A Translation Analysis of the Sin City Comic Book

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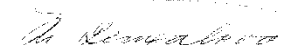   Ústav moderních jazyků a literatur
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ABSTRAKT

Bakalářská práce se zaměřuje na překlad šesté komiksové knihy ze série *Sin City* s podtitulem „*That Yellow Bastard*" od Franka Millera vydané v roce 1997. Dle teorií překladu a komiksu, druhá část práce obsahuje analýzu díla provedenou před překladem, která se zaměřuje na lexikální, syntaktické a další stránky díla, dále porovnání originálního díla s přeloženou verzí *Ten Žlutý Parchant* od Alžběty Kábelové vydaného v roce 2001, a zaměření se na problémy při překladu, změny významů nebo dalších chyb v překladu, s komentářem a následnými návrhy pro úpravy.

Klíčová slova:

Překlad, překladatelská analýza, překladatelské problémy, překladatelské chyby, komiksová kniha, Ten Žlutý Parchant.

ABSTRACT

This bachelor thesis is focused on the translation of the comic book *That Yellow Bastard* by Frank Miller published in 1997. Following the translation and comic book theories, the second part contains a pre-translation analysis of the work, focusing on lexical, syntactical and other aspects. Later in the thesis, the original, source language text is compared with translated version *Ten Žlutý Parchant* from Alžběta Kábelová from 2001 and dealing with the translation problems, shifts in meaning and other mistakes in the translation, with comments and suggested translation.

Keywords:

Translation, translation analysis, translation problems, translation mistakes, comic books, That Yellow Bastard.

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Recently in cinema I have watched the new *Kong: Skull Island* (2017) with Czech subtitles. However, I was surprised to find that the subtitles were of incredibly bad quality: It barely corresponded with what was occurring on the screen and sometimes the subtitles referred to someone else than who was currently talking.

With the import of the literature, movies and other publications from various countries, there is enormous need for translation in order to bring the publications even for the non-English or other languages speaking audience. However, things tend to get lost or changed in translation and without the knowledge, the audience does not know what was in the original, or how would the original be written. When reading publications which were translated and afterwards looking up the original, English written publication, I tend to notice differences in the text. This led me to analyzing the English written comic book *That Yellow Bastard* (1997) from Frank Miller, and comparing it to the Czech translation.

I attempt to bring closer the theory of the translation, as well as the methods of translation, and explain the comic books, and its language. In the analysis, I analyze the comic book *That Yellow Bastard* (1997), its language and the style, and later in the comparative analysis I attempt to ensure that the translation does correspond with the source language text in many aspects, and point out any errors, mistakes, and decisions which led to a different translation.

I.   THEORY

1 TRANSLATION

Translation has existed for centuries, starting with the beginning of written works. As there exists many languages in the world, the need of translation grows, to offer products, written literature, movies and other things for people outside the country it comes from. Larson defines the translation as a three-step process: In the first step the source text has to be understood, secondly the comprehension is transferred into a language, and lastly the comprehended language is transferred into a target language text which can be compared to the source text (2008, 5). However the translation takes into account many other aspects than just translating the written language into another.

1.1 The process of translation

Before the translation the translator needs to do research regarding the source language text, identifying problems which could appear during the translation, as well as cultural differences, or target audience differences, and deciding on the methods of translation as each genre and style can differ and can require different approach.

1.1.1 Methods of translation

Levý describes there fields the translator must know in order to make a successful translation: the source language, the target language, and the content and background of the source text, which could be the text genre, background and style of the author of the text, or time and background of the text. Depending on the style of the work, the translation must be adjusted as there are different layers of text. While the scholar works layers are not as tightly connected, the text layers in literacy works are closely connected, this means that wrong translation could lower the overall quality of the text in target language (2012, 21 - 26). Fišer states that although the translation need to correspond with the original text, it might require certain changes to resemble the source text, such as omitting certain words, describing words or other changes. The translator needs to have certain knowledge of what change in the translation is acceptable, and what is not (2000, 93).

Newmark on the other hand described different methodology for translating: First one being translating sentence by sentence, although that will require a lot of revision in the end of the translation. The second approach is described as reading the text as a whole, understanding it fully first before starting to the translation (1988, 27). The second approach is similar to the approach Levý (2012) describes. Newmark also further says that

the first way of translating sentence by sentence could be risky in terms of translation, risking the misinterpreting certain parts of the sentence without the further knowledge of the text. Therefore he advises that it is safer to read first few paragraphs, and understand the context of the text (1988, 51).

Newmark also indicates four levels of translation, which are as follows: 1. textual level, 2. referential level, 3. cohesive level, and 4. naturalness level.

Textual level is concerned with translating the source level grammar and the clauses into target language counterparts which are suitable for the sentence context; Referential level describes what the text is about, therefore the translator has to think what the author means in the sentence, ambiguity of the sentence and whenever the sentence does need description for readers not familiar with the source language culture; Cohesive level links the textual and referential level in the text, and shows the mood and tone in the text; Lastly, the Naturalness level ensures that the translated text looks natural to the readers, that is makes sense in general, the grammar and choice of words meet the situation which is happening in the text and that it looks like the text was written in the target language in general and not, in fact, translated. Therefore literal translation is only rarely appropriate, and the difference between the source and target languages vary so much that the grammar and semantics rarely correspond (Newmark, 1988, 22 – 24, 68).

The methods of translation depends on the language emphasis, where some methods focus more on the source language, other methods focus on the target language. Newmark goes through these methods and defines them according to the emphasis. The methods which give emphasis on the source language are as follows:

- Word-for-word translation, where everything from the source language is preserved, including the word-order, cultural words and everything is translated as simply as possible. Word-to-word translation could be used as to prepare a problematic text for an actual translation process.

- Literal translation has the same usage as word-to-word translation, although this method is focusing more on grammar of the target language and translates the grammar to the target language counterparts.

- Faithful translation tries to keep the meaning of the source language text, while translating the grammar to the target language therefore the target language text is as authentic representation to the source language text as possible.

- Semantic translation is highly similar to the faithful translation, with the difference that it gives the translator more flexibility in the matter of expressing empathy with the source language text (1998, 45 – 47).

As for the translation methods that put emphasis on the target language, Newmark describes the methods as follows:

- Adaptation method, which is used mostly for poetry and drama, where the source language text is translated as word-to-word translation and later edited by an expert for the given text, therefore the culture focus moves rather to the target language than the source language.

- Free translation is described as keeping only the content of the source language text, while the form is lost in translation. Newmark does not consider this method as a translation, as it paraphrases and makes the target language text way longer than in the source language.

- Idiomatic translation uses idioms and colloquial language in the target language text, whereas the source language text was not. This way the message of the source language text is reproduced, but with more colorful language in the target language text.

- Lastly the communicative translation method, which focuses on the target audience, and produces language and context exactly for the source language audience (1988, 45 - 47).

