Marvel Origins: The 60s – A Translatological Analysis

Tomáš Wagner

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Tomáš Wagner**
Osobní číslo: **H15807**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: *Marvel: Počátky – 60. léta:* **Translatologická analýza**

Zásady pro vypracování:

Rešerše odborné literatury
Shromáždění výzkumného materiálu – *Marvel Origins: The 60s*
Formulace cílů práce
Analýza překladu vybraného díla, navržení možných změn překladu
Formulace závěrů práce

Rozsah bakalářské práce:
Rozsah příloh:
Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

McCloud, Scott. 1994. Understanding Comics. New York: William Morrow.

Newmark, Peter. 1988. A Textbook of Translation. Hempstead: Prentice-Hall.

Nord, Christiane. 2005. Text Analysis in Translation. Amsterdam: Rodopi.

Saraceni, Mario. 2003. The Language of Comics. London: Routledge.

Zanettin, Federico, ed. 2015. Comics in Translation. London: Routledge.

Vedoucí bakalářské práce: **Mgr. Petr Vinklárek**
                                 Ústav moderních jazyků a literatur
Datum zadání bakalářské práce: **9. listopadu 2018**
Termín odevzdání bakalářské práce: **3. května 2019**

Ve Zlíně dne 22. ledna 2019

L.S.

doc. Ing. Anežka Lengálová, Ph.D.   Mgr. Libor Marek, Ph.D.
        děkanka   *ředitel ústavu*

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby [1];
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 [2];
- podle § 60 [3] odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 [3] odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně ....

---

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst. 3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Tato bakalářská práce je zaměřena na analýzu překladu komiksové sbírky Marvel Origins: The 60s, vydané v roce 2013. Tato kniha obsahuje deset komiksů vydaných mezi lety 1961 a 1964. První část obsahuje základní teorii komiksu a překladu, druhá část se zaměřuje provedení analýzy před samotným překladem, dále je porovnání originálního díla s překladem Martina D. Antonína, který byl vydán v roce 2015. Tato část komentuje problémy při překladu komiksu, překladatelské chyby a navržení možných úprav.

Klíčová slova:

Překladatelská   analýza,   překlad,   chyby   překladu,   komiks, Marvel

ABSTRACT

This Bachelor thesis deals with the translatological analysis of comics book Marvel Origins: The 60s, published in 2013. This comics book contains ten graphic novels originally published between the years 1961 and 1964. The first part of this thesis is focused on the basic theory of comic books and translation. The second part deals with translatological analysis, which is conducted before the translation itself. Later in the thesis is the comparison of original work with the translated version of Martin D. Antonín from 2015. This part deals with problems during the translation of comics, mistakes in the translation and suggestion of adjustments in translation.

Keywords:

Translatological analysis, translation, translation mistakes, comics, Marvel

ACKNOWLEDGEMENTS

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.
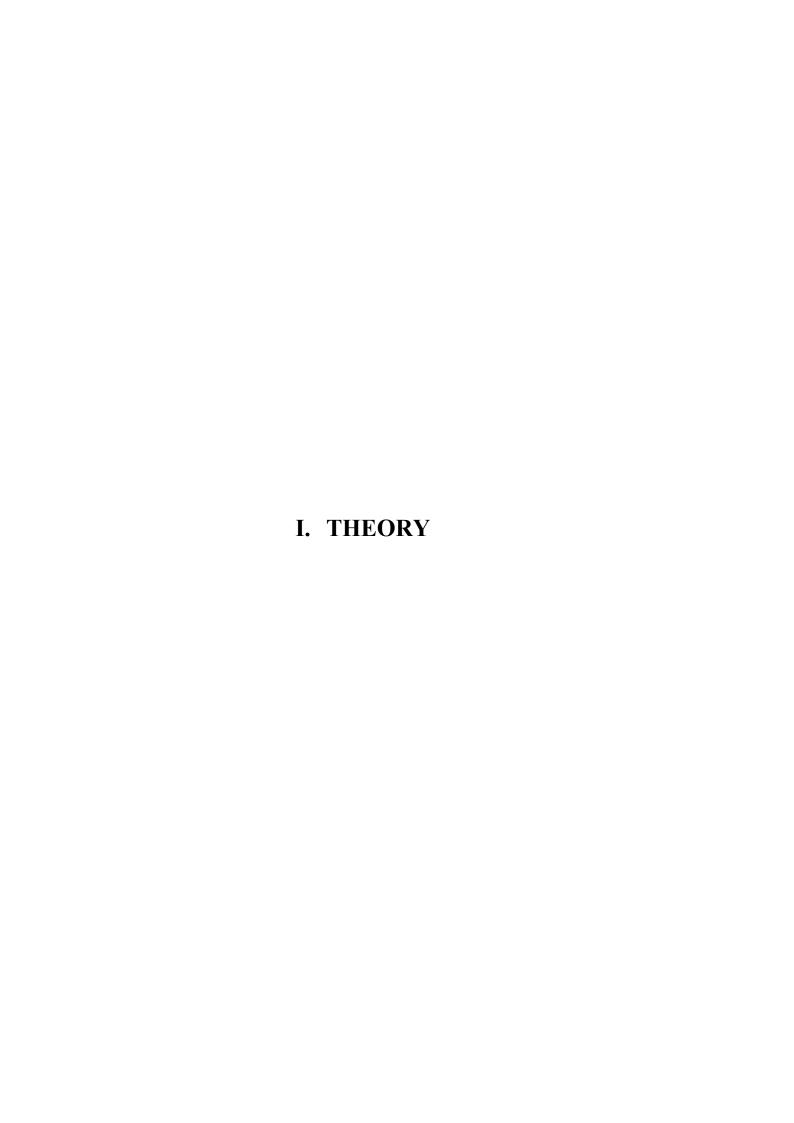
CONTENTS

INTRODUCTION

During the sleepover in the house of my friend, I found his comics book Marvel: Počátky – 60. Léta (2015). When I started to read I was surprised how different the comics was in 1960s and how much the medium of comics changed to the style, which is common nowadays.

Also the general point of view on the comics changed in recent years. And Marvel played a great role in this transformation from the medium for children and enthusiasts to mainstream entertainment with millions of fans. However, just a few people know, how the Marvel comics was in its beginnings. The first issues of later most famous graphic novels contained in anthology Marvel: Počátky – 60. Léta (2015) is the interesting mean of time travel to a completely different time. This was the reason why I've decided to analyze the English comics book Marvel Origins: The 60s (2013). During this thesis, I attempt to discuss the basic theory of the comics and differences between Czech translation and English original, because these two versions are almost 55 years apart. I analyze the comics book Marvel Origins: The 60s (2013) by means of its language and style and compare them with the translation of Martin D. Antonín in Marvel: Počátky – 60. Léta (2015). I've also decided to suggest slight adjustments to the translation, because I don't agree with some of the translators' decisions.

I. THEORY

1 COMIC BOOKS

An expression *Comics* could have several different meanings. According to Scott McCloud, comics is a medium. And as a medium, comics delivers information and ideas to a receiver. Comics medium has huge number of possible interpretations, to find one comprehensive definition is difficult (1994, 6).

In order to understand comics, it is necessary to define the basic unit of comics. The basic unit of comics is a set of individual pictures following one by another. "Comic artist Will Eisner uses the term *Sequential art* when describing comics" (McCloud 1994, 5). McCloud uses this definition as a cornerstone to his own definition. That is to say, in a McCloud definition, a comics is much more than pictures. It is a complex combination of written texts, pictures, trends, genres, styles and themes connected together (1994, 6). Scott McCloud characterizes comics as "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce aesthetics response in the viewer" (McCloud 1994, 9). To put it another way, as a medium, comics deliver information and ideas, intended by the author to a receiver. This information and ideas are contained in a set of pictures and written text in single frames. These frames are side by side and follow one another in a certain order. A movie can be imagined as very slow comics, in the written comics space poses for a time in a movie (1994, 5-9).

1.1 HISTORY OF COMICS

First comics, the most similar to the one it is known today, was created in the nineteenth century, when Swiss caricaturist Rudolphe Töpffer created his **cartoons**. These cartoons had basic features of modern comics. That is to say, they had pictures coupled with written text and they were bounded in single panels (1994, 17). That said, Töpffer had his **caricatures** only as a hobby and unknowingly, he laid the foundation of a medium, which is not just an art, not just literature, but somehow it is both. McCloud describes it as "A language of its own" (McCloud 1994, 17). As the predecessors of the comics can be identified even pre-Columbian manuscript found in Central America and paintings in tombs of Egyptians clerks and rulers, or even Tapestry of Bayeux (1994, 10-15). According to McCloud there are plenty of possible examples of these "*predecessors*". Nonetheless, the modern definition of comics may be applied to certain works, which are well known in general, but they are not generally perceived as comics. For example stained glass windows in churches, which depicts biblical scenes, or even car manual (1994, 20).

The name of the medium, *Comics*, is ambiguous term. Early newspaper cartoon strips were called comics or funnies. A reason for this was their content. Their content used to be humorous, caricature or joke. This was a reason for naming whole art form, whole medium, as comics. Nowadays, the Comics medium contains plenty of various genres; some of them lacks the elements of humor completely (Saraceni 2003, 4). For example, the most spread type of comic books - the superhero genre – can be dark and twisted. As an example, the graphic novel "Batman vol. 3: Death of the Family" (2013), which theme deals with death and madness. Another good example is "Maus" (1992) written by Art Spiegelman, which themes involves the horrors of the Holocaust. The point is, the Comics, despite of its name, does not have to be comical. Publishers of comics presented a new label **Graphic novel** in the 1970s as an attempt to replace Comic book and distinguished it from the fontal name. However, as Saraceni says, the replacement was an only partial success and label Graphic novel is there mainly for commercial reasons (2003, 4).

1.2 LANGUAGE OF COMICS

This section examines the typical language factors of comics. As was described in the chapter 1. Comic Books, a comics is defined by two following factors, firstly it is interconnected pictures and words, secondly fact that the frame units are separated and following one another in a certain order. However, just pictures and words together are not what defines comics but the way how they collaborate in given space is. Thanks to the usage of both, pictures and words a language of comics is more complex than just written language and in many ways similar to spoken language (Saraceni 2003, 5).

