How Should I Call You? Rendering of Semantically Meaningful Anthroponyms in Subtitled Children's Cartoons

Ligita Judickaitė-Pašvenskienė

Abstract. The rendering of anthroponyms in children's cartoons, although being a rather challenging task for translators, is a virtually uninvestigated field in Lithuania and worldwide. The present study focuses on subtitling of semantically meaningful anthroponyms in 11 children's cartoons from English into Lithuanian. The aims of the study are: to identify the most commonly used translation strategy for the rendering of semantically meaningful anthroponyms which were found in the corpus; to find out whether the Lithuanian renderings of semantically meaningful anthroponyms were more foreignized or domesticated; to identify and discuss problematic issues that subtitlers of the cartoons faced while dealing with semantically meaningful anthroponyms which were found in the corpus. The main objectives of the study are to classify the findings of the study according to a foreignization – domestication continuum and to analyze critically all the challenging situations which were dealt with by subtitlers in terms of anthroponym translation.

The anthroponyms which are found in the corpus are subdivided into two groups: charactonyms and semantically meaningful anthroponyms with no character defining qualities. The results of the study reveal that the vast majority of the anthroponyms found in the corpus have character defining qualities. The majority of such names are domesticated in the Lithuanian subtitles. In opposition to charactonyms, the majority of anthroponyms with no characterizing qualities are foreignized.

Keywords: subtitling, anthroponyms, children's cartoons, foreignization, domestication.

"My name is Alice, but —"
"It's a stupid name enough!" Humpty Dumpty interrupted impatiently. "What does it mean?"
"Must a name mean something?" Alice asked doubtfully.
"Of course it must," Humpty Dumpty said with a short laugh: "my name means the shape I am — and a good handsome shape it is, too. With a name like yours, you might be any shape, almost."

Lewis Carroll, *Through the Looking Glass*

Introduction

Anthroponyms are "personal names – proper names (surname, nickname, name, pseudonym, patronym, etc.) which refer to persons" (Ambrazas et al., 2008, p. 27; author's translation) and which cause various problems in translation. Despite the fact that some scholars treat anthroponyms as items which need not be translated (e.g. Vendler, 1971), numerous studies show the opposite. For example, Vermes's article "Proper Names in Translation: An Explanatory Attempt" concludes that anthroponyms often require translation (2003, p. 105). Various taxonomies of translation strategies which are used to render anthroponyms also prove their translatability (see Newmark, 1988; Hermans, 1988; Aixelá, 1996; Vermes, 2003, Van Coillie, 2006 and others). It should be noted that although different authors provide different taxonomies and labelling of strategies, many of them overlap as they represent the same translation procedures under different names. The use of various translation strategies for the rendering of anthroponyms shows that not all anthroponyms are equal in terms of translation and that two main types can be distinguished, namely, semantically meaningful anthroponyms and those with no semantic meaning. Such distinction becomes particularly significant

in production for children in which semantically meaningful anthroponyms are very common.

However, anthroponyms in audiovisual production for children is a virtually uninvestigated field in Lithuania. Therefore, this article focuses on the translation of semantically meaningful anthroponyms in subtitled cartoons for children. Subtitling in this study is understood as the written presentation of the oral SL dialogue, usually at the bottom of the screen. It is a specific mode of translation as the subtitler is constrained by the limited number of lines of text (up to 2) and the number of characters in a line (up to 40 including spaces). In addition, subtitles should match the pace of dialogues on the soundtrack and the visual images on the screen.

The present article aims at:

- Identifying the most commonly used translation strategy for the rendering of semantically meaningful anthroponyms which were found in the corpus;
- Finding out whether the Lithuanian renderings of semantically meaningful anthroponyms were more foreignized or domesticated;
- Identifying and discussing problematic issues that subtitlers of the cartoons faced while dealing with

semantically meaningful anthroponyms which were found in the corpus.

The objectives of the study are as follows:

- To arrange anthroponym translation strategies into a foreignization – domestication continuum;
- To classify the findings of the study according to the continuum;
- To analyze critically all the challenging situations which were dealt with by subtitlers in terms of anthroponym translation.