1.1.2 Pre-translation analysis

As mentioned in the previous chapter, the translator should do preliminary research about the text that is to be translated, in order to understand the text's intention and background so that the translator may complete his work with enough quality for the target audience. Well done pre-translation analysis provides the translator with enough knowledge on what type of language to use (formal, informal, idioms or just plain language), formatting of the text, culture (if a certain thing is unacceptable in a target language), or what translation method is the best for the given text.

Nord writes that the translation analysis should provide as much information as possible, so that the translator is able to understand the text and its system properly, and is able to transfer the source language text into the target language. The analysis should also explain translator's decisions for each problem or difficulty in the translation (2005, 1).

Newmark defines the translation analysis as an "ice berg," "the tip is the translation - what is visible, what is written on the page - the iceberg, the activity, is all the work you do, often ten times as much again, much of which you do not even use..." (1988, 12). He then divides the process into many steps which the translator should undergo, from internal and external factors, before translating the source language text alone (1988, 12).

From the internal factors the translator should start by reading the text noting the intention of the text (for example point of the view on certain political problems, or if the text has hidden irony or sarcasm which could be hard to understand for the readers, or might end up lost in translation), the text styles (narrative, description, discussion or dialogue, as each of the style has a different use of vocabulary), the stylistic scale (the different between a formal or informal text or between a technical and simple text), the author's attitude (what is author's view on certain things, if the text is biased about something, again the use of description such as *excellent*, *adequate*, *good*, where the author's attitude change towards the point), the quality of writing (if the structure, intention, and manner corresponds with the vocabulary used, or usage of complex and various sentences, or usage of simple and reoccurring sentences), and connotation and denotation (for example allegory in the text) (Newmark 1998, 11 - 17).

From external factors, the translator has to consider the target audience (as to what vocabulary to use, a common problem for starting translators is that they tend to use colloquial or almost a professional vocabulary, while the source language text is intended for broad public), the setting (where the text will be published, if the target audience is familiar with the topic or if the text is supposed to educate about the problem), and lastly the intention of the translator (the intention should remain the same as the author's intention, but with exceptions it might change, such as advertisement, the target language text has to appeal to a different culture and group, therefore the intention might differ) (Newmark 1988, 12 – 15).

1.1.3 Translator's invisibility

Venuti writes that although the translator is an author alone, the translation is made in such way to hide the translator's work in the text, therefore producing a text which appears ordinary and not, in fact, translated. The translator is perceived as someone who represents the original text, since only the original can be only one, and the original is the work in the source language, therefore the translation is viewed as a derivate copy (2008, 5 - 6). Even though it is argued that translators are not authors, because authors are expressing

themselves in the stories, and take into the story other factors, such as social and cultural, "…whereas when you translate you're not expressing yourself." (Honig 1985, 13-14).

1.1.4 Equivalence effect in translation

Another desired effect in translation is the equivalence effect, which is about accomplishing the same effect on the audience as the original text had. As Newmark (1988) describes the effect, it is needed in certain texts. In the translation of vocative texts, the equivalent effect is "essential" for the target text, and the response of the audience could be taken as a success rate of the translation, for example, a leaflet persuading the readers to buy something, has to have the same persuasive function in the target language, so as to attract as many potential buyers as possible. In informative texts however, the texts are generally written in culturally neutral terms, therefore the target language text is simplified and the impact of the text could vary. Within the descriptive literature, a problem arises, that the translator has to imagine what the author means with certain description of events or places, therefore not focus on the target audience like in the informative texts, where the translation is trying to persuade the target language audience, but rather focus on the author's imagination, keep the same colorful vocabulary, and imagine certain things the same way as the author imagined them. This may create unwanted translation problems, as the cultures are different and the description has to be as accurate as the author meant (1988, 48).

As for the problems of equivalence, Baker describes common mistakes and difficulties the translator might experience throughout the translation. As for the problems when translating across cultures, the target language word might refer to something different than source language refers to. An example of such word might be for Czech *chléb* and English *bread*. Even though the word *bread* translates to *chléb*, the English equivalent of bread is referred as a *toast bread* in Czech language. Similar difficulties might arise when the words have different weight in source language than in the target language, which might cause confusion for the readers. Another problem described is, when the source language word does not have the equivalent in the target language, and has to be either described rather than written as single lexis. An example of this could be Czech diminutive words, whereas Czech language can add suffixes to express the size, such as *mišička*, in English, it has to be described as *little mouse* (2011, 18).

The culture problems in equivalence are further studied by Newmark, who states that the translator should know the source language culture in order to identify the culture

specific words and later successfully decode the words (1988, 96). Two methods deal with the cultural problems, one is transference, which is transferring the cultural words from the source text language into the target text language, whereby the readers will understand it easily without needed knowledge of the source language culture. Transference however, as Newmark argues, changes the cultural meaning, and changes the meaning of the original message. The second method described is componential analysis, which does not focus on the culture, but instead on the message given. Therefore the message might be described with extra context and components in the target language and explain the meaning for the readers (1988, 96).

Furthermore, depending on the other cultural features, the language itself develops certain words to describe things, depending on the usage and necessity. Therefore factors such as geography, material culture, social culture, politics and administration, history, religion, art and habits play big role in the translation. For example, in one country the terms used in politics differ because the governmental system is different: A country with no federal government does not require words for federal parliament. In such translation context, the method componential analysis is advised for clearer message translation for the target language audience (1988, 96-102). Newmark furthermore lists more translation procedures which help with the translation of cultural words, such as paraphrasing, classifying, writing cultural equivalent words, or translating the word literally (1988, 103).

2 COMIC BOOKS

The definition of comic books varies, because there is so many variations of comic books, that defining a comic book can vary from author to author. McCloud describes comics as "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (McCloud 1993, 9). However that definition is little complicated, a more simple definition would be, that comics contain the medium, or the art form, which carries images and ideas, and the content into which the artists put them. Juxtaposed in this case means that the pictures, or the frames of the comic are side by side, whereas the animation happens on the same place, or the screen, however as it is later described by McCloud, animation is actually a very slow comic (1993, 5-9).

2.1 The categorization of comic books

According to Groensteen comic books are not a genre, but rather the comic books are its own category, like movies or literature (2013, 9-10). Wolk argues the same point, that even though comic books are close to literature, as both literature and comic books have narration, words and are published in books, the comic books in the end are way different form (2008, 14). Furthermore he adds, that comic books are not simple prose or movie, being either "visual equivalent of prose narrative or a static version of a film" (Wolk 2008, 14). The comic books developed its own systems, literacy devices, clichés and as well as comic book genres. Therefore comic books should not be considered as a genre of literature, but rather its own category, and later comic books should be divided into each genre, depending on the style, story and other things which the comic book contains (2008, 14).

2.2 The Language of comic books

As Zanettin describes, the comic books are a mixture between words and pictures. The illustration can vary from realistic portraits, almost photographs, to abstract drawing, cartoon styled or iconic drawings (2014, 13). As well as the drawing, from my experience of reading various comic books, the words are considered as part of the illustration, as it can have different forms, colors, layout or positioning in the story; as an example could be the onomatopoeia words which are commonly positioned outside the speech bubbles to something which it corresponds to, with different size according to distance or how loud it is.