Spoken language is composed of functional words, which are keeping text together, and content words, which are carriers of meaning. According to Saraceni, the language of comics is also mingled from two elements. These elements are called by the same name as types of words in spoken language, functional and content components. Functional components are keeping comics together. For instance, functional components are representing space, time and at last but not least sounds in comics. Expressions which stands for sounds are called onomatopoeic words (2003, 7). To give an illustration, sounds of shooting guns are represented by "*blam*" or "*ratatata.*" On the other hand, content components include not only written text (dialogues, monologues, and narrators' voice) but also visual part of comics – pictures. Neil Cohn claims that the spoken language and visual language shares the similar features, such as grammar. The structure of narration serves the same for visual language, as the grammar for spoken language (Cohn 2012, 416).   As

Saraceni states, there are four main elements of comics and these are the panel, the gutter, the balloon, the caption (2003, 7-11).

Figure 1 (2013, *Fantastic Four vol. 1 #1*, 13)

1.2.1   The Panel

The panel is the main unit of a page in a comic book. It is a frame within which the visuals and written text are taking place and often is the part of the story itself. Content of the panel can be imagined as photography or action frozen in time. However, part of the story, which is depicted inside of the panel, is usually longer than one moment. Several determinants are defining the period of time which happens inside the panel. Firstly, it is a simplified depiction of events which are taking place in the panel, for example, a drawing of an airplane which is flying over the map. This picture represents the event that takes some time, it is not instant. Secondly, it is proportions of the panel, height and width of the panel are representing a covered segment of time but also the importance of event inside. Thirdly, it is text inside of the panel, narration in the caption or speech in the balloon (2003, 7). According to Saraceni a page of a comic book consists from "six to nine

rectangular frames" (Saraceni 2003, 7), on the other hand, it is more a guideline than an actual rule. For example in the graphic novel "Batman, Volume 1: I am Gotham" (2017) are some panels shaped like Batman's cloak. Another example is in the graphic novel "Harley Quinn volume 1: Die Laughing" (2017), there are some panels in the shape of a circle.

1.2.2 The Gutter

The panels of a single comic book page are divided by stripes of blank space. These stripes are called **gutters**. The gutter has more than its obvious purpose, to mark end of the panel. Besides of this, the gutter also affects the narration. It serves alike the pause in speech or cut in a movie. In other words the gutter is visual break, during which the receiver should imagine the unspoken parts of story. The gutter is necessary to see the whole picture of comics narration. The shape of gutter varies with type of comics (2003, 9). In some graphic novels it is white stripe between black borders of panel, for instance "Ultimate Spider-Man" (2002). Another type of the gutter is in graphic novel "Injustice 2" (2017), it is just strong black border of single panels. The shape of gutter is not important, important is that gutter exist (2003, 9).

1.2.3 The Balloon

The balloon (or the bubble) is one of the most significant elements of comics. The balloon contains the most of written text in comics. In the balloon is written not just a speech but also thoughts of characters. According to Saraceni, in comics are "**speech balloons**" and "**thought balloons**" (2003, 9). These two types of balloons are differentiated by shape. Speech balloon is usually connected with the character through the uninterrupted tail and has a balloon-like shape. Thought balloons are usually connected with the character through a chain of growing balloons and has cloud-like shape. Just like in the case of a gutter and a panel, the shape of balloons is not strictly given and they may vary. It depends on the type of comics (2003, 9). Authors also use colors for a distinction of characters, or even to determine the significance of text inside. For instance, the speech balloons in "The Avengers Volume 1 #44" (2013, *The Avengers Volume 1 #44*).

1.2.4 The Caption

The caption contains written text likewise the balloon. The caption usually does not contain direct speech or thoughts of any character, but rather serve as narrators' voice. The

simplest caption is a display of time and place. For instance: "Prag, 10:00 AM." According to Saraceni the caption serves as narrators' voice, similar to background narrator in movies. The caption conveys the unspoken information, which helps the reader to put the whole story together. In other words, if the gutter represents the blank space between the panels, the caption is there to fulfill it (2003, 10). Usually, the caption is not placed inside the panel. According to Saraceni, it is placed mostly on the top of the panel; however, the position of the caption may vary. In the absence of a speech or thoughts balloons inside a panel, the caption contains every available information about the story (2003, 10).

1.2.5 Conclustion Of The Language Of Comics

In conclusion, **every element** of the page in a graphic novel has utter importance. Together they can provide storytelling typical for the comics medium. They can exist one without another, for example, speech balloons or caption does not have to be in every panel. However, even the absence of one or more of them is there for some reason, this may be likened to the sudden moment of silence in a movie action scene. The reader is able to see the whole picture of comics narration only if he perceives all of the elements (2003, 5-11).

1.3 TRANSLATION OF COMICS

Comics is a **unique** medium and its translation has several specifics. However, comics are often perceived as something less good than traditional literature or art. Regrettably, this viewpoint is often taken also by the linguists, so there is not much literature about specifics of comics translation. According to Kaindl, this is an antiquated approach. The translation process of comics is complicated because the translator must focus on several aspects of language. Firstly, it is restrictions caused by the elements of comics, these elements were mentioned in the previous subchapter 1.2 Language of Comics. In other words, during the translation must be reckoned with limited space in a caption and bubbles. These issues were partially simplified by the utilization of computer graphic software (Kaindl 2010, 37). Secondly, it is a translation of onomatopoeia and text related to the visual part of comics, such as sign plays. These elements usually consist of linguistic part and pictorial part (2010, 37). During the translation of such elements, the translator must cooperate with an author or cartoonist, who adjust the text to best fit the original. The more detailed these elements are, the more difficult is their implating into the target text. For example, these

elements are signs on buildings, posters or graffiti (2010, 38). Translation of traditional literature provides a translator certain freedom in translation, for example, the translator can change the length of a sentence or its position in the text. Translation of comics is different, even the position of a sentence there can be essential for the preservation of meaning of the text. As Zanettin stated the translation of comics is called "constrained translation" (Zanettin 2014, 20), this means the translator has only limited freedom in translation (2014, 20).

2   TRANSLATION

Translation plays an irreplaceable role in the history of mankind. According to Munday, the term „Translation" itself has several meanings. These are:

a. General subject field

b. Product (translated text)

c. Process of translation

(Munday 2001, 5). There are two common kinds of translation. Firstly, it is an oral translation, which is translation during the speech or conversation, this kind of translation is called interpreting or interpretation. Secondly, it is a written translation, which is of this load of this chapter. Munday states the written translation process between two languages consists of the transformation of the original text - Source Text (ST) - in the original language - Source Language (SL) into the written Target Text (TT) in different language Target Language (TL) (2001, 6). Process of translation is complex and according to Nord, there are three models which could be applied during this process. These models will be discussed in following subchapter (Nord 2005, 34).

2.1 TRANSLATION PROCESS

Christiane Nord states the translation process is usually two-phase or three-phase. Having said that, Nord presented the third model. This model is called "a Looping model". Nord claims, that translation is not a straight process, but rather it is a circular process. All three models will be analyzed in the following paragraphs (2005, 34).

2.1.1   Two-Phase Model

The two-phase model consists of two chronological consecutive phases. The first phase is an analysis of source text. Nord refers to the analysis also as decoding or comprehension phase. During this phase, the translator gathers information from the source text and analyzes it. Second phase deals with enrolling the meaning of source text into matching variation in the target language, this phase is called synthesis. According to Nord, this two-phase model is efficient only for short texts, which are, for example, instructions, orders or prohibitions such as translation of restriction sign "No entry" to equivalent "Zákaz vstupu". Nord infers the two-phase model is not perfect, because it represents a situation when the mechanical knowledge or source language and mechanical knowledge of target

language are enough to translation. Nord claims that there are more factors to consider during the translation process than just mechanical knowledge of a language (2005, 34).

2.1.2 Three-Phase Model

Three-phase model share first and the last phase with the two-phase model. It begins with analysis and ends with synthesis, three-phase model inserts the interphase. This interphase is transcoding. While the analysis deals with an understanding of source text and synthesis with redistributing to the target language, the transcoding is the very process of translation. During transcoding, a translator is searching for the best fitting solutions of taking realities of one language and putting it into another. In other words, the translator is both, sender and receiver of the message, in the very moment and his task is to adjust the message in SL to be understandable to the receiver in TL. This interphase is important for translation and the role of the translator is much more important because the translator must make up a translation strategy or plan (2005, 35).

2.1.3 Looping Model

Nord finds that the three-phase model is much closer to reality than the two-phase model, it is not even close to perfection. To that end, both models presume that the source text carries an exact message in exact style in the source language and it is necessary to efficiently transfer it into the target language. Notwithstanding, both models also presume that the criteria for transcoding are contained only in the analysis of a source text. Nord argues that previous models are imperfect and in her own model inserts the one more phase into the three-phase model. This phase is initial, and it is an analysis of wants, needs, norms, and possibilities of the target language (2005, 36). The second phase is the analysis of ST. After that, this analysis is compared with the initial analysis of TL and translator search for important corresponding clues. These clues are used during the third (transcoding) and fourth (synthesis) phases. However, during these phases the translator operates with newly found information and in so-called "loops" is going back to analysis or previous part of the translation and he is able to correct them. At the very end, the translated text should correspond with findings gathered during the early target language analysis. This model is also called the circle model because at the very end it returns to the beginning (2005, 37).

In conclusion, looping model is most advanced from three models of translating process and most fitting for professional practice, it is possible to return to exact points of translation and correcting or upgrading the translated text in progress (2005, 37). The important part of all three models is an analysis of source text. This analysis will be discussed in the following subchapter.

2.2 TRANSLATION ANALYSIS

Translation analysis is one of the most important steps during the translation process. A translator must understand the source text not just in terms of linguistics but from several different angles, includes culture, philosophy or even politics. Christiane Nord claims that text is in the first place mean of communication and semantic or syntactic features are subordinate. She also concludes that texts can exist without certain formal properties, and it can be still perceived as a means of communication. In this case, the translator is like any other receiver and perceives these imperfections. In his role of translator, he must be able to translate the text despite them. According to Nord, the translator must use his general knowledge of the world to and during the phase of analysis should answer the questions about the source text, despite its imperfections. Nord points out these questions as factors of translatological analysis (2005, 41).