The Rendering of Semantically Meaningful Anthroponyms in Children's Literature

The translation of anthroponyms in literature intended for children is a topic which has attracted the attention of translation scholars all over the world. There are opinions that characters' names should be preserved in translated literature for children (see Yamazaki, 2002), since the replacement of a source language (SL) name with a target language (TL) one

> not only shows a lack of respect toward other cultures but also deprives child readers of the chance to realize the wealth of cultural diversity that surrounds them (Yamazaki, 2002, p. 53).

Some scholars disapprove of foreignizing translation method for children in general; for example, Oittinen (2000, p. 76) states that

> [e]very act of translating for children, too, has a purpose, scopos, and all translations should be domesticated according to this scopos.

Despite the different views, the translators' decisions as concerns the translation of semantically meaningful anthroponyms (also called *descriptive names* or *charactonyms*) seem more or less homogeneous. Although all anthroponyms can be claimed to be meaningful, as their meaning is encoded in their etymology, in many cases the etymological meaning may be faded or obscure and the connotations may no longer be important in a source text (ST) as well as in a target text (TT). For example, the etymological meaning of the name *Emile*, who is a rat character in the cartoon *Ratatouille* (Bird, 2007) is "rival" (Behind the Name). The name is transcribed and inflected (*Emilis*) in the subtitles as its meaning is not reflected in the character's traits and the link with the etymological meaning is neither tangible nor significant. In case of semantically meaningful anthroponyms, the meaning of an anthroponym is usually more or less visible, as many of them contain common noun stems. Often semantically meaningful names are created *ad hoc* in literature and cartoons for children in order to serve the descriptive function in defining their bearers.

The analyses of the translation of such names in children's literature show that the translators' general attempt is to transfer the semantic meaning of such ST names into a TT. For example, Aguilera in her article "The Translation of Proper Names in Children's Literature" (2008) analyses the translation of proper names in fairy tales and fiction for children and notes that in cases when a SL proper name is

semantically meaningful, this meaning is transferred in the TL text, whereas meaningless names are either copied or transcribed. Olexova (2009) devotes her Master thesis to the translation of character names in literature for children and states that the vast majority of the SL names and surnames which carry certain information relevant to their bearers (e.g. connotations) are translated by preserving this information in the TL texts. Furthermore, in one of the interviews a distinguished translator Bell, who is one of the translators of the *Asterix* series from French into English, speaks about the difficulties she had in transferring the meaningful elements of the French characters' names into English in this way implying the importance of such transference (Connexion, 2010).

A few Lithuanian scholars also address the problem of anthroponym translation in children's literature. Jaleniauskienė and Čičelytė (2009) present the tendencies of proper name translation in four children's books and claim that the dominant strategy is localization, which mainly refers to phonological adaptation. Končius (2010, p. 38) analyzes the translation of characters names in *Harry Potter* books and raises the question whether such aspects as cultural wholeness, aesthetic image and, in case of *Harry Potter,* the image of the whole series of novels should be sacrificed for the transference of the semantic meaning of characters' names. Yet, the Lithuanian translator of teenagers' and children's books Viltaras Alksnėnas (pseudonym) emphasizes the importance of name domestication in translations for child readers. He is of the opinion that

> it is absurd to stuff a little child's head with incomprehensible, unpronounceable and meaningless [foreign] names (author's translation) (Rubinaitis, 2010).

While speaking about his translation of one of Beatrix Potter children's books, Alksnėnas claims that

> a translator should attempt to render the author's intentions including the aesthetic and emotional image which is created by means of characters' names (ibid).