As the description and the styles of writing and drawing are limited to the paper, the comic books developed certain typical features to represent certain actions, dialogue, movement or other actions which would otherwise require description. A common feature for comic books is the speech bubbles which contain the text, presenting the thoughts or dialogues. The text is not present only in the speech bubbles however, and can be present anywhere in the illustration panels, as a part of them. The comic books may vary according to the amount of text present in the books, from no text at all, to a high saturation of text. Sounds are represented through onomatopoeia words, movements of objects are shown with motion lines, actions could be represented by pictograms or visual metaphors. Although these are the typical features for comic book, there are many other features, but each culture or region developed their own features, which are typical for them (Zanettin 2014, 18).

2.3 Translation of comic books

In the translation of comic books, additional knowledge is required, among other things the translator must be aware of graphical requirements, does it have to correspond with other works, and if there are more stories, such as the Sin City stories, the names of places and characters need to correspond between each story if it appears in another book from the same stories (Fišer 2000, 92). Also, the translator needs to know how much space is available for the text in target language, so the translation can be adapted, such as explaining the idioms if there is no equivalent in the target language or describing certain places or just transcribing the names (Fišer 2000, 92). Such problem can be demonstrated on the example in the translation of *That Yellow Bastard*, where the text had to be resized to fit the speech bubble (2001, 50), as well as instance where the text had to be made bigger in order to fill the speech bubble entirely so as to not cause big empty spaces (2001, 50). Zanettin described the same problem in the translation, where not only language has to be taken in consideration when translating comic books. He states that the comic books may in addition be reprinted with a changes not only in language, but as well as changes such as different layout and page sizes, changes in the panel arrangement or change of colors of the illustrations (2014, 12).

Even though earlier works on the subject of comic translations argue that the written text inside the speech bubbles is the only thing that can gets translated and that the visual components of comic books are universal, it is proven otherwise with the newer comic books and their translation to different cultures and languages (Zanettin 2014, 21). It is

perceived that the translators often touch the matter of changing the visual works, if it is for modifying the size of speech bubbles to fit the text (in the translation of *Ten Žlutý Parchant* (2001) rather changing the text size than changing anything drawn), or omitting certain elements from the art in order to remove or redraw certain features for censorship or other cultural reasons. Although changes like these may induce additional costs for the publisher, the publishing company may decide to reprint the books in only black and white to save publishing cost (Zanettin 2014, 21 - 22).

According to Zanettin the translation of comic books is called a "constrained translation" (2014, 20) which means that there will be limited freedom of translation. Whereas in the written prose, the translator can achieve certain amount of dynamism, such as switching sentences between each other, in the translation of comic book, the translator is bound to the visual channel of the works; therefore the translation has to correspond to the visual signs such as captions or various verbal signs present, or as already mentioned, the space provided for the text (2014, 20 - 21).

II. ANALYSIS

3 METHODOLOGY

As mentioned in the previous chapter in the theoretical part 1.1.2 Pretranslation analysis, before any translation the source language text should undergo a pre-translation analysis, focusing on many various aspect of the text, from internal and external point in order to translate the text properly into a target language, with as much equivalence to the source language text as possible. The pre-translation analysis should pinpoint any and all problematic parts, help the translator to decide on translation method as well as makes the translation easier later on.

The methodology chapter contains the pre-translation analysis of the comic book *That Yellow Bastard* (1997), in which the source language text is analyzed from external and internal points. The external section focuses mainly on the factors which are not textual, but can still affect the content, such as the author, the genre it is written in and the target audience. The internal section on the other hand focuses on the textual factors, such as usage of vocabulary, lexical and syntactical factors and other features which are included within the text.

3.1 Content of the *Sin City* story *That Yellow Bastard*

The Sin City story *That Yellow Bastard* (1996), from comic book author Frank Miller was first published in July 1996 as an ongoing story, each chapter presenting one release, and later the six chapters collected into a book, which was later released in April 1997.

That Yellow Bastard (1997 is drawn in black and white, as is all of the Sin City stories in accordance with the Noir style, however, one special character is colored in yellow, representing the character of *Yellow Bastard*. The covers of each book varies by the release edition, as well as by the target language translated, some being only black and white, some being colored and some having only the colors which are represented in the story.

The book *That Yellow Bastard* (2001) starts with illustrations of characters represented later in the story. The book is divided into six chapters and ends with other illustrations from other Sin City comic books. In the first chapter, the dark events of Sin City are described with the pedophilia, rape, corruption and illegal gangs as the main themes as well as the involution between the protagonist and antagonist takes place, while the second chapter further describes more of the corruption and power of the Sin City's mayor. The third chapter shows the character of the main hero and his determination against the system in Sin City. On the other hand the fourth chapter describes the events of breaking the protagonist's will and his release to public life again, while meeting old characters. Fifth

chapter starts with illustrations of Nancy Callahan, and later explains her connection to the protagonist as well as the antagonist's life and encountering each other again. The last chapter ends with both antagonist and the protagonist's deaths. The last six pages of the book features gallery from different artists on the Sin City themes from other Sin City stories.

3.2 External factors

The external factors focus on the text from the outside point of view, taking into account the author and his style, the genre which the text is written, and the target audience for which the text is intended for, as all of these aspect determine the style of the text, the vocabulary used, and other characteristics typical for each of the factors.

3.2.1   Author / Sender

Frank Miller, American author, artist and film director, born January 27, 1957 in Olney, Maryland is popular for his various comic book works, such as *Sin City* (1992-1998), *300* (1998) and *Batman: The Dark Knight* (1986). After a great success in the comic book industry with his first Sin City story, Miller started to fully focus on the Sin City books, releasing the following stories, in 1993 a story *A Dame to Kill For*, followed by *The Big Fat Kill* (1994), *That Yellow Bastard* (1996), *Family Values* (1997), a compilation of smaller stories from 1994 to 1997 called *Booze, Broads, & Bullets* and his last Sin City story *Hell and Back* (1999).

3.2.2   Genre

The style Sin City series is written in is defined according to Borde and Chaumeton as Noir style. The events described in the story have rather crime and detective manner, although unlike in the detective series, the noir style does not describe the police investigation as a page to page documentary, nor the true story, but rather have grim and made up nature. The detective style has the "always right" policemen; on the other hand, the noir style meets the corruption, doubtful police force, and encounters the crime not from the police point of view – as the investigator – but rather is part of the crime or gets caught up in the process, such as John Hartigan, in the story *That Yellow Bastard*. Another characteristics is the uncertainty of the character's roles, which can be observed as the protagonist of the story – the cop – gets mixed in the process, kills an influential character and later the protagonist's action are perceived as bad due to the power of money, bribery, informing and blackmailing (2002, 5-13).