2.2.1 Factors Of Translatological Analysis

According to Nord, the factors of **translatological analysis** have two types. There are external factors and internal factors. To put it another way, factors can be extra-textual (outside the text itself) or inter-textual (part of the text itself). In some situations the external factors can be visible inside the text when such a situation occurs, it is called "*metacommunicative utterances*." Internal and External factors can be identified by a set of **WH-question**. The WH-questions related to the text itself belongs to internal factors. On the other hand, the WH-questions related to communicative situation belongs to extratextual factors (2005, 41)

2.2.1.1 *WH - Questions for External Factors*

Who? - Author or sender of the text

What for? – Author/Sender intentions

To whom? - Intended target audience

By which medium? - Intended mean of communication

Where? - The place of communication

When? – The time of comunication

Why? – Motive of communication

With what function? – Function of the text

(2005, 41-83)

These questions should be answered before the reading of the text. The translator gets answers to these questions by examination of source text circumstances. Answers on these questions build basic assumption for understanding the text but to see the whole picture it is crucial to get answers for internal factors (2005, 42).

2.2.1.2   WH - Questions for Internal Factors

On what subject matters? - The intention of text.

What? (What not?) – Content of the text

In what order? - Structure of the text

Using which non-verbal elements? - Non-linguistic and paralinguistic aspects

In which words? – Lexical components of text

In what kind of sentences? – Syntactical factors of text

In which tone? - Patterns, rhythm, intonation used in text.

(2005, 87-139)

2.3 TRANSLATION STRATEGIES

Jeremy Munday describes translation strategies in his book "Introducing Translation Studies" (2001). According to this publication, there are two main translation strategies. These are *Direct translation* and *Oblique translation*. Munday simplifies these terms to *Literal translation* vs. *Free translation*. Another key thing to remember is the direct translation can be described as *word-for-word* and the oblique translation as *sense-for-sense*. To give an illustration of difference between these two strategies, let's look at the case of German word *Kindergarten*. Literal translation of this word is *Children Garden*, however the sense of this expression is school for small children, the nursery. Each of these two strategies has several procedures. The direct translation contains the following three procedures (2001, 56).

2.3.1 Borrowing

Expression from a source language directly shifted to the target language. As example, there is the word "Dollar" which was borrowed from Czech to English. The main reason for borrowing is the target language did not have an equivalent expression. Expressions can be socially, politically or culturally fixated to the source language. For instance the expressions as "apartheid" or "perestroika." Borrowed words are often used to build a certain impression from the text. Such as using French expressions "creme de la creme" or "Armagnac" in the english sentence (2001, 56).

2.3.2 Calque

Calque is a special sort of borrowing. During the process of the calque, the expression from source language is disassembled into components. These components are translated into the target language and put back together. (2001, 56) To give an illustration, there are some examples:

- Czech expression *Mrakodrap* from English *Skyscraper*

    Mrako - Sky

    Drap – Scraper

According to Munday, the calque is frequently merged deep into the target language, however, this may result in semantic change and emerging of false friends. (2005, 56)

• False friends are two words in different languages which sounds or looks similar but they have different meanings. (Cambridge English Dictionary)

2.3.3 Literal Translation

Literal translation means *word-for-word* translation. Munday states this procedure as most common, when the languages are from same language family and culture. According to Munday the literal translation is good beginning in translation process, but there are more factors which influence the meaning. In case when literal translation cannot be used, from some of the following reasons, translator should use the *Oblique translation*. (2005, 57)

a.   Literal translation gives different meaning.
b.   Literal translation has no meaning.

c.   There are structural obstacles.

d.   There are no equivalent of expression in Target Language.

e.   The equivalent in target language is ambiguous.

Oblique translation strategy contains another 4 procedures. (2005, 57) These procedures are following:

2.3.4   Transposition

Transposition means the part of speech of given expression in Source Language is shifted to different in the Target Language, nonetheless, the meaning of expression must remain the same (2005, 57). This procedure is demonstrated in the following example:

- There is a **countless** fish in the ocean (Adjective)
- V moři je **bezpočet** ryb. (Numeral)

2.3.5   Modulation

Modulation is a semantic shift in the text. To put it another way, modulation can change the point of view and slightly change the content of the message, yet meaning remains the same. The translator uses the Modulation in situations when the Literal translation is grammatically correct but sounds unnatural in the target language. Translation through modulation is obligatory or optional. In other words, in some cases, the modulation must be done, otherwise, the text would not make sense, and in some cases, translator chooses to use modulation, usually for the receiver's greater comfort (2005, 57-58).

Following example is case of obligatory modulation:

- This company is **run** by the government.
- Tuto společnost **provozuje** stát.

The modulation there is obligatory because the expression „run" is in the target language (Czech) used for mainly for jogging and literal translation there would not make sense.

Following example is case of optional modulation:

- **Are you warm** enough?
- **Není ti zima**?

The modulation there is optional, literal translation into target language would make sense (*Je ti dost teplo?),* however it is not a common phrase, so the translation *"Není ti zima?"* is more natural.

2.3.6 Equivalence

The third procedure of oblique translation strategy is called **Equivalence**. Through Equivalence are used shifts in structure and stylistics for describing the same situation. In other words, the translated phrase can be completely different, but the meaning must remain the same. According to Munday the procedure of Equivalence translation is especially used for translation of idioms and proverbs (2005, 58).

Example of Equivalence are following English proverbs and their Czech counterparts.

- *Look before you leap.*   *Dvakrát měř, jednou řež.*
- *To cry wolf.*   *Malovat čerta na zeď.*

2.3.7 Adaptation

Last procedure of oblique translation is **Adaptation**. Adaptation is described as special kind of the Equivalence. Adaptation deals with the expressions, which are rooted in certain cultural background. For numerous cultural specifics does not exist equivalents in target language. The most important is, that even with change of cultural specific expression to expression, which is more fitting to target culture, the message of a text must remain the same (2005, 58).

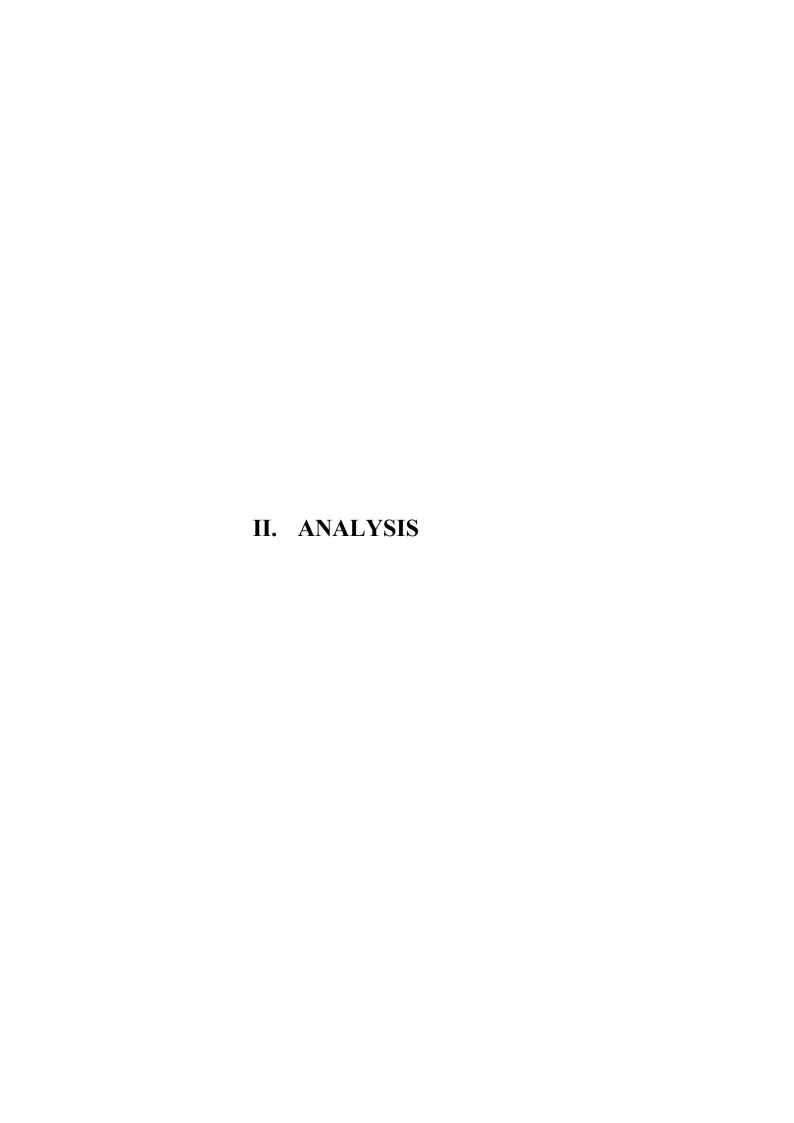For instance, there are differences between High School final exams in Czech Republic and in United Kingdom. Czech expression *maturita* is mostly unknown, it is needed to find cultural equivalent.

- Czech Republic : *Maturita - Maturita exam - School leaving exam.*
- United Kingdom: *A-levels* (Advanced level General certificate of education), *GCSE* (General Certificate of Secondary Education)

2.4 ROLE OF A TRANSLATOR

According to Nord, a translator occupies a central position in the process of translation. A role of the translator is important because during the translation is the translator receiver of the source text and also an architect of target text at the same time. (2005, 11). Newmark claims that the role of the translator is to make the receiver understand the ideas contained in the senders' message (Newmark 1988, 82). However, a translator is not the addressee of senders message in the source text, not even in a situation, when there is not direct addressee and text is intended for a wide audience (2005, 11). Provided that, the translator is a different kind of receiver. It is because the translator does not decide to read the source text from his own reasons. A translator reads the text to mediate the authors' message in the source language to the receiver/addressee, who does not understand the source language. Translators reception of the source text is also influenced by the requirements for translation of text from the author (2005, 12). Moreover, a translator is not the author of the source text, but he is an architect of the target text. Nord assumes that a translator can be perceived as some sort of ghost writer, hence somebody, who is hired to write a text while somebody else is signed as the author (2005, 13). Yet the translator is not the sender of the text, the receiver relies on the translator to correctly forward the message. The profession of a translator is constant learning because he must analyze every text, which he or she translates, from external and internal factors, before the translation itself. Furthermore, a translator must approach to every text without bias, be professional and methodical and be focused only on translation. Robinson claims that translators professional experience and skills increases and enhances with every text, which translator critically and comprehensively analyses. So the translator can integrate his findings to every new translation. A translator must be fluent in both cultures between which translates and this understanding must be deep enough to critically analyze both source text and target text. Simple mechanical knowledge of the language is not enough. As was said before, the translator is a constant learner and, according to Robinson, becomes professional when stops translate consciously and let the habitual and subliminal processes do the work (Robinson 2012, 60-71).

