is translated into Czech language as "popel" or "jasan". There is no information about ash trees growing in the area of *Asshai* and only a little information about the city being dark and ashy. That is why the first version would be applied. "Přístav" in this case is a label that was coined by the translation method of creation. *Asshai* is an illustrious port city therefore the created label would be feasible (Martin et al. 2014, 472).

The translation is strictly dependent on the translator's perception and his or her willingness to try different and new things concerning translation. Other suggested renderings could be *Popelavý mys* as the city is situated at the spit of the peninsula or the city might take more fantastical translation approach based on the phonetic interpretation. As the name is coined and there is no phonetic transcription of how the name of *Asshai* is pronounced so the translation could be taken freely. There might be heard two expressions in it – "ash" and "eye". The proposed rendering by myself of *Popelavé oko* is however rather mysterious and very fantasy-like.

- ### *Riverrun (➔ Řekotočí)*

Riverrun is a castle which is situated at the spot where the rivers meet (Martin et al. 2014, 265). The geographical position and vicinity of the castle is also reflected in the name. To preserve this reflection it is important to translate the name by using literal translation. Preservation would not be a good choice as an average Czech reader does not

have the knowledge to link the original name with waters and river. Moreover, it is difficult to pronounce.

The concept is a combination of two words. The first notion "river" represents a natural water stream which is translated as "řeka" and other renderings such as "proud" are not very specific. Nevertheless, "run" is a polysemantic expression representing various notions and movements. Because of the wide range of possible renderings the translated name could have tens of variants. Moreover the name can be understood either as a noun or as a verb. "Run" can represent a move that is fast at the speed translated as "běžet/běh" or "utíkat/útěk" just as it can mean to lead some company ("vést") or to try for a place in parliament ("kandidovat") according to Macmillan Dictionary. Notwithstanding because of the relation with the river the translated options taper into a lesser range. The Czech language offers variants of "proud" as a noun and verbs of "pádit", "stékat" or "téci" all representing motions related to the river. Therefore several possible translations could be used among *Řekoproud* or *Řekopádí*. The official translation is done through notion of twirling the waters – *Řekotočí* (Martin, Hostina pro vrány, 2006, 2:411).

- ***The Eyrie (→ Orlí hnízdo)***

The Eyrie is a small white castle that is standing on the rock cliff (Martin et al. 2014, 280-281). As many other names of *A Song of Ice and Fire* the title of the castle is coined according to at least one common feature. "Eyrie" is a scientific name derived from Latin, which is not used in everyday speech. According to Oxford dictionary the title marks "a large nest of an eagle or other bird of prey, built in a tree or on a cliff." This is from where the translation should be arisen as the common feature of the castle and the nest is its position on the cliff. The translation would be classified under preservation, to be more clear - literal translation. Nevertheless literal translation is a word-for-word rendering (in this case "the eagle's nest") therefore the method of conveyed meaning is applied. Other variant of "eyrie" is "aerie", however according to British National Corpus the first variant is well-preserved so the meaning and the translation should not be questioned (British National Corpus 2010). *Orlí hnízdo* is thus a successful Czech translation (Martin, Hostina pro vrány, 2006, 2:384).

- ***Dyre Den (→ Strašnobrloh)***

Just like human names are transformed by Martin, so are the geonyms. *Dyre Den* is a castle that is comprised of two notions (Martin, A Feast for Crows, 2005, 273). The notion "dyre" on its own is meaningless and non-existential in common English vocabulary. The phonetic transcription of [ˈdʌɪə] is nearly the same as the word „dire" which means, as Oxford Dictionary states, something urgent, fearful or threatening. The Czech translation offers variants of "hrozný" or "strašný" and other synonymous adjectives. "Den" is a common word regularly used in English meaning "doupě" or "brloh" therefore a direct translation is applied. The rendering then takes form of bending creating a one-word name to adjust it to Czech – *Strašnobrloh* (Martin, Hostina pro vrány, 2006, 2:350).

In the Czech translation of the proper names of the *The Song of Ice and Fire* various methods have been applied. It is not always easy to determine which method is applied as the translation methods often mingle. In many cases more methods were combined altogether. No name has only one possible translation variant and its representation in the target language is more dependent on the translator himself. Every translator has different perspectives and subjective opinions of how to perceive the name. Březáková uses different translation approaches. She even favors mixing those approaches, e.g. *Lenoles* (*Lenwood* in English) is translated partially in accordance with method of preservation and partially of literal translation.