3.3 Target audience

The target audience of the whole Sin City series is focused rather on adults due to the dark themes contained in the books. The comic book does not contain any vocabulary broad public would not understand, there should not be any colloquial or professional terms in translation, as the source text does rarely contain any, and it is generally connected with the situation. The source text contains few instances of swear words, the target language text does contain them as well, therefore is not trying to appeal to broad public, rather than focuses on the same target audience as the source language text.

Although the comic book series *That Yellow Bastard* was originally published in six comic books and later compiled into the book in the year 1997, but only the compiled book was translated into the Czech language first in 2001, published by Calibre Publishing (Kabélová et al. 2001). In the 2009, a second translation was published by Comics Centrum and translated by Richard Klíčník (Databazeknih.cz 2017). The medium is the same in both languages, although the first translated version from the year 2001 got a different cover than the English version had. Other than the cover art, the story illustration remain the same.

The comic books in general do not focus mainly on any group, rather than are for the broad public or the comic enthusiasts. As Zanettin writes, unlike in the Europe where the comic books were mainly for the youth as an educational instrument, in the US the comic books were for broad public (2014, 2). The books were released in many editions, from the initial comics which contained only one chapter, through the books which compiled each chapter of the story and lastly a book which contains all the stories called *Big Damn Sin City* released July 4, 2014. Although there is a slight reference to other Sin City locations and characters, knowledge of the other Sin City stories is not required to understand the story featured in *That Yellow Bastard* fully.

3.4 Internal factors

The internal factors focus on the text from the inside point of view, mainly the text, the composition of the chapters and writing, the lexical and syntactical factors, and other features which are tightly connected with the text and give the text the specific formatting. All these factors should be kept in the target language text, as all these aspects are important for the text. For example, the length of sentences or the vocabulary each character uses, as it could give distinctive characteristics for the characters.

3.4.1 Text composition

The narration text style is contained in the book, although as Eisner states, the artist can omit narrative "*that can clearly be demonstrated visually*" (1985, 132), therefore the narration text style is not represented in this case as much as it would be in a story book. Groensteen claims that both illustration and the text play an important role in the narration, and are tightly connected, although furthermore he defines the "*comic art as a predominantly visual narrative form*" (2013, 82 – 83), rather than the text. An example of narration in the story as it cannot be shown in the illustration properly:

- "*[…] The wet sounds of impact stop. My head rolls around on my shoulders. My mouth coughs out a wad of blood […]*" (1997, 62)

The two text styles, description, where the narrator describes what he sees and what is happening to him, such as in the situation when the narrator encounters the thugs for the first time

- "*[…] That tip from Morales was solid. I know these clowns. They're as rotten as they are stupid. […]*"(1997, 6)

and dialogue, mostly between the main character and the other characters, as in the case of John Hartigan and his partner Bob switch in the book.

- "*[…] Eileen's home waiting for you. Think about Eileen", "Heck Bob. Maybe you're right. […]*" (1997, 3)

As of the formality aspect of the text, it switches depending on the situation and the characters, as Heylighen and Dewaele define, that each character expresses their idea in various ways, depending on the audience addressed. Formal style is used at ceremonies or whenever the character has to be cautious on their choice of vocabulary and structure of the speech (1999, 2). As of the formal text, the example would be a situation where senator Roark is talking in front of the jury, using metaphors, formal language, complex sentences as well as educated vocabulary

- "*[…] Can we restrain the savage instincts we carry with us from the caves? Can we rise above the impulse to strike back when we are wounded? [...]*" (1997, 100)

On the contrary, the same character senator Roark but in the different situation, left alone only with the main hero John Hartigan, uses informal language, colloquialism, simple and short sentences

- "*[…] Oh, you're a piece of work. A real tough guy. Strong, silent type. You're a pain in the ass, Hartigan! […]*"(1997, 51)

3.4.2   Lexical factors in the text

The text contains slang; jargons as well as swear words, figures of speech, professional terms, and euphemisms which are later listed in this chapter. There can be seen pattern on which characters use different vocabulary, the police force as well as the other law officers use jargon which is understandable to them only, however as it would be expected for gang members to use argot, they rather talk without any specific color in their speech, except for the two characters Mr. Klump and Mr. Shlubb who use professionalism, complex words and sentences

- *"[…] Your unflagging rigidity in regard to this matter we now discuss bespeaks caution beyond all measure of reasonableness, Mr. Klump. […]"*(1997, 6)

Even though there are many instances of jargon, slang and other words which are not commonly spoken, the text does not require any background knowledge to fully understand the character interaction.

As typical for the comic book style, the book contains plenty of interjections as well as onomatopoeia words throughout the story. Even though the onomatopoeia words are caused by the same or similar object, which is not described in the story, it might wary. A good example is the shooting of gun by the main character John Hartigan *"BOOM"* (1997, 23), while the gun Bob, the partner of John, shoots *"BLAM"* (1997, 38) which gives us the hint, that the guns might be in fact different. The onomatopoeia words are not in the text bubbles like the direct speech, or in the frames like the narrator's talk, but are rather positioned to the objects they correspond to, a fine example of positioning the *"SPAK"* (1997, 137) to the glass which is being cracked, while the interjections are positioned in the speech bubbles such as "urpp" (1997, 130), signalizing a burp.

An example of the positioning *"SPAK"* (1997, 137) can be seen on the picture below, where it is positioned to the glass which is being cracked. Notice the size of the words, as well its positioning to the action it refers to:

Figure 1 – Positioning of the onomatopoeia words in *That Yellow Bastard* (1997, 137)

Another lexical feature which appears in the text commonly is euphemisms and jargon as well as idioms, specifically used by the policemen and another state force, such as:

- *"[…] She'll be raped and **slashed to ribbons** […]"* (1997, 3)

In which case *slashed to ribbons* means cut to pieces, or being harmed in general

- *"[…] he'll get to this **Jag** of his […]"* (1997, 21)

Where *Jag* figures as a shortening of the car Jaguar,

- *"[…] **plug** you a couple times […]"* (1997, 35)

Where plug figures as shoot.

The idioms are used as making words lighter than they appear, or as an easier way to say a sentence.

- *"[…] You've got a **bum ticker** […]"* (1997, 3)

Bum Ticker meaning a heart disease, or another case where the idioms is to show sarcasm

- *"[…] he's **hale and hearty**, […]"* (1997, 67)

Meaning strong and healthy, in contrast, the character is being tortured. Figures of speech appear in the text rarely, such as an instance of metaphor

- *"[…] punch your face into **hamburger** […]"* (1997, 64)

And simile

- *"[…] my thighs feel like they've got **knives stuck into them** and I'm sucking air like a **rattling old compressor** […]"* (1997, 110)

A single use of Latin word, as a calque, is used in the text

- *"[…] ready to take on your case **pro bono** […]"* (1997, 92)

Rarely in the text appear swear words, which are in most cases used as a simile, for example

- *"[…] These latex gloves I'm wearing are making me itch like **son of a bitch**. […]"* (1997, 64)

3.4.3 Syntactic factors in the text

The text switches between short and complex clauses, depending on the character speaking and situation the characters are in. This applies to all characters in the story, rather than having a stereotypical vocabulary and style of speech, the characters reflect the situation they are in. As an example, when senator Roark faces John Hartigan in the hospital, Roark uses short and simple sentences such as

- *"[…] Yeah, I know that look. I like that look. Hell, I live for that look […]"* (1997, 50)

Whereas when senator Roark encounters John Hartigan for the second time, in front of the committee, he uses complex sentences such as:

- "[…] Hartigan – I cannot **influence** the decision of the **board**, but I say this to you – if you are truly **repentant** – if you truly seek to devote your remaining years to **redressing** your crimes – I find it in my heart to **forgive** you. […]" (1997, 101)

The exception would be the character of Mr. Shlubb and Mr. Klump, who are constantly using syntactically complex sentences.