II. ANALYSIS

3　METHODOLOGY

The purpose of the translatological analysis is to examine the source text from extratextual factors and intratextual factors, this process detects the ambiguous parts of the text and prompt translator to find the best method of translation and improve translation process itself (2005, 41)..

According to Nord, it is necessary to examine the factors of translatological analysis in order to understand source text properly. The subject of this analysis is comics book "Marvel Origins: The 60s" (2013) and its Czech translation "Marvel: Počátky – 60. léta"(2015), which consists of several distinguished graphic novels. The novels in this comics book were written in the 1960s, and the translation from 2015 is their first Czech translation. Firstly, there will be analyzed chosen external factors. These are factors, which are not part of the text but still has influence over text, like author, genre, target audience, time and place of release. Secondly, there will be analyzed chosen internal factors. These are content, the composition of text, lexical, syntactic and non-verbal factors of text.

3.1 EXTERNAL FACTORS

For the purpose of analysis were chosen following external factors. Author or authors of the text, genre of a text, target audience, date and place of publishing. These factors provide facts which are quintessential for the correct understanding of the analyzed comics book.

3.1.1　Authors

Marvel Origins: The 60s is comics anthology of 10 graphic novels originally published in the 1960s. The common element, which connects all these novels is a person of the writer. Stan Lee was an American comics book writer, publisher, and producer. He was born on December 28, 1922, as **Stanley Martin Lieber** in New York City (The Biography.com). Stan Lee distinguished himself from the rest of the 60s authors of comics by making his heroes more human. Instead of the crystal pure untainted hero, he made people with ordinary and believable issues. These issues were various, from paying the bills to problems with a boyfriend/girlfriend. This feature was one of the reasons why Stan Lee was able to build the complex and developing comics universe. Furthermore, this approach also extended the target audience of Comics medium from young people to the adults. The turning point in his career was cooperation with artist and cartoonist Jack Kirby (2013,

Preface). Stan Lee also cooperated with other artists, such as Steve Ditko or Bill Everett. However, every single one of analyzed graphic novels bears the significant style of Stan Lee. Nowadays, sixty years later, Marvel Comics is one of the largest comics publishers with a huge impact on pop-culture. The proof is the massive success of movies of the Marvel cinematic universe in recent years (2013, *History of Marvel*). Stan Lee died November 12, 2018, at age 95 and at the very last year of his life was participating at Marvel comics universe (The Biography.com).

3.1.2 Genre

As mentioned in the theoretical part of thesis, comics is medium, not a genre and as medium can potentially contain number of genres. Genre of graphic novels contained in *Marvel Origins: The 60s* is superhero fiction. Superhero fiction is defined by title character, superhero (Coogan 2006, 24). This title character is usually a person, who hides his or her identity behind the mask and costume. Superhero usually has certain mission, which is fight against the crime, evil and injustice. The superhero fiction in comics is often blended with other genres such as fantasy, science fiction, horror, detective genre or even noir and romance (2006, 23). Comics book *Marvel Origins: The 60s* (2013) is collection of graphic novels, which shares their theme, their theme is the **Superhero origin**. Superhero origin is the first story of chosen character, the introduction to reader. Usually, the storyline is how the superhero became the superhero, how he or she acuired their superpowers. As typical example of origin there is story of Spiderman. The ordinary student Peter Parker was bitten by radioactive spider and acquired specific supernatural abilities, based on spiders (2013, *Amazing Fantasy Vol. 1 #15*) Origin of superhero is important part of genre, not just because it shows the beginning of the story, but also introduces the reader into the basics of the genre (2006, 44).

3.1.3 Target Audience

According to Federico Zanettin, the comics have a different target audience in the USA and in Europe. The European notion of comics is the educational medium aimed at youth in the first place, while the American notion is much wider, comics targets the whole family and has more purposes (2015, 2). The target audience of comics depends on their genre. As was discussed in the previous subchapter, the genre of analyzed comics book is superhero fiction. The analyzed comics book is aware of terms, dialect or jargon, which are difficult or unable to understand. The text is also aware of cursing or foul language in general. However, when some of the terms appear in the text, they are tightly bound to the

context of the situation. Therefore, the original target audience in the 1960s was young male adolescents. Analyzed graphic novels targetted to this group mainly by the story. Majority of superheroes are strong males and usually highly educated, so they serve as an ideal example for adolescents (2015, 4). However, the target audience of the graphic novels, from which is analyzed comics book composed, from the 1960s changed since the date of the original release date. When the comics book *Marvel Origins: The 60s* was published in 2013 and its Czech translation *Marvel: Počátky – 60. léta* in 2015, the target audience was not teenagers or even adolescents. The target audience of the analyzed comics book is comics enthusiasts and collectors. The style of narration and the style of drawing is outdated to current standards of comics writing. Also, the story of single graphic novels inside the analyzed comics book appeals naive and the events, which are described in the background are no longer current, for example, the *Iron Curtain* and *Eastern Block*, however, the circumstances of time and place of publishing will be discussed in the following chapter. The growing popularity of comics, coupled with the success of movies based on so-called Marvel Cinematic Universe last decade, caused the increase of interest for comics books, including the *Marvel Origins: The 60s* (2013), so the audience is growing too.

3.1.4 Time and Place Of Publishing

Graphic novels, from which is the *Marvel Origins: The 60s* (2013) composed, were for the first time published at the very beginning of the 1960s in the United States of America. It is important to say that during the decade between 1960 and 1970 escalated long tension between the USA and the Soviet Union, this tense is known under the name *Cold War*. The United States and the Soviet Union were rivals, both countries wanted to achieve the dominant position on the planet and both had nuclear weapons at dispose of. Political and military tense was also transferred to common people and the culture. This tense is also shown in analyzed the comics book, the following examples are from chosen from graphic novels contained in *Marvel Origins: The 60s* (2013).

- "[...] Ben, we've got to take that chance….unless we want the commies to beat us to it [...]" (2013, *Fantastic Four vol. 1 #1*, 9)

The context important for this quote, protagonist Sue Storm is talking to another protagonist, Ben Grimm, about the launch of a new spaceship, they both are Americans.

So-called *Space Race* was part of the *Cold War*. The United States and the Soviet Union were competing in spaceflight. Sue Storm is also using the word **Commie**, which is a derogatory name for a communist or everyone in the Soviet Union.

Perhaps the best example is the graphic novel *Incredible Hulk vol. #1* (2013), especially its part 4, Enter the Gargoyle and part 5, Hulk Triumphant. These parts of this graphic novel are specific, They deal with the Soviet spies and scientists almost all time of the story. To that end, moral of this story, according to the conclusion, is following: How the American scientist helped the Soviet scientist and after that, the Soviet sees the truth, how bad are his regime and leaders. This part of the graphic novel can be classified as propaganda.

An additional example is from *Tales of Suspense vol. 1 #34* (2013). This graphic novel is the origin of the superhero Iron Man. This graphic novel reflects the time in which was written in a similar way as the previous example. To that end, this story takes place in Vietnam and antagonist is a local communist leader. It is necessary to say the United States declared war to North Vietnam (November 1, 1955). This conflict was part of the *Cold War*, but the American public was distempered by the course of the war. The government sought a means of motivation to support the war effort. Pop-culture was one of them. If the previous two examples can be classified as anti-Soviet Union propaganda, this graphic novel can be classified as Vietnam War propaganda. This will be demonstrated in the following examples.

- "[...] Now do you believe that the transistors I've invented are capable of solving your problem in Vietnam?[...]" (2013, *Tales of Suspense vol.1 #34,* 2)

In this quote, inventor Anthony Stark presents his invention to general of U.S. army, he also implies the war is not going well.

- "[...] In a South Vietnam jungle, menaced by Wong-Chu, the red guerilla tyrant[...]" (2013, *Tales of Suspense vol.1 #34,* 2)

The narrator implies there is a war in South Vietnam, which sided with the USA and in their jungle operates local communist guerilla. Its leader is referred to as a tyrant, which is a ruthless evil person.

All things considered, the political situation of the 1960s is reflected in most of the comics books from the 1960s. The several quotes from chosen graphic novels and their short analysis are just a few examples of interdependence between politics and pop-culture. However, politics and *the Cold War*, even though they played an important role in America of the 1960s, are not the only things that shaped that decade. A different example is the *Hippie movement* and its culmination at the *Woodstock Festival* (1969). The role of women in society was also changing. And last but not least, the issue of civil rights, symbolized by Martin Luther King Jr. and *March on Washington* (1963). All of these key aspects of the 1960s are noticeable in the medium of comics and also in the superhero fiction genre.

3.2 INTERNAL FACTORS

Following internal factors were chosen for the purpose of this analysis. Content of single graphic novels contained in comics book *Marvel Origins: The 60s* (2013), composition of the text, lexicological, syntactic and nonverbal factors of text. Internal factors are crucial to the correct format of text and must be preserved as much as possible. It is important to keep them in the same pattern in the target text as in the source text. Any change, in one of these specific factors, is able to change the overall testimony of text (2005, 87).

3.2.1   Content

As shown earlier, the comics book *Marvel Origins: The 60s* (2013) is compiled from ten classic graphic novels from the 1960s. These novels have the same author (Stan Lee) and they were published between the years 1960 and 1965. Each of these novels contains the first story of the superheroes of the most famous comics, these stories are called **Origin**. Comics book itself was published in October 2013 by Hachette Book Group. The Czech translation *Marvel: Počátky – 60. léta* was published in July 2015, and a distributor for the Czech Republic was Mediaprint & Kapa Pressegrosso, spol. s r.o. Despite the original graphic novels were published in the 1960s, the translation from 2015 is their first Czech translation. In other words, the graphic novels from the 1960s were translated circa 55 years later. The book is divided into ten parts. These parts keep the formatting of original graphic novels from the 1960s including their covers. Covers of single graphic novels serve as the partition of the comics book into single chapters/graphic novels. The short synopsis of every chapter/graphic novel will be discussed in the following paragraphs. In the comics book itself, are graphic novels in chronological order. In other words, in order, they were published. The themes of graphic novels, contained in comics book *Marvel*

Origins: The 60s (2013), are similar. An ordinary human usually obtains some kind of supernatural abilities. Later the protagonist decides to protect people against forces which they cannot defeat. The recurring motifs are superpowers, hi-tech gadgets, fight against the evil and the victory of good over evil.