Methodology

The corpus for the analysis presented in this article is comprised of 11 children's cartoons on DVD which are subtitled from English into Lithuanian: *Valiant* (Chapman, 2005), *Cars* (Lasseter and Ranft, 2006), *The Wild* (Williams, 2006), *Over the Hedge* (Johnson and Kirkpatrick, 2006), *Ratatouille* (Bird, 2007), *Horton Hears a Who* (Hayward and Martino, 2008), *Bee Movie* (Hickner and Smith, 2009), *Monsters vs. Aliens* (Letterman and Vernon, 2009), *Toy Story 3* (Unkrich, 2010), *Kung Fu Panda 2* (Yuh, 2011), and *Rio* (Saldanha, 2011). Two criteria were set for the selection of the cartoons: newness and popularity. In other words, the cartoons should have been released during the last ten years and their dubbed versions should have been shown in Lithuanian cinemas. The analysis focuses on the rendering of 131 semantically meaningful anthroponyms which are found in the corpus. It should be noted that only the aspect of semantic meaning is considered in this study, therefore allusive anthroponyms which refer to the world outside the boundaries of the cartoons are excluded. The

anthroponyms are further subdivided into two groups: charactonyms and semantically meaningful names with no characterizing qualities. The term *charactonyms* is used by Alexander Kalashnikov to refer to "significant proper names" which express "the characteristics of the bearer" (2006).

The English scripts of the cartoons were obtained from the websites http://www.douban.com, http://www.script-o-rama.com, http://www.raindance.org, http://tosubtitles.com, and http://www.veryabc.cn and proofread for any discrepancies with the cartoons' dialogues. As it was impossible to obtain reliable Lithuanian subtitles, these were typed manually while watching the cartoons, therefore they lack time codes, which in some cases prevents from the in-depth translation analysis of the choices made by subtitlers. In addition, the absence of the subtitlers' names, except in one case, prevents from linking translation choices with the practices of individual subtitlers.

The article follows Holmes's (1988) theory of product-oriented descriptive analysis and presents a descriptive case study. Holmes divides translation studies into *pure* and *applied* and states that *pure* translation studies can be either theoretical or descriptive, while *applied* translation studies are concerned with translator training, translation criticism and translator aids. Product-oriented descriptive translation studies investigate the already existing products, i.e. translations by comparing source text (ST) and target text (TT) pairs (ibid.). In this article, critical evaluations are avoided, as the main purpose of this study is to provide information on the prevailing tendencies in the field of cartoon subtitling. According to Holmes, product-oriented descriptive translation studies can later be joined together in order to investigate a specific period, specific text-type or language (ibid).

The study also presents the application of Venuti's theory on *foreignization* and *domestication*. In his book *The Translator's Invisibility: A History of Translation* (1995) Venuti describes a translator's situation in contemporary Anglo-American culture and criticizes the translations into English as being too domesticated. For Venuti, domestication

> involves the ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values (1995, p. 20).

To make it more explicit, when a translated product becomes very transparent and easy to read, it is very likely that such translation is domesticated. Venuti sees domesticated translations as the devaluated reproductions of the original and claims that foreignization should be the technique used by the translators, despite the fact that the target language (TL) readers may find a foreignized product strange. As an opposition to domestication, foreignizing translation should signify

> the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language (ibid).

Venuti's ideas correlate closely with Nida's (1964, as cited in Munday, 2001, p. 41) theory on *formal* and *dynamic*

equivalence as well as with Newmark's (1981, as cited in Munday, 2001, p. 44) *semantic* and *communicative* translations respectively.

The Lithuanian renderings of English anthroponyms are divided into 8 groups, according to name translation strategies proposed by Hermans (1988, pp. 13–15): *copy* (transference of an SL name into a TL without any changes), *transcription (*adaptation of spelling and phonology*)*, *translation*, *substitution* (when a SL name is substituted with a TL one), *non-translation* (omission), *replacement of a proper noun with a common noun*[1], *insertion* and *replacement of a common noun by a proper noun*[2]. It has to be mentioned that one more strategy, *semi-translation*, is added to Hermans' list. When the meaning of some part of the SL anthoponym is not rendered or a part of the SL anthroponym is omitted or transcribed in the Lithuanian subtitles, such cases are ascribed to *semi-translation*. All the strategies are arranged into a foreignization – domestication continuum as presented in Figure 1. *Semi-translation* is excluded from the continuum as, depending on different situations, it may belong to both foreignizing and domesticating strategies.
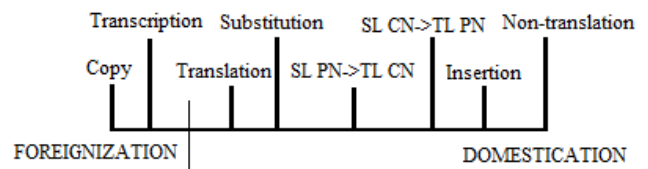