While the protagonist rather talks in short clauses in direct speech, the narrator, who is the protagonist as well, uses complex sentences. This gives more to the character development as in the story he is told

- *"[…] You tell anybody the truth – anybody – and they're dead! […]"* (1997, 54)

And later being tortured and closed in prison.

Although the direct speech of the main character is not commonly seen, the direct speech still dominates the book, with occasional narration from the main character, which is differentiated by the style of object it is written in.

The simple sentences are used to emphasize the meaning, commonly with repeating the previous sentence as a whole, such as

- *"[…] It won't slow down. My heart won't slow down. […] My heart won't slow down. […] My heart won't slow down. […]"* (1997, 10)

Or part of the previous sentence:

- *"[…] She's forgotten you, old man, you're alone. Alone. […]"* (1997, 81)

The onomatopoeia, as well as the interjections words is only one word sentences.

3.4.4 Non-verbal factors in the text

Commonly in the story can be seen using the cursive, bolding the words or both

- "[…] This guy smells ***awful.*** […]" (1997, 82)

as giving an emphasis, or changing the tone and volume in the direct speech

- "[…] We're looking at your basic ***mountain*** of ***DNA*** evidence… the ***testimony*** of your own ***partner… corroboration*** by ***six eyewitnesses*** and that's just so ***far… depositions*** from three ***co-workers*** saying you're given to making ***lewd remarks*** about ***children…*** And then there's your own ***silence…*** I'll do what I can, but… […]". (1997, 56)

The whole book is written in capital letters; therefore it uses the cursive and bolding to give emphasis rather than capitalizing the words. Another style which appears in the book is changing the size of the words spoken as a change of the voice tone

- "[…] Well, let me tell you a thing or two about *power!* […]" (1997, 51)

Most of these aspects are preserved in the translation, with few exceptions, where the italics or bald words from the source language text are omitted in the target language text.

4   ANALYSIS OF TRANSLATION OF *THAT YELLOW BASTARD*

Following the pre-translation analysis, this chapter will point out the translation errors and decisions in the first published translation of comic book *That Yellow Bastard* (1997) into Czech language *Ten Žlutý Parchant* (2001).

4.1 Lexical factors

4.1.1   Translation of names

Translating names into the Czech language depends on many factors and sometimes undergoes changes, depending on the name, language and gender. Translating, or in Czech *přechylování* happens especially with the female surnames, where in Czech language an ending is added to represent the feminine gender in order to distinguish between the genders. The endings are added, depending on the word, but commonly to the masculine gender noun, where the masculine noun might be altered. In the case of surnames, derivation happens as well with the feminine gender, in order to again, not cause confusion if it is spoken about man or a woman as well as to define ambiguous sentences (mpro, 2016). There are exceptions however, where the names are not derived due to uniqueness of the name, such as *Marilyn Monroe* which does not translate into *Marilyn Monroeová*, but stays in the same form as the English name (Jazyková poradna ÚJČ AV ČR, v. v. i, 2016).

In the book *That Yellow Bastard*, there is only little feminine names mentioned, one being *Nancy Callahan* (1997, 4), which translates as *Nancy Callahanová*, second name being *Eileen* (1997, 3), wife of *John Hartigan*, whose surname is not mentioned in the book, but would translate as *Eileen Hartiganová*. Few names mentioned in the book are only first names, therefore the name is not translated, one of them is *Lucille* (1997, 91) the attorney; *Tammy* (1997, 67) the girl from Old Town; Ava the ex-wife from one of the bar visitors; *Shellie* (1997, 128), one of the employees in the bar; and the secret name for *Nancy*, *Cordelia* (1997, 58) which is derived as *Cordelie*. According to the Czech language grammar book, the names are translated into the target language well.

Another instance where the translation had to be explained is the mention of John's heart disease *Angina* (1997, 2). While in Czech language, Angína refers to sore throat and the disease connected with throat, in English it refers to a heart condition. Therefore, the translation had to be written as *Angína Pectoris* to not cause confusion between a heart disease and sore throat.

The book contains only a handful of mentions of names of locations, which every name was translated, except one. The location of *Old Town* (1997, 68) mentioned with the connection of *Tammy* was translated as "*Staré Město*" (2001, 68). This, however, can be mistaken with the *Staré Město* located in Prague, as there is no clear relation in the Sin City. Furthermore the address of Nancy Calahan is at "*North* Culver" (1997, 109) which is left in target language text the same. The directions to the location of *The Farm* are half translated, the "*... at North Cross and Lennox.*" (1997, 177) is translated as "*... u Severní Křižovatky a Lennoxu*" (2001, 177) as the translator might have felt that while *Lennox* is a name of a street, the *North Cross* is rather a position of the crossing. Due to the location of *The Farm* I would suggest not translating the *North Cross*, because it could not mean a street crossing, but rather a railroad crossing or a name of a location with cross, such as religious site, although that is unknown to the reader. Lastly the location *The Farm* is simply translated as *Farma*, as well as the name of the city, *Sin City* is left the same.

Due to the formatting of the text in the book, the text being written in capital letters, it might cause confusion, what is indeed a name and what is not. Even though the Roark's family farm is an important landmark, therefore it would be written as *The Farm*, the readers have no idea about the *Northern Cross and Lennox*.

4.1.2   Translation of interjections and onomatopoeia words

Onomatopoeia words are defined as a words which mimic sound of things or nature, therefore making the description of such thing shorter and more interesting for the reader (Literary devices, 2017). For example, rather than saying *the sound of a window being destroyed*, can be shortened into simple *crack*. The comic books in general use commonly plenty of onomatopoeia words and interjections in the stories, and as well onomatopoeia words are present in the Sin City comic books.

Although the words are commonly translated in order to correspond with the sound in the certain language, the translator Alžběta Kábelová who translated the Sin City series decided to not translate the words, and leave them in original, English, writing. This might cause some confusion for the readers who are not familiar with the genre, or with the English language, as the word can have a slightly different pronunciation and reading it wrongly can produce different sound. Therefore onomatopoeia words such as *Krak, Konk, Ngaaa, Crashh, Chok* should be translated to correspond with the Czech versions, *Křup, Cink, Gaaah, Prásk, Křus.*

In other comic books translation, such as *The Walking Dead* (2015), the onomatopoeia words are left in English language, while interjections are translated into Czech language equivalents, however in *Garfield* (2001 – 2012) comic books both onomatopoeia words and interjections are translated from English into their Czech language equivalents. In other publications such as *300* (2001), or *Locke and Key: Head Games* (2013), both onomatopoeia and interjections are left in English language, rather than being translated into Czech language.