3.2.2 Composition of a Text

As previously mentioned in 1.2 Language of Comics, narration in comics books is distributed through the system of components. These are the panel, the gutter, the balloon, and the caption. Written text is contained in two of these components, balloon, and caption. Will Eisner claims, the comics do not need a narrator. The role of the narrator may be represented by the visual aspect of comics (Eisner 2000, 7 – 12). However, the narrator is present in analyzed comics book as a text inside a caption. This approach is necessary because certain events in the story are hard or even impossible to illustrate, as will be shown in the following examples:

- "[...] A soundless screaming vibrated into nothingness [...]" (2013, *Tales to Astonish Vol. 1 #44,* 18)

Deeds like this are difficult to even imagine. Its transfer to graphical form would be difficult, and the receiver might not understand.

- "[...] Exactly fifteen seconds later [...]" (2013, *X-Men Vol. 1 #1*, 16)

This caption announces the exact time period to the receiver. Time in graphical form can be visualized through the depiction of the dial of a clock, however, this depiction could affect consecutiveness of the narration. Therefore, writing it to the caption is more acceptable for the audience.

Finally, there is an omniscient third-person narrator, which describes the situation in and between panels in the grammatical tense of described events. Usually, it is present tense, but in the story are several retrospective moments, usually memories of protagonists and in these moments is used past tense.

- "[...] Above all the hubbub and excitement, one strange figure holds a still - smoking flare gun [...]" (2013, *Fantastic Four Vol.1 #1,* 1)

This is an example of the omniscient narrator in the present tense and describes the situation which cannot be seen by any other person than the narrator.

- "[...] At that moment, the powerful ship's automatic pilot took over, and managed to return the sleek rocket safely to Earth, in a rough, but non-fatal landing! [...]" (2013, *Fantastic Four Vol.1 #1,* 11)

This is an example of narration in the past tense. The extract comes from a retrospective part of graphic novels, which describes events before the story itself. This is the reason why it is in the past tense.

The story of the analyzed graphic novels is also narrated through monologues and dialogues of characters. As mentioned before, comics books from the 1960s are different from modern types of comics. For 1960s comics is a typical detailed description of character actions through their monologues in speech or thought balloons. This style is rarely used nowadays. For the reader, who is not used to this style, this unnecessary description of happenings can be distracting or confusing.

- "[...] Now I'll merely alter my magnetic waves from positive to negative, so that they will repel anything that comes within range! Nothing can touch me as i walk to my objective! [...]" (2013, *X-Men Vol. 1 #1, 15*).

The antagonist Magneto is marching through, while declares his monologue and describes his actions. Who should be the receiver of this message is unclear. Despite the fact this message is in a speech balloon, the character does not clearly speak to anyone near. The only possible receiver is the reader of the text. The author implies the breaking of the fourth wall by characters monologue within the scope of narration. The fourth wall is an abstract wall which divides the audience from the story (Cambridge English Dictionary).

Style of narration is also distinguished by traits of characters. Characters, who lack intelligence, sensitivity or compassion and depend rather on the physical force, have a different vocabulary. They also use informal language, slang, mild foul language, and their sentences are short. A typical example is the following quote.

- "[...] The dirty crumb! He's not gonna wiggle out of this! He's as guilty as I am! I only pulled the trigger .. but he gave the orders! [...]" (2013, *Daredevil Vol.1 #1*, 23).

This is a quote of the mobster – secondary antagonist. Antagonist uses foul language, such as phrase dirty crumb, which is denotation for a person with negative attributes. Furthermore, he uses idiom wiggle out, which means to disengage from troubles.

The following example represents quite the opposite.

- "[...] Doctor, I'm afraid I can't be help to you! My field is molecular cell transition and cell speualization [...]" (2013, *Tales to Astonish Vol. 1 #44,* 6)

This is a quote of the protagonist, Dr. Hank Pym. The protagonist is speaking with his colleague, Dr. Vernon van Dyne. His speech is formal and very polite. What's more, the protagonist uses scientical terms. Despite this, the meaning of the message remains clear.

3.2.3 Lexical Factors of the Text

One of the typical attributes of the comics medium is onomatopoeia. Onomatopoeic words are imitations of sounds of nature, people and surroundings (Literary Devices, 2019). These expressions are important for the narration of comics. Together with narration inside the captions, speech, and thoughts inside the balloons and visual art, they create the overall picture of the story. Onomatopoeic words are not placed in captions or speech balloons. By contrast, the interjections, expressions which represent human emotions, feelings and short exclamations are placed in balloons. Onomatopoeic words are placed in drawn part of comics above or next to the objects to which they are related. There are many examples, such as the sound of Geiger counter in graphic novel *Incredible Hulk Vol. 1 #1* (2013).

Figure 2 (2013, *Incredible Hulk Vol. 1 #1,* 5)

Onomatopoeia is represented by *Click Click*, these words are depicted around radioactive protagonist Bruce Banner and in another panel also around the Geiger counter itself.

Text of the chosen graphic novels also contains slang, jargon and scientifical terms, which are not used in the common language. Scientifical terms are used because several protagonists are scientists. The following quote is an example of such terms.

- "[...] I became the Ant-Man and developed clothing of unstable molecules to wear ... the cybernetic helmet, communication with the ants! [...]" (2013, *Tales to Astonish Vol. 1 #44,* 5)

The following example contains military jargon.

- "[...] General, every phase of the launching was A-Okay! There can only be one explanation ... the bird was tampered with! [...]"(2013, *X-Men Vol. 1 #1,* 12)

This quote refers to a nuclear missile with military euphemism *the bird*. There is also used an intensive form of expression *OK*, the term *A-Okay*, which is also military-based.

Idioms are another lexical factor in analyzed comics book. Idioms are used across all characters of all analyzed graphic novels. Idioms can be used as euphemisms, for instance in the following quote.

- "[...] He looks like trouble to me, Fixer! Want we should lean on 'im a little? [...]" (2013, *Daredevil Vol.1 #1*, 15).

This example is uttered by the secondary antagonist, a nameless mobster. Language is very informal and contains slang. The phrase *lean on 'im a little* is a threat and means harming the target in general.

Other examples of idioms are dysphemisms. Most common examples of dysphemism are derogatory denominations of communism, communists or *Eastern Block* in general. These denominations are used in most of the graphic novels contained in comics book *Marvel Origins: The 60s*. As mentioned before, graphic novels from the 1960s reflect their time. A typical example is the following quote.

- "[...] You did it, doc! You made him normal again and turned him against the reds! [...]"(2013, *Incredible Hulk Vol. 1 #1*, 24)

The expression *reds* figures as a denomination for communists, it is based on the color of the Soviet Union flag.

- "[...] unless we want the commies to beat us to it! [...]"(2013, *Fantastic Four Vol.1 #1,* 9)

Also there the word *commies* is a derogatory term for communist.

- "[...] And perhaps ... the beginning of the end of the red tyranny, too! [...]"(2013, *Incredible Hulk Vol. 1 #1,* 24)

There is an expression *red tyranny*, which refers to the whole communist regime in the Soviet Union. Expressions as *reds, commies* or *communists* have often denominated all people living in Eastern Block, not just members of the communist party.

3.2.4 Syntactic Fators of Text

Majority of the written text in analyzed the comics book is distinguished between captions and balloons. Syntactic structure in these two parts of written text is different. Sentences in captions are usually complex, long and contain rich vocabulary. These sentences with plenty of adjectives, mostly exaggerating, are used for evoking the extreme interest in the receiver. For the same reason, there are also used rhetorical questions. Perhaps the best example is the following quote.

- "[...] Impossible? Incredible? Call it what you will, but the figure which had been Johnny Storm, scant seconds before, is now a careening Human Torch, flashing thru the skies above like a flaming meteor! [...]" (2013, *Fantastic Four Vol.1 #1,* 6)

Also, the text in speech balloons is not invariable. Forasmuch as a representation of human speech, it is determined by the personality of character and situation in which it is uttered. As described before, there are occasions when the protagonist or antagonist describes their doing. When they do so, their sentences are usually longer and more complex. A typical example is the following quote.

- "[...] By means of thought projection i shall send my disembodied self past the rain bow bridge down to earth" There i shall find some way to make thor come back to asgard, where i can battle him again, and defeat him forever! [...]" (2013, *Avengers Vol.1 #1,* 2)

Antagonist Loki is exiled alone on a place called The Isle on Mist. His speech does not have a direct receiver. However, he explains his plan to the reader. On the other hand, the following example is uttered by the same character during the combat with his brother, protagonist Thor.

- "[...] His craft is empty! He is nowhere to be seen! Have I defeated him so soon? [...]" (2013, *Avengers Vol.1 #1,* 16)

3.2.5 Non-verbal Factors of Text

Analyzed text is written in capital letters, therefore, when the author needs to put emphasis on the chosen part of the text, he uses bold letters, punctuation marks, and illustrations.

The following example emphasizes words Human and Martian through bold letters. There are also heavily used punctuation marks for emphasizing the message. Three dots are used as an indication of the omitted word, exclamation marks indicate a high volume of speech, moreover, exclamation marks are even doubled. There is also double dash, which indicates self-interruption of speech, the speaker is very emotional and has to make a break. Context of this sentence is the encounter of ordinary people with one of the protagonists of *Fantastic Four Vol. 1 #1* (2013). A man made of solid stone called The Thing.

- "[...] It ain't **human**! It's too big... Too strong!! It - - It's a **martian**! [...]" (2013, *Fantastic Four Vol.1 #1,* 5)

4 ANALYSIS OF THE TRANSLATION

The previous chapter discussed the specific factors of analyzed comics book *Marvel Origins: The 60s* (2013). This chapter deals with translators choices and errors during the translation of English original *Marvel Origins: The 60s* (2013) to the Czech version *Marvel: Počátky – 60. Léta* (2015). The translator of this comics book was Martin D. Antonín, hereinafter referred to as a translator. Proofreading was done by Mirka Jarotková.