Figure 1. The continuum of foreignizing – domesticating translation strategies

According to the continuum, *copy* is the most domesticating anthroponym translation strategy, as a SL anthroponym is transfered into a TL text with no changes in orthography. *Transcription*, in comparison to *copy*, is a less foreignizing strategy, since it features the adaptation of a SL anthroponym's spelling. All the remaining strategies are classified as domesticating ones, the *semi-translation* strategy being the least and the *non-translation* (omission) strategy being the most domesticating ones. The rationale behind this idea is that *translation* is the rendering of a SL anthroponym's semantic meaning, thus in such case, an SL element of meaning is still present in a TL text. In case of *substitution* or *replacement*, no SL element is present in a translated anthroponym as a TL name or noun is used instead of an SL name or noun. *Insertion* is treated as even more domesticating strategy, because it adds more TL information than an SL presents. Finally, the non-translation is treated as the most domesticating strategy, since it eliminates an SL anthroponym and does not transfer it in any form into a TL text. It should be noted, however, that due to the specificity of subtitling, *non-translation* cannot always be treated as intended domestication, but rather as influenced by time and space constraints.

---

[1] In Figure 1 referred to as SL PN->TL CN.
[2] In Figure 1 referred to as SL CN->TL PN.

Rendering of Charactonyms

The analysis shows that charactonyms constitute 90% of the total number of semantically meaningful anthroponyms which are found in the corpus. *Translation* appears to be the most commonly used strategy – 66% of the charactonyms are translated, i.e. their semantic meaning is transferred into the Lithuanian subtitles of the cartoons, for example (emphasis added):

(1) English dialogue: Weather with **Storm Stinger**. (BM)
Lithuanian subtitle: Orai su **Audroniumi Geluonimi.**
Back-translation: Weather with **Storm Sting.**
Translation strategy: translation.

In this episode of the cartoon the news programme on television is starting and all the presenters are introduced. The weather forecaster is a bee character, *Storm Stinger*, whose name has a clear semantic meaning, as both the first name and the surname are common nouns. The first name refers to the character's profession, while the surname refers to his nature. The same semantic meaning is transferred to the Lithuanian subtitle, since the name *Audronius* is made of a common noun *audra* (En. *storm*) and the surname is a Lithuanian equivalent of *sting*. Interestingly, the name *Audronius* does not only refer to *storm*, but is also a real, although quite rare, Lithuanian masculine name.

In opposition to the previous example, some renderings are difficult to be ascribed to one translation strategy, for instance (emphasis added):

(2) English dialogue: I... **Gallaxhar**, command you to hand over the prisoner this instant. (MVA)
Lithuanian subtitle: Aš... **Galaksaras**, įsakau tau //tučtuojau perduoti man belaisvę.
Translation strategy: translation.

Gallaxar is an alien character and the main antagonist in the cartoon, who invades the Earth with the aim to conquer it and to become the ruler. His name is made of a common noun *galaxy*, whose Lithuanian equivalent is *galaktika*. Although the Lithuanian rendering can be claimed to be a transcribed version of the English anthroponym, the reference to the Lithuanian common noun *galaktika* is clearly observable in the Lithuanian version of the name. Such renderings in this study are treated as examples of translation, because the semantic meaning of the SL anthroponyms is transferred into the TL subtitles.