Personally I would recommend translating the onomatopoeia word and interjections into the target language, as leaving them in the source language might cause confusion with the target language readers. The target language readers might now have the knowledge needed to decode the onomatopoeia word and interjections; therefore not understand what it means and what it relates to. For example, for readers not knowing the proper pronunciation, the word *Bringg* which signalizes the ringtone of a telephone, can cause confusion. As well, that not translating the words feels like the translation has been forgotten.

Table 1: List of onomatopoeia words throughout *That Yellow Bastard* (1997) with their corresponding translation and meaning:

English onomatopoeia	Czech language equivalent	Meaning
Krak / Chok / Krunch	Křus / Šleh	Hitting someone with a fist
Konk	Třísk / Cink / Bink	Hitting someone with a metal tube
Crash	Prásk / Řach	Breaking into a door
Boom / Blam	Bum / Bam	Gun shooting
Glugg	Polk	Swallowing a drink
Bringg	Crnk	Old telephone ringtone
Spak / Cash	Křach	Glass being destroyed
Spukk / Shpukk	Pink	Bullet hitting a pavement
Kump	Buch	Car driving into a wooden pole
Spangg	Cink	Bullet ricocheting on a metal plate
Spok	Plap	Bullet hitting a body
Clack	Cink	Metal rings moving on a

		metal pole
Kak	Bum	Wooden table being knocked over
Slam	Prásk	Door being shut violently
Snap	Cvak	A knife being opened
Kak	Klik	Wooden windmill turning
Shakk / Snap	Říz / Šleh / Švih	Body tissue being cut
Crack	Prásk / Švih	Hitting someone with a whip
Brak / Brekk / Thud	Plesk / Žuch	Body hitting the ground
Kunk	Dong	Gun hitting the ground

Although certain onomatopoeia words in Czech language repeat, such as *Prásk* which can correspond to either door being shut violently, hitting someone with a whip or barging into a door, there are still many variations which can be used in such cases. In other cases, the onomatopoeia is shortened verbs, such as *říz* which correspond to *řezat* or *švih* which corresponds to *švihnout*. Therefore, it is easier to identify which it corresponds to in which cases, and making the decoding for the target language audience easier, rather than leaving it in the source language, as without the knowledge of the source language, the audience would have hard time decoding the words.

Due to the nature of formatting and positioning onomatopoeia words, it might have been hard to edit them, as the words are positioned in the illustration with various sizes and fonts. As mentioned in chapter 2.4.2., the onomatopoeia words are positioned to a thing they correspond to, and formatted according to the distance, tone and loudness. On the other hand, interjections are positioned in the speech bubbles, with the characters that say those words.

Table 2: List of interjections throughout *That Yellow Bastard* (1997) with their corresponding translation and meaning:

English conjunction	Czech equivalent	Meaning
Aar / Urff / Whoof / Gurgg	Uuf / Ohh	Being knocked out
Hngg / Ngaaa / Hnn / Aarghh / Gyaaa / Hgnn / Gakk / Aawk	Jaůů / Jááh / Ajíí / Ááá / Au / Jau / Auvá	Hurting
Yaaaa	Uááh / Jéé / Ááá	Being surprised

Hufff	Uff	Impacting into something
Khaff / Ahem[1] / Koff / Kheef / Khurf	Kuck / Kašli / Kchách / Ehm	Coughing
Aaahhhh	Áách	Sighing
Blaag[2]	Blééah	Puking
Urppp	Krk	Burping
Glakk / Hhukk / Awk / Huff	Uuh	Catching breath
Mmnff	Hmm	Mumbling

In the case of interjections, again, not translating might cause confusion with the target language readers, although the translation is in some cases rather closer than the translation of onomatopoeia words. Words such as *aaahhhh* translate closely into *áách*, whereas the *urppp* translates to *krk*. Like with the onomatopoeia, the interjection for coughing *kuck* and *kašli* are shortenings of the words for coughing *kuckat* and *kašel*.

4.1.3   Text style

As most of the situations in the comic book are between characters who know each other or there is not any formal link between them, the text style is mostly informal, with the exception of the speech in front of the jury. Chloupek defines the informal style in Czech language as "*hovorový styl*" or common Czech, which means that it is used in everyday dialogues by people where there is no need for official language or any attention to detail in vocabulary and the style of speech. Reading from an academic paper, journal or book is no more the common Czech because it is rather official publication and just representation into speech (1993, 64 - 65). The comic book's dialogues are the exact opposite, the dialogues being spoken between the characters and later transcribed into written form. Therefore the informal style dominates the textual styles in the book.

The usage of vocabulary reflects that, therefore the speech contains colloquial language as it is easier to pronounce, shortenings, different syntactic structure, and the character's background, emotional expressing and the connections between the speaker and the recipient (Chloupek 1993, 65).

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[1] One of two conjunctions translated from English into Czech in the comic book *Ten Žlutý Parchant* (2001)

[2] One of two conjunctions translated from English into Czech in the comic book *Ten Žlutý Parchant* (2001)

Although, the translation uses too informal structure with words, such as

- (1A) *"[…] You'll get us **both** killed […]"* (1997, 2)
- (1B) *"[…] Zabijou nás **voba**, […]"*(2001, 2)

In the example (1A) *voba* is used instead of *oba*. Although it is used as a representation of the informal style, the translator needs to keep in mind that even though the dialogue is written in informal style, people rarely use these forms, and considering the occupation (policemen) and the background of the characters, they would not use such informal style. Therefore it feels almost as an exaggeration of the speech. The same problem appears throughout the book in many cases

- (2A) *"[…] **Breathe** steady, old man. […]"* (1997, 21)
- (2B) *"[…] **Dejchej** pomalu, starej. […]"* (2001, 21)

Another example, where in the example 2B the word *breathe* got translated into *dejchej* as seen in the example (2B), instead of just *dýchej*, even though there is no clear mark of informality in the text.

Yet another example, where the same case of adding *v* in front of the verb in the example (3B)

- (3A) *"[…] What, you **gone deaf**?[…]"* (1997, 34)
- (3B) *"[…] Co, **vohluchnul** si? […]"* (2001, 34)

Or an addition of *z* in front of the verb, like in the case with *v* in the example (4B)

- (4A) *"[…] A **responsible** citizen. […]"*(1997, 50)
- (4B) *"[…] **Zodpovědnej** občan. […]"*(2001, 50)

Where again in the example (4A) there is no mark of informal speech in the source language text. The situation and characters from the source language text would suggest actually a formal introduction coming from senator Roark before he starts swearing and switches to rather informal or colloquial language later.