4.1 Translation of personal names and nicknames

In order to translate the names into the Czech language, it is important to know that the Czech language has specific declension of names. To put it another way, Czech names do not remain the same all the time. Declension of Czech names depends on several factors and names themselves affects and modifies bounded adjectives, pronouns, and verbs. To translate the name and bounded parts of speech to Czech language, it is important to identify the wielder of the name correctly, wrong identification can lead to misinterpretation of the whole text (Naše Řeč, 2019). Translation of personal names to the Czech language is not unified. In certain periods of Czech history, there were efforts to translate everything to the Czech language, first names include. Some of these efforts remain in the Czech language to present time. For instance, in the Czech language is in common use *Bedřich Engels*, but original, German form, *Friedrich Engels* is rare. A specific part of the translation of personal names is royal names. It is usual to use translated names of monarchs and dignitaries. A typical example is the Queen of the United Kingdom *Alžběta II*. Original English form *Elizabeth II* is not usual. However, currently prevailing opinion, that the foreign personal names should not be translated but just derivated to the Czech language by means of declension and so-called *Přechylování.* Process of *přechylování* is used for woman surnames, in the Czech language is for woman surnames typical affix *–ová* (Naše Řeč, 2019). In analyzed the comics book are several woman characters, in the following table are their English names and Czech translations.

Sue Storm	Sue Stormová
Betty Ross	Betty Rossová
Maria Pym	Maria Pymová
	Marie Pymová
Maria Trovaya	Maria Trovajová
	Marie Trovajová
Janet van Dyne	Janet van Dyneová
Jean Grey	Jean Greyová
Karen Page	Karen Pageová

Table 1 Feminine names

As illustrated on these examples above, every woman surname was changed through *přechylování*. Therefore, the majority of the has just added affix *–ová*. The only exception is name *Maria Trovaya*. This character has a fictional origin in eastern Europe, thus the author chose the name seemingly appropriate to local culture. The problem is, the author decided to put character origin specifically to Hungary, but chose rather Slavic, specifically, Russian surname. This inconsistency is visible also in Czech translation. However, it is not a translation problem but rather a problem of content. The surname itself is translated correctly and sounds natural. The problem of translation is the first name *Maria* to *Marie*. It is important to mention that *Maria Trovaya* and *Maria Pym* are the same characters, the surname was changed after the wedding. The translation of the first name is not usual. Feminine first names are generally kept in original form, as can be seen at the rest of feminine names through analyzed comics book and table above. This inclination is caused by the name *Maria* itself. Declension of names *Maria* or *Marie* is common in the Czech language, in contrast of rest of mentioned feminine names. Otherwise, the omission of declination can sound unnatural in the target text.

The case of name *Maria* leads to another problematic name, which is *Peter* in graphic novel *Amazing Fantasy vol. 1 #15* (2013). In this case, the translator decided to literally translate source text name *Peter* into Czech equivalent *Petr*. Name *Peter* has several diminutives in text, which were also translated into Czech equivalents. To illustrate this decision, the following examples demonstrate the first English original and then Czech translation.

- "[...] Say, gang, we need one more guy for the dance! How about Peter Parker over there? [...]" (2013, *Amazing Fantasy vol. 1 #15,* 1)

- "[...] Hele parto, na tancování nám chybí jeden kluk. Co támhle Petr Parker? [...]" (2015, *Amazing Fantasy vol. 1 #15,* 1)

As mentioned before a name *Peter* is changed into *Petr*.

- "[...] You're not foolin' me, Petey! I know you're awake – and it's time for school! [...]" (2013, *Amazing Fantasy vol. 1 #15,* 2)

- "[...] Na mě nevyzraješ Péťo! Vím, že jsi vzhůru – je čas jít se vzdělávat! [...]" (2015, *Amazing Fantasy vol. 1 #15,* 2)

Diminutive Petey is translated into Czech equivalent Péťa. The following example contains the same English diminutive, but the translator chose a different Czech equivalent.

- "[...] I cooked your favourite breakfast, Petey - - wheatcakes! [...]" (2013, *Amazing Fantasy vol. 1 #15,* 2)

- "[...] Udělala jsem ti tvou oblíbenou snídani, Petříčku – palačinky. [...]" (2015, *Amazing Fantasy vol. 1 #15,* 2)

However, in the text are some situations, where the name of this character is simply omitted. The best example is a following quote.

- "[...] As for Pete's aunt May, she thought the sun rose and set upon her nephew! [...]" (2013, *Amazing Fantasy vol. 1 #15,* 2)

- "[...] A co se týče tetičky May, pro tu byl její synovec přímo středem vesmíru. [...]" (2015, *Amazing Fantasy vol. 1 #15,* 2)

This translators choice is a departure from the rule. It is the only case of the translated first name in the analyzed text. The translator probably chose this method because of number of diminutives of name *Peter* in the source text. Through this method, the translator settles the problem with diminutives and simultaneously he attempted to familiarize the target audience with the storyline. Notwithstanding, this translation violated the rules of

translation in the analyzed text overall. As mentioned before, it is only translated name in the whole comics book. Another key thing is the name *Peter Parker* itself. It is not just a name. *The Peter Parker* is the alter-ego of the superhero *Spiderman*, together it is an established brand. The names of established brands are invariable. For example, there is a name of another established brand *Harry Potter* (1997). Both names, *Peter Parker* and *Harry Potter* are common English names, translating only the first names ends in inconsistency, which does not fit in either source language nor to the target language. To give an illustration, translation of *Peter Parker* to P*etr Parker* is the same mistake as the translation of *Harry Potter* to *Jindra Potter.*

Another proof, which demonstrates the inconsistency of the translation of the names is the usage of non-translated name *Pete* in one of the graphic novels in the same comics book *Marvel Origins: The 60s*. Particularly in *Fantastic Four Vol. 1 #1.*

- "[...] Pete, look! What's that? [...]" (2013, *Fantastic Four Vol. 1 #1.,* 4)

- "[...] Pete, podívej! Co je to? [...]" (2015, *Fantastic Four Vol. 1 #1.,* 4)

In this case, the translator does not translate the diminutive of *Peter*, but later he decided to translate several others its diminutives.

To maintain the authenticity of the story, it is important to preserve as many cultural factors as possible. Names are one of these factors. Thus, names should not be translated. The eminent aspect of narration is its cultural background. Story of the graphic novel *Amazing Fantasy vol. 1 #15* takes place in the U.S.A. of the 1960s. Therefore, application of the Czech name affects authenticity. However, on some occasions, the translation of personal names and surnames is found wanting. E.g. *Harry Potter* (2000) franchise or *Discworld* (1993) franchise. Several names in these Czech translations of these book anthologies are translated into Czech equivalents. Translators of these anthologies have a serious reason to make this choice. The Czech target audience may have issues with understanding of English wordplays and hidden meaning, which are an important part of the plenty of names through mentioned franchises. However, this is not the case of *Peter Parker*. Firstly, this name does not have any hidden meaning and does not contain any wordplay. Secondly, the current target audience of comics book *Marvel Origins: The 60s* (2013) are comics enthusiasts and they are familiar with the topic of analyzed graphic

novels, *Amazing Fantasy vol. 1 #15* included. Change of the name of the main protagonist violates the established brand.

The solution is simple, do not translate the name and its diminutives. If the translated text sounds unnatural, change the word-order, syntactical part of the translated sentence. However, in the case of analyzed text, it is the change of word-order not necessary. In this case, is keeping the original English name sufficient.

4.1.1   Translation of Nicknames

According to the Cambridge English Dictionary, a nickname is an informal title based on a real name or characteristics of the chosen person (Cambridge English Dictionary). In superhero-fiction genre, a nickname is a title of a superhero, which he or she chooses or it is given to them by society. To that end, superhero nickname is almost never based on his or her real name. In the analyzed text are nicknamed either the protagonists, super-heroes and also the antagonists, super-villains. That is to say, nicknames of superheroes or supervillains are never translated in analyzed graphic novels. However, this decision created several issues, which had to be solved. Firstly it is the translation of military grades, academic degrees, and general titles. In analyzed graphic novels are three characters with mentioned titles. These are protagonists *Mr. Fantastic* in *Fantastic Four Vol. 1 #1* (2013)*, Captain America* in *Avengers Vol.1 #4* (2013), and *Professor X* in *X-men Vol. 1 #1* (2013). *Mr. Fantastic* and *Captain America* are not translated and for the needs of the Czech language, there is used the Czech declension. To give an illustration there are two quotes from Czech translation.

- "[...] Samotná lana nedokáží Mr. Fantastica vyřadit z boje! [...]" (2015, *Fantastic Four Vol. 1 #1*, Cover)

- "[...] Bývám častován různými jmény - ale dávám přednost Captainu Amerikovi [...]" (2015, *Avengers Vol. 1 #4*, 13)

However, there are some difficulties in Czech declension of English names. This can be seen in the previous example, in the case of *Mr. Fantastic* is just added affix *-a*, but in the case of *Captain America* is used Czech modification *Amerika*. The combination of translated and non-translated text can have a distracting effect. It is a way how to preserve consistency with the source text and with established brands of superhero nicknames.

However, it sounds unnatural in the target language. Furthermore, in the case of *Mr. Fantastic*, there is another issue. The general title *Mr.* is an abbreviation for *Mister*, which means *Pan* in the Czech language. However, in the following quote, the translator uses word M*istr* instead of *Mr*. This is a case of so-called false friends.

- "[...] There's just time for me to become Mr. Fantastic again! I'll make a huge lasso out of my arm! [...]" (2013, *Fantastic Four Vol. 1 #1*, 18)

- "[...] Tak tak mi zbývá čas na to, abych se opět změnil v Mistra Fantastica. Vytvořím si z ruky obrovské laso! [...]" (2015, *Fantastic Four Vol. 1 #1*, 18)

That is to say, Czech word *Mistr* means *champion* or *master* in English. This is a translators mistake because in the source text is mentioned just *Mr. Fantastic*. Recommended solution, in this case, is using English abbreviation *Mr.*, and this method prevents the ambiguity.

The third title in analyzed graphic novels is *Professor,* contained in nickname *Professor X.* This academic title is in the target text translated to Czech equivalent *Profesor.* In this case, the translator just cosmetically modified the original, because the meaning is obvious in both languages.