The second most commonly used translation strategy is *transcription*. It is important to note that the transcription of foreign anthroponyms is regulated by the Lithuanian State Language Commission, which proposed a set of rules on how foreign anthroponyms and toponyms should be adapted to Lithuanian orthography and morphology (Valstybinė lietuvių kalbos komisija, 2004). As indicated in the previous research (see Judickaitė-Pašvenskienė, 2013),

> *two strategies are proposed for the rendering of anthroponyms into Lithuanian. One strategy is* transcription without Lithuanian inflection *while another strategy is* transcription with Lithuanian inflection *(2013, p. 92).*

However, these strategies cannot be used interchangeably, "as different rules are applied to different names considering the addition/non-addition of Lithuanian inflections" (ibid.). The present study shows that 20% of the SL charactonyms are transcribed in the Lithuanian subtitles of the cartoons, for example (emphasis added):

(3) English dialogue: I don't know! // **Mantis**, this isn't about you! (KFP2)
Lithuanian subtitle: – Nežinau. //– **Manti**, ne apie tave kalbam.
Translation strategy: transcription.

Mantis is an insect character in *Kung Fu Panda 2*; the name is characteristic since it refers to the specific order of insects. However, in Lithuanian subtitles the name is transcribed and therefore becomes meaningless to the TL audience. It should be noted that no Lithuanian inflection is added to the SL name, as the original ending -*is* already serves as an indication of masculine gender in Lithuanian.

However, in some cases *transcription* is a beneficial strategy in terms of transference of semantic meaning, for instance (emphasis added):

(4) English dialogue: **Van**, I just don't see any on-ramp anywhere. // – **Minny**, I know exactly where we are. – Yeah, we're in the middle of nowhere. (C)
Lithuanian subtitle: **Venai**, aš nematau jokio //posūkio į pagrindinį kelią. // **Mini**, aš žinau, kur esame. //
– Taip, nežinia kur.
Back-translation: **Van**, I can't see any turning to the main road. // **Mini**, I know where we are.
– Yes, in the middle of nowhere.
Translation strategy: transcription.

Minny and *Van* are two car characters who, in this episode of the cartoon, get lost while traveling and are in search for the interstate. The dialogue shows that *Minny* and *Van* are either married or involved in a romantic relationship (e.g. they call each other "honey"). Their names are semantically meaningful, as *van* is a type of vehicle which is usually larger than an average car and has side doors, while *mini* refers to small size. The names also have character defining qualities, since *Van* is depicted as a typical vehicle of that type – relatively big, having side doors, whereas *Minny*, although being a van, is a little bit more feminine – smaller and smoother in shape. Interestingly, the combination of the two names, *minivan*, also refers to a type of vehicle. Even though the transcribed rendering of *Van* becomes meaningless in the Lithuanian subtitles, the name *Mini* preserves the semantic meaning, as the internationalism *mini* functions as a prefix in colloquial Lithuanian to indicate smallness (e.g. ***mini vakarėlis*** – ***mini**party*). Moreover, the noun *minivenas* is also widely used to refer to a specific type of car in colloquial Lithuanian; therefore, the pun of the two SL names is retained in translation.

The third most commonly used translation strategy appears to be *semi-translation*, when only the meaning of a part of an SL charactonym is rendered. 7% of the SL charactonyms are semi-translated in the Lithuanian subtitles, for instance (emphasis added):

(5) English dialogue: – Oh, no, **Snot Rod**... – He's gonna blow! // Gesundheit! (C)

Lithuanian subtitle: O, ne, **Snarglius**...// – Jis tuoj sprogs! // Į sveikatą!
Back-translation: Oh, no, **Snot**... // He's gonna explode! // Bless you!
Translation strategy: semi-translation.