The most used translation method suggested by Březáková is preservation. Preservation of form is basically transferring original name into target language name by maintaining its form; preservation by content is literal translation of names which are felt to bear meaning (Davies 2003, 71-73). Because *The Song of Ice and Fire* series are fantasy books intended for adult audience, preservation of form might take place. For children untranslated foreign names are not interesting and hard to remember; they just read them through and therefore preservation of form would not be ideal.

Proper names that remain unchanged in their orthographic form are primarily first names and some of the surnames, namely *Eddard Stark, Catelyn Stark, Arya Stark, Jaime Lannister, Cersei Lannister, Tyrion Lannister, Joffrey Baratheon, Stannis Baratheon, Ramsay Bolton, Daenerys Targaryen, Khal Drogo, Margaery Tyrell, Theon Greyjoy* or *Tywin Lannister*, and a few of the geographical names such as *Westeros, Astapor, Darkdell, Felwood, Thenn, Ghis, Ibben, Essos, Dorne* and free cities of *Braavos, Pentos,*

Lorath, Lys, Myr, Norvos, Qohor and *Volantis.* Geographical names which stay preserved are mostly those situated out of Westeros with intended foreign and exotic sound. The exotic sound is presented even in the source language completed with invented languages coined by the author.

According to Davies literal or direct translation is a part of preservation, when the translated name has a very close equivalent in the target language (Davies 2003, 71). As was already mentioned, literal translation is used among the surnames of bastards to fill up the function of iconic image. Other examples of literal translation of names are represented among Westeros and beyond, namely *Jojen Rákos* (originally *Reed*), *Robin Pazourek* (*Flint*), *Robett Rukavičkář* (*Glover*), *Bonnifer Ukvapený* (*Hasty*), *Harlan Lovecký* (*Hunter*), *Clement Pištec* (*Piper*) or those adjusted to the Czech language by domesticizing the end suffix by editing *–ský* or *–cký* to sound it more natural. This occurrence can be exemplified on *Arys Dubosrdský* (*Oakheart*), *Gorold Dobrobratrský* (*Goodbrother*), *Steffon Stohokopský* (*Stackspear*), *Ralf Kamenodomský* (*Stonehouse*), *Quenten Zhoubotvrzský* (*Banefort*), *Preston Zelenopolský* (*Greenfield*), *Horton Rudotvrzský* (*Redfort*) or *Gerold Vysokověžský* (*Hightower*).

The method of literal translation is used vastly among geonyms, namely *Zeď (the Wall), Dvojčata (the Twins), Železné ostrovy (the Iron Islands), Bazilišči ostrovy (the Basilisk Isles), Bílý přístav (White Harbor), Nefritové moře (Jade Sea), Dračí kámen (Dragon Stone), Bleší zadek (Flea Bottom), Strž (the Gorge), Černý hrad (Castle Black), Citroles (Lemonwood), Citadela (the Citadel), Pramínky (the Rills), Skalisko (the Crag)* and many others.

The translation method of transformation (especially partial transformation) is also represented. This method is fully dependent on the translator's own opinion and in such case no back translation can be done (Davies 2003, 86). It is basically the same technique that Newmark calls adaptation (Newmark 1988, 46). Březáková uses this technique as there are no equivalent expressions existent in the Czech language that would substitute the original word or expression. Those partially transformed names are for instance *Maron Křídlomarský* (*Volmark*) or *Lyn Koroříčský* (*Corbray*). Geographical names are represented by notions which names were created after a person, namely *Velký Wyk* (*Great Wyk*), *Casterlyova skála* (*Casterly Rock*), *Kailinská držba* (*Moat Cailin*) or *Krasterova pevnost* (*Craster's Keep*).

Most of the names have a core that is transferred into Czech which focuses on the permutation of one or more phonemes. Those phonemes are either altered, omitted or added. This method is known as modification and is often very similar to naturalization (Newmark 1988, 82). In *A Song of Ice and Fire* modification and naturalization techniques are often combined creating names such as *Lymond Vikářský* (*Vikary*), *Arthur Ambrozský* (*Ambrose*), *Wyman Manderovský* (*Manderly*), *Karyl Vancovský* (*Vance*) or *Ghiskárská říše* (*Ghiskari Empire*).

Martin has developed his own strategy of creating the names of his heroes. He claims that most of the names are derived from already existing names or titles but with a different orthographic transcription. Those names are then translated into Czech language on the base of almost literal translation. The slight orthographic change is not rendered into Czech. The translated Czech versions of proper names do not show any signs of unusual spelling.