As mentioned before, the nicknames in analyzed graphic novels are not translated. Translation of nicknames in analyzed graphic novels is also not necessary because the nicknames are explained through the story of novels. Having said that, the translation of graphic novels is inconsistent, there are no rules on how to translate certain features. The problem is that analyzed graphic novels were published in the 1960s, yet their first translation was in 2015. In the meantime, there was published a huge number of graphic novels from the same publisher - **Marvel Comics**. And there was also created several movies based on so-called Marvel comics cinematic universe. All of these novels and movies had a specific style of translation. For example, in the movie *Fantastic Four* (2005) was translated the name of this team to *Fantastická čtyřka*, yet the nicknames of protagonists were not translated. Similar situations occurred in movie *Captain America: The First Avenger* (2011), in this movie, was not translated the nickname in the title, yet nickname inside the movie itself, its dialogues and monologues, was *Kapitán Amerika*.

Universal solution how to translate nicknames does not exist, it depends on every translator. However, the suggestion for analyzed graphic novels is following. Do not translate the nicknames in the case when the nickname is able to deal with Czech declension. Translate only the nicknames which sound unnatural in the target language. For example, it is the case of *Captain America*. Czech translation *Kapitán Amerika* does not violate the story of the graphic novel, sounds natural and brand is clearly recognizable.

4.2 Translation of Interjections and Onomatopoeia

Interjections are defined as words which are used for the expression of emotions of characters. This expression can stand alone, or they can be part of the sentence (Literary devices, 2019). Onomatopoeia denotes expressions, which mimic the sounds of nature or surroundings (Literary devices, 2019). As mentioned before, in subchapter 2.2. Language of Comics, the single frame of comics contains visual and written features, which can be likened to moment freeze in time. In such a frame is possible to depict only part of the described situation. Interjections and onomatopoeia words help animate the story depicted in the panel. Moreover, these expressions are usually short, yet they are able to describe the whole event. This feature also helps to catch readers attention.

The translation of interjections and onomatopoeia words depends on the will of the translator. For example in *Harley Quinn Vol. 2: Joker Miluje Harley (*2018) are translated interjections of characters, especially protagonist Harley Quinn, for a specific style of her speech. However onomatopoeia there is not translated. In another graphic novel *Batman: Ticho* (2012), the interjections and onomatopoeia are not translated. This decision may cause that the reader, which is not fluent in English, may mispronounce the certain expression and through this, the expressions gain different meaning. For example, the onomatopoeia *Rak tac tac tac tac*, which represents the sound of the cosmic rays, may be mistaken for sounds of shooting.

Translator of comics anthology *Marvel Origins: The 60s* (2013) decided to make a compromise in the translation of interjections and onomatopoeia into the Czech language. This means that some of them are translated. Some of them are not, and some of them are omitted. This approach makes the text more natural for the Czech reader in most cases. However, this approach is arduous for the translator. The interjections are often idioms, which are difficult to translate, or inarticulate sounds. As said before, the onomatopoeia represents the sounds of nature or surroundings. Therefore, it is needed to find the right

equivalent in the target language, which is difficult. The outcome of this translation process depends on the experience of the translator. There can be said, the translator, *Martin D. Antonín*, did a decent job. In the following, paragraphs will be discussed his translators' decisions aimed at interjections and onomatopoeia.

INTERJECTIONS		
MEANING	ENGLISH (2013)	CZECH (2015)
Surprise, astonishment	„!" / Hey! / Huh / Oh no! / Gasp / Wow! / Gulp! / Oh! / Boy! / So! / Gosh! / Whew / Yiiii / Ulp / Wowee	„!" / Hej; Hele / Huh!; He / Ách; Ale né! / Och / Fíha; Páni! / Polk! / Och! / No tedy! / Tak! / Božíčku; Propána!; Páni / Páni! / Jííáá / Polk / Juchú
Disdain	Bah! / Eh? / Hah! / Oh! / Ah! /	Pchá; Pche; Fuj; Bah / Jo? / Cha! / Ó! / Áá /
Pain, Injury	Ugh / Uhhh / Ahhh / Arghh / Ohh / Ow / Ohhh / Ohhhh / Ugh / Ohhhhhhh / Brrrr / Yeow / Oooff / Oooof!! / Owww / Yeowp!	Uch, Úúch / Áách / Áúch; Háár / Áúrch; Áágch / Áúú / Au! / Óúúch / Áúúch / Hek; Unch / Óúúúúchhhh / Brrrr / Jáúú / Úúúff / Úúúúf!! / Ááúú / Jáúúp
Sigh	**Boy!; So!** / Gasp / Sob!	**Omitted** / Hek!; Vzdych! / Vzlyk
Acceptance	Yeah! / So! / Er / Yaybo!	Jo! / Takhle! / Ehm / Jupí
Clearing Throat	Hrmmphh!	Hrmmpff!
Distress	Oh - No! Uh oh	Och – Ne! / A sakra
Relief	Whew / Ahhh / Phooey!	Uff; Uf; Fjů / Áách / Úúúf
Thinking, Consideration	Hmmm / Ah / Mmm **Ahh /** Gee	Hmmm / Ach / Mmm / **Omitted /** Teda
Idioms	Gangway! / Holy Cow! / Holy Hannah! / Hot Diggity! / Holy Smoke! / For the Luvva Pete! / Sufferin' Cats	Z cesty! / Propáníčka; Panenko skákavá / Svatá matičko / Tak to je vzrůšo! / Prach a Broky!; Pane bože! / Pro boha živýho; No to mě podrž! / Prach a Broky!

Table 2 Interjections

The translator chose several ways how to translate interjections. Firstly, part of them is translated into the Czech language. For example *Hey!* Into *Hej!* or *Hele!*. Secondly, there are interjections, which are omitted in the Czech translation. The reason for omitting of part of interjections is the chosen interjection has no meaning in Czech translation, and they are not needed. The role is taken by the overall meaning of the sentence. To give an illustration, it is a case of the following sentence: *"Boy! What a dull day!"* (2013, *Fantastic Four vol. 1*, 2) and Czech translation *"Dnes je to ale nuda!"* (2015, *Fantastic Four vol. 1*, 2). Omitted interjections are denoted by bold text in the table of Interjections. Thirdly, there are interjections, which the translator left in the original version. Usually, these interjections do not need the translation as *Hmm*. Independent part of interjections are idioms, used on a position of interjections. These idioms have meaning in the source language, but in the target language, they would sound unnatural. Therefore, it is needed to find a matching equivalent in the target language. Idioms in analyzed graphic novels are used mainly as an expression of surprise or shock. The translator chose the matching idioms in the Czech language. The literal meaning of the Czech expression is different but the meaning remains the same. Therefore, the translator used the Equivalence translation strategy.

ONOMATOPOEIC WORDS		
MEANING	ENGLISH (2013)	CZECH (2015)
Fight	Wham!, Whop! / Whoof! / Whap! / Wham! / Bong! / Ooooof! / Clank! / Whump! / Bong Bong! / Thud! / Smash! / Whump! / Wham Whup!	Švih!, Bum! / Húúf / Plác / Bumm! / Bong! / Úúúúúf! / Klank! / Másk! / Bong Bong! / Buch! / Prásk! / Žúúch! / Prásk Whup!
Earthquake	Rumble Rumble! / Rumble! Roar! / Rooooom / Rrroomm / Rrrrr Húúúúm	Rach Rach! / Rach Uáá! / Rooooom / Rrroomm / Rrrrr Whooom
Doors sound effects	Creak! / Slam! / Wham! / Click!	Skřííp! / Prásk! / Buch! / Cvak!
Explosion	Barroom! / Sssss / Wham / Barooom!	Barrúúm / Sssss / Prásk! / Barooom
Car sound effects	Thud! / Honk! Honk! / Scrreech	Prásk! / Túúú! Túúú! / Skříííp
Bullets sound effects	Crack! / Bang! / Pnaing! Kapow! / Booom	Prásk! / Bang! / Pnaing Kapow! / Búúúm
Sound of Cosmic rays	Rak Tac Tac Tac Tac	Rak Tac Tac Tac Tac
Sounds of water	Splash	Šplouch
Geiger counter	Click Click Click	Tik Tik Tk
Shooting webs	Whizzzzt	Whizzzzt
Starting button	Click	Cvak
Steel bending	Urrrhhh / Crack / Whump	Urrrhhh / Prásk / Třísk
Telephone	Rrrhing	Rrrhing
Pincers	Klack!	Cvak!
Tank moving sound effects	Swish! Clank! Clank!	Svist! Klank ! Klank!
Ship moving sound effect	Whoom	Húúúm
Bridge falling	Whoosh! Crash!	Húúúš! Prásk!
White cane sound effect	Ping Ping Ping	Ping Ping Ping
Snapping Fingers	Snap!	Lusk!

Table 3 Onomatopoeia

Every onomatopoeic expression in analyzed graphic novels is embedded in the visual part of comics. Their translation is difficult because of the translated expressions must fit into to dedicated place inside of the single picture. Therefore, the translator needs a cartoonist to help him to adjust the visuals of expression. During the translation of onomatopoeic expressions, the translator chose three approaches on how to translate these expressions. First, the translator founds the matching expressions in the Czech language and replaced them in visual par of comics. The translator chose to apply this approach mainly for onomatopoeia, which expresses the sounds of a fight. These expressions are most numerous in the analyzed graphic novel, so the translator chose to make them more natural for the Czech reader. The second approach is the phonetic transcription of English onomatopoeic expressions. Perhaps the best example is expression *Whoom* and the Czech counterpart *Húúúm*. The third approach has left the expression in the source language. The translator use this approach when the expression does not need translation, a great example is sound of white stick *Ping Ping Ping,* or the expression cannot be translated because it is rare, a typical example is the sound effect of *Spiderman* shooting webs – *Whizzzzt*. The translator chose to translate or adjust the majority of onomatopoeic expressions in analyzed graphic novels. His work was thorough, the same as the work of the cartoonist, therefore the translated or adjusted expressions gives the natural impression to the reader.