In this episode of the cartoon the audience can see a group of modified tuner cars speeding along the highway. One of the characters, *Snot Rod*, is an old car with a powerful engine, who seems to sneeze chronically. The charactonym *Snot Rod* is a transformation of the noun *hot rod*, which denotes "a car with an engine that has been radically modified to produce increased power" (Collins English Dictionary). Thus, *Snot*, which is a slang word for "nasal mucus or discharge" or "a person regarded as annoying, arrogant, or impertinent" (ibid.), refers to the character's chronic sneezing, while *Rod* defines the appearance and technical qualities. The Lithuanian counterpart, however, loses the pun as well as the reference to power and the nature of the character, as *Snarglius* refers to someone who is snotty or immature (Lietuvių kalbos žodynas). It has to be noted that the space constraint is not the limiting factor in this case, as the Lithuanian subtitle consists of only 19 characters. The main reason for this choice might be the absence of a noun with a similar meaning and connotations in the TL.

The analysis shows that 4% of the SL charactonyms are substituted in the Lithuanian subtitles, for example (emphasis added):

(6) English dialogue: Hey! Lay off, **Twitch**! (TS3)
Lithuanian subtitle: Atšok, **Skėriau**!
Back-translation: Get off, **Locust**!
Translation strategy: substitution.

Twitch is a character who is a mixture of a human and a locust – he has a bug's head and wings, whereas his arms are human. He is depicted as a physically strong antagonist, which is also coded in his name as the verb *twitch* denotes "to move or cause to move in a jerky spasmodic way; to nip" (Collins English Dictionary). In the Lithuanian translation the SL anthroponym is replaced with *Skėrius*, which is a creation based on the noun *skėrys* (En. *locust*); the ending *–ius* indicates the masculine gender of the character. The Lithuanian rendering, in opposite to the original anthroponym, refers to the character's appearance and nature, however, the reference to the physical strength is not retained.

Finally, 11% of all the renderings of charactonyms in the Lithuanian subtitles cannot be ascribed to one particular translation strategy. Rather, they are the representation of various translation problems and challenges, for example (emphasis added):

(7) English dialogue: You're fast, but mother **Kangaroo** has monkeys. (HHW)
Lithuanian subtitle: Esi greitas, Hortonai, // bet **Kengūrai** padeda beždžionės.
Back-translation: You're fast, Horton, but monkeys help **Kangaroo.**

(8) English dialogue: Hey! **Sarge**! What are you doing?! (MVA)
Lithuanian subtitle: Ei, **seržante**! Ką jūs darote?
Back-translation: Hey, **sergeant**! What are you doing?

As the example shows, SL common nouns may serve as anthroponyms in children's cartoons. Although such anthroponyms might not be very challenging in rendering their semantic meaning, the Lithuanian renderings show that such nouns are not always recognized as anthroponyms by the Lithuanian subtitlers, since *Kengūra* is rendered with the first capital letter while *seržantas* is not capitalized. A possible reason for such situation might be the fact that in some cases subtitlers have to work without a list of dialogues or any other help from the client.

Another issue in the translation of anthroponyms is inconsistency, for instance (emphasis added):

(9) English dialogue: – **King** and Chick are coming up fast! – They're entering turn three! (C)
Lithuanian subtitle: **Kingas** ir Bilda sparčiai vejasi! // – Įvažiuoja į 3 posūkį!

(10) English dialogue: Fifty laps down, and **The King** is still holding a slim lead. (C)
Lithuanian subtitle: 50 ratų. **Karalius** vis dar // truputį atitrūkęs.

Strip Weathers The King is a veteran racecar who has won many races and therefore has *The King* nickname attached to his name. Examples 9 and 10 illustrate the inconsistent rendering of the nickname within the boundaries of the same cartoon, as in some episodes the nickname is translated (*Karalius*), while in other episodes, the anthroponym is adapted (*Kingas*) by adding Lithuanian inflection *-as* to mark the masculine gender. It should also be noted that in some episodes the Lithuanian rendering, *Karalius,* is written in lower case letters although the reference is made to the same character. Inconsistencies of the same nature are also noticed in the cartoon *Over the Hedge* (2006).