Martin's naming strategies are of a great content. Firstly it is changing the consonant of "i" into a hard vowel of "y" among ordinarily used expressions. Even though the vowels are altered the pronunciation of those words remains as the original. The translation process not only takes form of literal translation but as well naturalization to adjust it to the Czech language. This occurrence might be found among names such as *Harys Rychlovec* or *Jocelyn Rychlovecká* (*Sw**y**ft* → *Sw**i**ft*), *Balman Březovský* (*B**y**rch* → coined in accordance with *B**i**rch*), *Waldon Rumplálovec* (*W**y**nch* → *W**i**nch*), *Jon Bahnovec* (*M**y**re* → *M**i**re*), *Gylbert Dalekovětrský* (*Farw**y**nd* → *Farw**i**nd*) and *Baelor Černopříliv* (*Blackt**y**de* → *Blackt**i**de*)

Other names translated by the same principle are of a different spelling, some phonemes are added and some are omitted. They clearly resemble commonly used expressions though. Those spelling abnormalities are not rendered in the text for the Czech readers. There are several representatives, namely *Dunstan Bubnovec* (*Drumm* → derived from "drum"), *Donnor Solnoútes* (*Saltcliffe* → "cliff"), *William Skopovec* (*Mooton* → "mutton"), *Brandon Severa* (*Norrey* → "north") and *Steffarion Ráhnovec* (*Sparr* → "spar") or geographical names of *Klikatice* (*Mander* -> "*meander*").

There is a huge representation of omission among geonyms. Parts of the words are omitted or altered as there are non-equivalent notions in the Czech language (Davies 2003, 79-80). The rendered words are thus domesticized and typical English geographical names are altered to Czechisized geonyms, for instance English geographical notion of a "hill" is

often omitted and substituted by the suffix *–ov*. This occurrence can be found among names of *Harrenov* (originally *Harren**hall***), *Chřástalov* (*Crake**hall***) or *Dlouholukov* (*Longbow **Hall***). Other representatives of the translation approach of partial omission and follow-up domestication are *Klepeto* (*Claw ~~Isle~~*), *Hrůzov* (*the Dread~~fort~~*), *Havranostrom* (*Raventree ~~Hall~~*), *Strážnice* (*Sentinel ~~Land~~*), *Knotov* (*Wick~~enden~~*), *Oblázkov* (*Pebble~~ton~~*) or *Prasklepeto* (*Crackclaw ~~Point~~*).

CONCLUSION

The aim of this thesis was to analyze proper names in the book series *A Song of Ice and Fire* on the basis of the used translation methods and to determine whether these rendering methods and strategies ensure the same effect on the target audience in terms of preservation of their iconic and semantic meanings. I have found there is a certain share of semantically loaded names that the author created deliberately, its semantic content being reflected in the story. Therefore it is crucial to analyze the characters' traits, origins and appearances before the choice of a translation method is done.

For this bachelor thesis I have chosen proper names that seemed interesting to me in the terms of used translation methods. I have discovered that the book author created some of the selected names from already inveterate expressions with a slight change in their orthography. Those English word mutants were not transferred to the Czech audience as they appear ungrammatical and are rather domesticized. A part of domestication and naturalization is a blending of two separate expressions into a one-word link, which I have concluded to be more frequent in Czech than in English.

I have presented various translation methods proposed by Davies (Davies 2003, 65-100) in the terms of culture-specific items and applied them to the selected sample of names. One of the major findings was the recognition of name choices according to social status. Characters that are presented as noble and are crucial to the story carry a name with no semantic meaning. Because of this and the fact that the saga comes under adult fantasy genre, the translation took form of *preservation of form*, i.e. the name is a hundred percent preserved. There is also a vast representation of *preservation by content* usually among names carrying semantic meaning and those that have direct equivalents in the Czech language. All in all, the translation methods differ, some of them even mingle. In the analytical part I have come across strategies of preservation, transformation, modification, naturalization, domestication and omission.

Geographical names created by Martin are mostly semantically rich with a very provocative and elaborated etymology and there is always a reason for a place to be called as it is called. The analysis and consequence translation were therefore more steady and resolute to work with and the expressions in the Czech and American texts might have nearly the same impact on the target audience as there is almost a hundred percent of equivalence.

Regardless of the semantic irregularities of the Czech translation of *A Song of Ice and Fire,* Březáková has taken into account all the aspects of the proper translation of fantasy names, including their semantic and iconic representation, etymology, and origins and stories of individual characters. Even though I have proposed my own translation ideas I do not intend to criticize or slander the official translation provided by Březáková, which is, in my opinion, professionally mastered. I only intended to show how the translated versions may differ from various points of view and yet preserve their important aspects crucial to the story.

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LIST OF ABBREVIATIONS

HBO   Home Box Office

SL   Source language

TL   Target language