4.3 Text Style

Text style in analyzed graphic novels sustains from several distinguished styles. These styles are divided accordingly to their location inside the panel. Firstly, it is text inside the caption. The text inside of the caption is the voice of the narrator. Therefore text style inside of the caption is narrative. Narrative text style is telling the story to the receiver (Literary Devices). In the case of analyzed graphic novels, the caption contains the part of the story, which cannot be derived from the visual part of the panel or from the text inside the balloons. Narrative style inside the analyzed graphic novels is specific by the usage of hyperbole, amplification, and simile. Hyperbole is a figure of speech, which uses the exaggeration for emphasizing the content (Literary Devices). Amplification use repeating of several expressions with the same meaning to embellish the sentence (Literary Devices). A simile makes a comparison between different things to increase the rhetorical effect (Literary Devices). The author uses these literary devices to make the language more opulent and also to amaze the reader. The reader must gain the impression that this is something beyond ordinary life. This is demonstrated in the following example.

- […] And then they come … like figments of the bad nightmare … roaring, running, snarling … the Moleman's entire army of underground gargoyles!! […] (2013, *Fantastic Four vol. 1 #1*, 25)
- […] A vzápětí přicházejí … podobny výplodům těch nejšílenějších nočních můr … řvou, běží, vrčí … celá Molemanova armáda podzemích hrůz!! […] (2015, *Fantastic Four vol. 1 #1*, 25)

The translator uses the same literary devices as the author, however, in the Czech language is the impression from sentence even deeper. The reason for the deeper impression in Czech is the translator use more exaggerated expressions than the author in the original text, e.g. use of *nejšílenějších* as the counterpart of *bad*, the meaning of *nejšílenější* in the Czech language is much stronger than English *bad*.

Secondly, there is text inside the balloons. The diction of characters is mostly informal because it is a dialogue between the characters who know each other. Another example of informal language is spontaneous yells of ancillary characters. For instance in the following quote.

- […] I dunno … but I ain't takin' any chances with it! […] (2013, *Fantastic Four vol. 1 #1*, 4)
- […] Nemám ponětí … ale nehodlám nic riskovat! […] (2015, *Fantastic Four vol. 1 #1*, 4)

As can be seen in this example, the translator omitted the informal language and made the sentence rather neutral in Czech. His decision is interesting because this is the first graphic novel in analyzed book and he omitted the informal language. Despite this, the translator uses the informal language later in translation.

- […] I've seen nutty getups, but that one takes the cake! […] (2013, *Daredevil vol. 1 #1*, 2)
- […] Už jsem viděl pár trhlejch vohozů, ale tenhle je teda něco! […] (2015, *Daredevil vol. 1 #1*, 2)

This is a quote from very last analyzed graphic novels, and the translator chooses to use informal language. The translation is inconsistent because the translator changed his previous decision during the translation for some reason. Also, the neutral language does

not fit into the story of analyzed novels, and translator probably learns this and changed his approach, yet he did not change the already translated text.

However, the diction of characters also depends on their social position. In analyzed novels are several dialogues or monologues where the speakers are scientist, their language is rather formal to be distinguished from ordinary people. Perhaps the best example is following the quote, where one scientist, professor Van Dyne, ask another for help with this invention (2013).

- […] Mr. Pym, I must confess that my visit is not merely social! I think perhaps you can help me! I have been working on a gamma-ray beam to pierce space and detect signals from other planets! If there is life out there in the galaxy perhaps, through my beam, we can make contact! […] (2013, *Tales to Astonish vol .1 #44*, 6)
- […] Pane Pyme, musím se přiznat, že má návštěva není pouze zdvořilostní. Doufal jsem, že mi pomůžete. Pracoval jsem na gama-paprscích, s nimiž bych překonal vesmírné vzdálenosti a zachytil signály z jiných planet. Pokud se někde v galaxii nachází jiný život, můj paprsek by mohl být dorozumívacím prostředkem! […] (2015, *Tales to Astonish vol .1 #44*, 6)

The translator also made this sentence even more formal, because he changed the exclamation mark at the ends of sentences to an ordinary dot.

The suggestion for translation of the informal and formal text is the translator should choose corresponding text style and stick to it during the whole translation. The comics is a specific medium because the part of the story is narrated by the pictures. Therefore, the reader gets some impression about characters from the visual part of the narration. Usage of inappropriate style can cause the translation to sound unnatural for the reader.

CONCLUSION

After the discussion of basic theory of comics and basic theory of translation in the theoretical part of my thesis, I went through the analysis of comics books Marvel Origins: The 60s (2013) and its Czech counterpart Marvel: Počátky – 60. Léta (2015). During this analysis, I have found several translatological errors and mistakes. Particularly I had some comments and suggestion to the translation of personal names and nicknames. This part is in the analyzed comics book inconsistent and the results of the translator decisions sound unnatural in the Czech language. These problems can be resolved by the change of the approach of translation. Most of these problems have the same origin, which is the difference between Czech and English declension. The Czech language has more complex declension and it is difficult to apply it correctly to the foreign personal names. Some of these issues are visible also for the reader without any knowledge of the source text or source language. However, the translated text is still meaningful and understandable for the Czech reader. It just needs slight adjustments to be perfectly correct.

BIBLIOGRAPHY

"Amplification - Examples and Definition of Amplification." 2017. Literary Devices. Accessed March 15, 2017. https://literarydevices.net/amplification/.

Arad, Avi, Mark Frost, and Michael France. 2005. *Fantastic Four.* Film. Directed by Tim Story. United States: Twentieth Century Fox.

Bendis, Brian Michael., and Bill Jemas. 2002. *Ultimate Spider-Man*. New York: Marvel.

Cohn, Neil. 2012. *Visual Narrative Structure*. Cognitive science. 37. 10.1111/cogs.12016.

Conner, Amanda, Jimmy Palmiotti, John Timms, Chad Hardin, Bret Blevins, Joseph Michael Linsner, Jill Thompson, Alex Sinclair, and Dave Sharpe. 2017. *Harley Quinn: Die Laughing*. Burbank, CA: DC Comics

Coogan, Peter M., and Dennis ONeil. 2006. *Superhero: The Secret Origin of a Genre*. Austin: MonkeyBrain Books.

Eisner, Will. 2000. *Comics & Sequential Art*. Tamarac: Poorhouse Press.

"FALSE FRIEND | Meaning in the Cambridge English Dictionary." n.d. Cambridge Dictionary. Accessed February 1, 2019. https://dictionary.cambridge.org/dictionary/english/false-friend.

Feige, Kevin, Christopher Markus, and Stephen McFeely. 2011. *Captain America, the First Avenger*. Film. Directed by Joe Johnston. United States: Paramount Pictures.

"FOURTH WALL | Meaning in the Cambridge English Dictionary." n.d. Cambridge Dictionary. Accessed April 1, 2019. https://dictionary.cambridge.org/dictionary/english/fourth-wall.

"Hyperbole - Examples and Definition of Hyperbole. " 2019. Literary Devices. Accessed March 15, 2019. https://literarydevices.net/hyperbole/.

Kaindl, Klaus. 2010. "Comics in translation." In *Handbook of Translation*, edited by Yves Gambier, and Luc van Doorslaer, 36-41. Amsterdam: John Benjamins Pub.

King, Tom, Scott Snyder, David Finch, Janín Mikel, Ivan Reis, Jordie Bellaire, June Chung, Marcelo Maiolo, John Workman, and Deron Bennett. 2017. *Batman. I Am Gotham*. Burbank, CA: DC Comics.

Lee, Stan, Jack Kirby, Steve Ditko, Larry Lieber, and Don Heck. 2013. *Marvel Origins: The 60s*. London: Hachette Partworks Ltd.

Lee, Stan, Jack Kirby, Steve Ditko, Larry Lieber, and Don Heck. 2015. *Marvel: Počátky - 60. Léta*. Translated by Martin D. Antonín. London: Hachette Partworks Ltd.

Loeb, Jeph, and Jim Lee. 2012. *Batman - Ticho*. Translated by Pavlovský Jiří. Praha: BB/art.

McCloud, Scott.1994. *Understanding Comics*. New York: William Morrow.

Miloslava Knappová, ÚJČ AV ČR. n.d. "K Překládání Osobních Jmen." Accessed April 10, 2019. http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399.

Munday, Jeremy. 2001. Introducing Translation Studies: Theories and Applications. London: Routledge.

"Narrative - Examples and Definition of Narrative." 2018. Literary Devices. Accessed March 10, 2019. https://literarydevices.net/narrative/.

Newmark, Peter. 1988. *A Textbook of Translation*. Hertfordshire: Prentice Hall International.

"NICKNAME | Meaning in the Cambridge English Dictionary." n.d. Cambridge Dictionary. Accessed February 13, 2019. https://dictionary.cambridge.org/dictionary/english/nickname.

Nord, Christiane. 2005. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation – Oriented Text Analysis.* Amsterdam – New York: Rodopi.

"Onomatopoeia - Examples and Definition of Onomatopoeia." 2018. Literary Devices. Accessed January 15, 2018. https://literarydevices.net/onomatopoeia/.

Palmiotti, Jimmy, Amanda Conner, John Timms, Chad Hardin, Brandon Peterson, Moritat, Bret Blevins, et al. 2018. *Harley Quinn Vol. 2: Joker Miluje Harley*. Translated by Martin D. Antonín. Praha: BB/art s.r.o.

Pratchett, Terry, and Josh Kirby. 1993. *Barva Kouzel*. Translated by Kantůrek Jan. Praha: Talpress.

Rowling, Joanne Kathleen. 2000. *Harry Potter a Kámen Mudrců*. Translated by Vladimír Medek. Praha: Albatros.

Saraceni, Mario. 2003. The Language of Comics. London: Routledge.

"Simile - Examples and Definition of Simile." 2019. Literary Devices. Accessed March 15, 2019. https://literarydevices.net/simile/.

Snyder, Scott, James Tynion, Greg Capullo, and Jonathan Glapion. 2013. Batman. Death of the Family. New York, NY: DC Comics.

Spiegelman, Art. 1992. *Maus*. New York: Pantheon Books.

"Stan Lee." 2019. Biography.com. A&E Networks Television. April 16, 2019. https://www.biography.com/media-figure/stan-lee.

Taylor, Tom, Bruno Redondo, Daniel Sampere, Mike S. Miller, Albarrán Juan, Vicente Cifuentes, Rex Lokus, J. Nanjan, and Wes Abbott. 2017. *Injustice 2*. Burbank, CA: DC Comics.

Zanettin, Federico. Ed. 2015. *Comics in Translation*. London: Routledge

LIST OF FIGURES

LIST OF TABLES