Another anomaly appears with the shortenings of some words

- (5A) *"[…] **Give** them some privacy. […]"* (1997, 15)
- (5B) *"[…] Ať **maj** soukromí. […]"*(2001, 15)

The shortening would be acceptable if the source text would be shortened in some way as in the example (5A) the word "*them*" shortened into "*'em*", otherwise the form "*maj*" in the example (5B) should be translated into "*mají*" for the same reason as mentioned above. Other examples are:

- (6A) *"[…] **Sure** I can.. […]"* (1997, 26)

- (6B) *"[…] **Řek** bych, že můžu […]"* (2001, 26)

Where the informal role plays syntactic structure rather than shortening of the words, therefore the translation of the example (6A) could be

- *"[…] **Řekl** bych, že můžu. […]"*

Or if the same sentence wanted to be kept

- *"[…] Jasně že můžu. […]"*

In the translation of the informal and formal speech, I would suggest keeping the natural forms, and not making the words too informal. In certain situations within the story the informality is not even that strong for the words to use, and in other cases it is exaggerating. Furthermore it feels unnatural for the target language readers; therefore the translation does not feel natural, but more distant.

Most of these cases correspond with a specific dialect called "*České nářečí*", as the typical feature for this dialect is replacing *ý* with *ej* or omitting l in the past forms, *řek* instead of *řekl* (mluvtecesky.net, 2017). However, the characters are not from Bohemia where the dialect is used commonly, not from Czech Republic at all, therefore I would suggest keeping universal, formal forms which are recognized in the whole Czech Republic. Furthermore, the text appeals to the target audience all over the Czech Republic, not just in the parts where the dialect is spoken.

4.2 Syntactic factors

4.2.1 Length of sentences

Following the syntax, both source language text and target language text are constructed in the same way. The length of sentences is kept from the source language text into the target language text, therefore mostly short sentences appear in the story. An example of a speech consisted of short sentences and its translation

- (7A) *"[…] Evening, officer. I don't have to introduce myself, do I?... Nah. I didn't think so. You're a good citizen. Responsible citizen. You keep yourself informed. You read the papers. You've seen my picture. […]"* (1997, 50)
- (7B) *"[…] Dobrej, strážníku. Nemusím se představoval, ne? … Jistě že ne. Jsou vzornej občan. Zodpovědnej občan. Informovanej. Čteš noviny. Viděls mý fotky. […]"* (2001, 50)

In this situation, senator Roark encounters John Hartigan in the hospital and uses short sentences, as seen in the example (7A), in order for Hartigan to understand him. Short

sentences are rather used in the dialogues, while the narration consists of long and complex sentences with the exception when the narrator talks to himself.

4.2.2 Omission in translation

In the target language translation, there are many cases of omission of words, sometimes because of translation, or just omitted causing a switch of meaning. An example of omitting a word in translation

- (8A) *"[…] , but wait'll you been starring at steel bars for a **month or two**. […]"* (1997, 69)
- (8B) *"[…] ale počkej, až budeš **měsíc** civět na holý mříže. […]"* (2001, 69)

Where, in the example (8A), the *month or two* is shortened just into a single month in the translation (8B). In the target language text, it reflects what will be happening in a month, while the source language text means what will be happening in over a month. *Month or two* could mean only a month, but as well as over a month. Therefore the right translation, in order to reflect the meaning should be

- *"[…] ale počkej, až budeš **měsíc nebo dva** civět na holý mříže. […]"*

Another case of omitting a word in the sentence, is with the case of hyperbole in the source language text in the example (9A), whereas the target language text omits it the hyperbole

- (9A) *"[…] There's no reason **on earth** to keep standing my ground. […]"* (1997, 70)
- (9B) *"[…] Není sebemenší důvod si dál stavět hlavu. […]"* (2001, 70)

Therefore the example (9B) does not carry as much weight as the (9A) with the hyperbole. In order to keep the equivalence and the same weight of the sentence, the example (9A) should be translated as

- *"[…] **Na světě** není sebemenší důvod si dál stavět hlavu. […]"*

In another case, the omission makes the statement in the target language text generalized, while in the source language text it is focusing on certain group

- (10A)*"[…] **My** kids don't show me **any** respect. […]"* (1997, 95)
- (10B) *"[…] Děcka přede mnou nemaj respekt […]"* (2001, 95)

Whereas in the example (10A), it focuses on kids of the sender, the example (10B) statement focuses on generalized group of kids. The same problem goes with the *any respect* in the example (10A), the source language text meaning is "no respect at all", the

example (10B) means just "no respect". Therefore the translation, in order to keep the focus equivalence, should translate as

- *"[…] **Moje** děcka přede mnou nemaj **vůbec žádnej** respekt. […]"*

In many cases, the translator should pay attention to the equivalence effect, and keep the original meaning in the target language text. Even though these are small changes and would not affect the target language readers without the knowledge of the original text, I would recommend keeping the equivalence from the source language text.

4.3 Stylistic factors

The source language text contains many stylistic variations, such as balding or italics, or changing the size of words or sentences. Although this is mostly kept in the target language text as well, there are few cases where the bolding is not kept, the italics vary from the original, or the size of the text is made smaller or bigger.

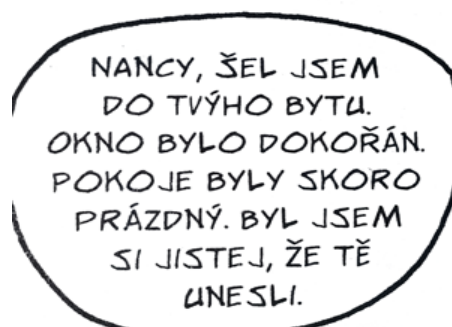Figure 2 – Source language text speech bubble with the formatting in *That Yellow Bastard* (1997, 144)
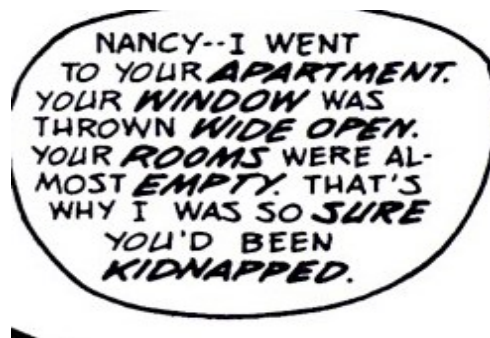
Figure 3 – Target language text speech bubble without the formatting in *Ten Žlutý Parchant* (2001, 144)

In the figure 2 it can be seen that both italics and balding is used in the text, while in the same speech bubble in the figure 3 it is omitted. Why did the translator decided for this is however unexplained, as formatting like in figure 2 is seen throughout the book, and in

almost all cases it is kept. In the same case, the font size in the figure 3 is larger than in the figure 2. The reason for changing the font size is, that the target language text does not fill the speech bubble completely, and rather than leaving half of the bubble empty, the font is adjusted in order to fill it. In other cases the exact opposite can be seen in the book as well, where the target language text takes more space than the source language text, and the font needs to be adjusted in order to place it in the speech bubble.