Rendering of Semantically Meaningful Anthroponyms with no Characterizing Qualities

Semantically meaningful anthroponyms with no characterizing qualities make 10% of all the anthroponyms selected for this study. The most commonly used strategy to render such anthroponyms is transcription; 45% of semantically meaningful anthroponyms with no characterizing qualities are transcribed in the Lithuanian subtitles of the cartoons, for example (emphasis added):

(11) English dialogue: I'm Bob **Cutlass**, here with my good friend, Darrell Cartrip. (C)
Lithuanian subtitle: Čia Bobas **Katlasas** ir // mano bičiulis Darelas Kartripas.
Translation strategy: transcription.

A car character *Bob Cutlass* is an announcer in one of the races in which the main protagonist of the cartoon *Cars* takes part. The common noun *cutlass* denotes "a curved, one-edged sword formerly used by sailors" (Collins English Dictionary). However, the relation between the propositional meaning of the noun and the qualities of the character, *Bob Cutlass,* is not observed in the cartoon. In the Lithuanian subtitles the name is transcribed and the Lithuanian inflection *-as* is added to mark the masculine gender.

The other strategy used is *translation*; 21% of the SL anthroponyms with no characterizing qualities are translated, for example (emphasis added):

(12) English dialogue: **Great Him**, shall we prepare the feast? (W)
Lithuanian subtitle: **Didysis Jis**, // ar jau ruošti puotą?
Back-translation: **Great Him**, shall we prepare the feast?
Translation strategy: translation.

In this episode of the cartoon koala bear Nigel unintentionally separates from his friends who are searching for a young lion cub and gets lost in a jungle. He accidentally gets into the dwelling of wildebeests, which treat him as their long awaited god and call him the *Great Him*. Although this nickname does not characterize koala, it shows the wildebeests' attitude towards him. In the Lithuanian subtitles the nickname is translated, preserving the capital letters, thus preserving the status of a name.

The analysis also shows that 21% of the SL semantically meaningful anthroponyms with no characterizing qualities are *semi-translated*, for example (emphasis added):

(13) English dialogue: I hate to be **Miss Negative**, but in this melee, we seem to have lost Ryan's boat. (W)
Lithuanian subtitle: Nenoriu būti **Niurzgalė**, // bet per šį sambrūzdį // pametėm iš akių Rajano laivą.
Back-translation: I hate to be **Complainer**, but in this melee, we've lost Ryan's boat.
Translation strategy: semi-translation.

In this episode the giraffe uses the nickname *Miss Negative* which functions as a metaphor for a constantly complaining character. As the giraffe is not generally depicted as the one who often tends to express her dissatisfaction, the nickname is not character defining, rather it expresses irony towards the situation depicted in this episode. In the Lithuanian subtitles, the name is semi-translated, i.e. the title *Miss* is not rendered, and therefore part of the irony is lost. The translator, however, is not constrained by the space limit, as there are only 29 characters in this subtitle and the translation of *Miss* (Lith. *Panelė*) would add 6 more characters.

Finally, 13% of the renderings present various problematic cases, for instance (emphasis added):

(14) English dialogue: – Dude. – Guess who's here? Eze. **Duke**. (W)
Lithuanian subtitle: Bičiuk. // – Spėk, kas atėjo. // Nurimk, **bičiuk**.
Back-translation: Dude. // – Guess who's come. // Calm down, **dude**.

In this episode of the cartoon the lion cub character, Ryan, meets his friends, kangaroo *Eze* and hippopotamus *Duke*. Although *Duke* is a common noun which has a meaning of "the prince or ruler of a small principality or duchy" (Collins English Dictionary), the name does not portray the qualities of a character, or they are not noticeable in the cartoon, as *Duke* is an episodic character which is shown on the screen for a very short time. The Lithuanian subtitle shows that the name is not rendered into Lithuanian in any form and, together with the name *Eze*, is treated as a request to calm down. The possible reason for such rendering might be the already mentioned fact that the subtitler had to work without the list of dialogues and

misheard the phrase, as its pronunciation is very similar to the utterance "ease, dude". However, such rendering does not affect the development of the plot as the scene is not the main one.