Figure 4 – Formatting difference between the source and the target texts (1997, 128) (2001, 128)

In the figure 4, the formatting is changed, although the formatting plays an important role in this case. While the normal formatting is used as a narration, the italics formatting figures as the main character talking to himself in his head. In the target language text, the formatting is slightly different from the normal one, but without a careful look it appears the same, while in the source language text, the difference in formatting is easily to notice. Again in this case, the decision to change for the formatting is unknown. This formatting appears multiple times in the book, and in each case in the target language is changed.

Even though the formatting problems appear rarely throughout the book, and without knowledge of the source language text, the readers would not notice the differences. Although the formatting has a reason to appear in the text, as putting an emphasis on certain words in the sentences, changing tone or the voice, or as in the figure 4, the

difference between the thoughts and narration. Therefore the formatting should be kept as it is in the source language text, and not omitted, changed or made different, as it might cause confusion.

4.4 Cultural equivalence

As the source language text and the target language text are both in different cultures, there might be certain problems in the translation, as even though the words can be easily translated, or have their equivalents in both cultures and languages, the audience might perceive them differently. As well that the target language audience might not have any knowledge of the source language culture, the culture specific words in the source text have to be explained or found equivalents which are understood by the target language audience.

The *That Yellow Bastard* (1997) contains few culture specific words which are either translated, substituted by a word which is known in the source language culture, or replaced by an equivalent. The first case where the word is substituted by a cultural equivalent is:

- (11A) *"[…] TV that gets **Cinemax** and the Playboy Channel […]"* (1997, 69)
- (11B)*"[…] telka s **HBO** a Playboy kanálem […]"* (2001, 69)

The reason for changing Cinemax into HBO in the example (11A) is that at the time of the translation of the comic book *Ten Žlutý Parchant* (2001) Cinemax channel was not available in the Czech Republic, it came in TVs in the first quarter of 2005 (Parabola.cz 2004), whereas the HBO was available since the year 1994 (Parabola.cz 2010), and both channels specify in the movie industry. Therefore the target language audience would have no idea what is Cinemax without the knowledge of the source language TV programs available to them.

Another case in the cultural non-equivalence is the education system. As it is known, the education system in the US is different from the Czech Republic model, and therefore the means of education cannot be properly translated. The example of the translation in the text:

- (12A) *"[…] She rockets though **high school**, […]"* (1997, 65)
- (12B) *"[…] **Gympl** zvládla levou rukou. […]"* (2001, 65)

Whereas *high school* in the example (12A) could be translated as a *střední škola,* the example (12B) *gympl* is translated as a grammar school. Therefore the translator, in this

case, changed the education of Nancy, because *gympl* is a little different in education from *střední škola* which is meant.

Another case of cultural difference is the measurements used in the story. The example can be seen in the translation

- (13A) *"[…] She's just run a **mile**, […]"* (1997, 91)
- (13B) *"[…] právě uběhla **míli**. […]"* (2001, 91)

As both of the cultures have different measurement system, it is for the better to translate the measures from the source language into the target language. Therefore instead of the *mile* in the example (13A), the translation should be a *kilometer*. However, one mile is approximately 1,6 kilometers, a rounding up of the number would be suggested, in order to keep the simplicity in the text, as this is a literary text and not an academic text. Therefore the right translation of the example 13A in order to clarify the distance for the target audience would be

- *"[…] právě uběhla **dva kilometry**. […]"*

Although there are not many cases of the cultural differences in the text, I would still recommend translating the cases into the target language culture, in order to not confuse the audience. As in the first case of the TV channels, it is translated in order to clarify what channel it is about, the second case of the school is slightly switched in meaning, and the third case remains not translated. Whereas without the knowledge of the measurements, the target language audience would not know what is the distance of a mile.

4.5 Other translation problems

In certain sentences throughout the book the meaning is switched between the source language and the target language texts. In most cases the agent of the sentence switches, although the target language reader would not notice this without the knowledge of the source language text. Such cases are

- (14A) *"[…] **I'm** very polite to the guard […]"* (1997, 88)
- (14B) *"[…] **Byli** [oni] slušný a milý. […]"* (2001, 88)

In the case (14B), not only the agent is switched from the narrator to *them*, but also the Czech grammar is wrong. The word *byli* corresponds to masculine them, whereas the grammar versions of *slušný a milý* corresponds to feminine them. In order to achieve equivalence the correct translation of example (14A) would be

- *"[…] **Jsem** na strážníka slušnej a milej […]"*

In another case, the time is switched. In the example (15A) the meaning is "*before noon*" however it gets translated as "*at noon*" in the example (15B):

- (15A) *"[...] I'll be there **by** noon. [...]"* (1997, 90)
- (15B) *"[...] Budu tam **v** poledne. [...]"* (2001, 90)

Therefore the right translation should be

- *"[...] Budu tam **před** polednem. [...]"*

Or

- *"[...] Budu tam **nejpozději v** poledne. [...]"*

Another case where the meaning is different is where the senator Roark wants to speak in front of the jury:

- (16A) *"[...] We have a guest who requested the chance to **address** this board. [...]"* (1997, 69)
- (16B) *"[...] máme tu hosta, který zažádal o právo **přisedat** v této porotě [...]"* (2001, 69)

In the example (16A), the meaning is that the guest wants to talk to the board, whereas in the example (16B) the meaning is that the guest wants to sit in with the jury and act with them. The following text adds to the fact, that the guest only acts as afflicted, rather than the jury. Therefore the translation of the example (16A) should be:

- *"[...] máme tu hosta, který zažádal o právo **oslovit** tuto porotu. [...]"*

The last case is when John Hartigan breaks into the home of Nancy, and digs through her stuff:

- (17A) *"[...] **scholarly** analyses [...]"* (1997, 111)
- (17B) *"[...] **školní** rozbory [...]"* (2001, 111)

In the case of 17A, the scholarly should be translated as "*odborné*", "*vědecké*" or "*akademické*" as "*školní*" in the case (17B) means school's rather than anything scholarly or academic. In this case the weight of the word is changed, in the source language from something with expertise, to target language rather something usual in school.

Even though these are just small changes, and does not affect the target language readers, I would still recommend translating the sentences as they are, or with the same weight on the words. Without the proper knowledge and analysis of the source language text and the target language text, however, the target language readers do not get confused or even notice these changes.

CONCLUSION

Following the translation theory and the comic books theory I have demonstrated in the theoretical part, and later applying the pre-translation analysis to the both comic books *That Yellow Bastard* and *Ten Žlutý Parchant*, I have found multiple errors and mistakes throughout the translation. Although some decisions were made in order to bring the publication closer to the audience, such as the cultural changes, there were many changes which were unnecessary or wrong, such as omitting the words in sentences.

Even though the translation may seem natural, and without any problems, with the proper analysis I have found many mistakes and problems which could have been solved with a different approach, and therefore might have led to a better publication in my opinion. Although without any knowledge of the source language text, the readers of the target language text would not notice any problems, or changes which appear in the translation.

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