Another problem is related to the allusions to the real world which are outside the boundaries of the cartoon, for example (emphasis added):

(15) English dialogue: So, **Mr. Sting**, thank you for being here. Your name intrigues me. (BM)
Lithuanian subtitle: **Pone Stingai (Geluoni)**, ačiū, // kad atėjote. Jūsų pavardė intriguoja.
Back-translation: Mister **Stingai (Sting)**, thank you for coming. Your surname intrigues.

In this scene the action takes place in a courtroom, where the main protagonist of the cartoon, Barry B. Benson, is trying to accuse people for abusing bees by taking the honey. *Mr. Sting* is also called to the courtroom to explain why he uses the stage name *Sting*, which, as Barry B. Benson believes, also belongs to the bee community. Mr. Sting's character is a clear reference to the well-known singer. It is worth mentioning that in Lithuanian music market the name is adapted by adding the Lithuanian ending -*as*, which marks the masculine gender. However, the choice to adapt the name in the Lithuanian subtitles results in the loss of the main idea of the episode – why Mr. Sting is being accused. Thus, the subtitler first adapts the name by adding the Lithuanian ending (*Stingai*) and provides the semantic meaning in brackets (*Geluonis*). Such strategy might not always be possible because of the limited nature of subtitling.

Conclusion

The study shows that the vast majority (90%) of the anthroponyms found in the corpus have character defining qualities (and are therefore called charactonyms in this paper). As indicated in the foreignization – domestication continuum, the most commonly used translation strategy to render charactonyms is *translation,* when the semantic meaning of the SL anthroponym is rendered into the Lithuanian subtitles:
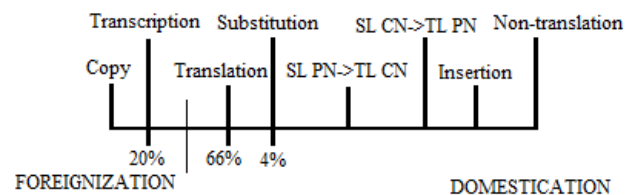
Figure 2. The continuum of foreignizing – domesticating translation strategies for charactonyms

The second most commonly used translation strategy appears to be *transcription*, when the SL charactonyms are adapted on the level of spelling, phonology and morphology to the Lithuanian language system.

The least frequently used strategy is *substitution*, when the SL charactonyms are replaced with Lithuanian anthroponyms.

7% of the English charactonyms are semi-translated and 11% represent various problematic cases among which are

the problems related with the rendering of common nouns which function as charactonyms and the inconsistencies in rendering individual charactonyms within the course of the cartoon. Such cases are excluded from the continuum as they are difficult to be ascribed to one particular end of the continuum.

All in all, the continuum shows that the majority of charactonyms are domesticated, i.e. made more comprehensible to the TL audience.

10% of the anthroponyms found in the corpus are ascribed to the category of semantically meaningful anthroponyms with no characterizing qualities. The foreignization – domestication continuum for the rendering of such anthroponyms is as follows:
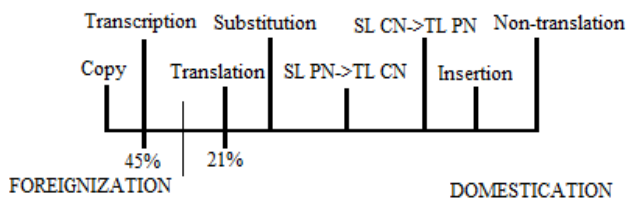
Figure 3. The continuum of foreignizing – domesticating translation strategies for semantically meaningful anthroponyms with no characterizing qualities

In opposition to charactonyms, the majority of anthroponyms with no characterizing qualities are transcribed, thus foreignized, and only 21% are translated. 21% of anthroponyms are semi-translated and 13% represent various problematic cases such as mistranslations and allusions to real life persons; these cases are not included in the continuum. However, it has to be said that the number of semantically meaningful anthroponyms with no characterizing qualities is too small to make reliable generalizations and a broader study is needed.

References

1. Aguilera, E. C., 2008. *The Translation of Proper Names in Children's Literature.* Available at: http://ler.letras.up.pt/uploads/ficheiros/4666.pdf [accessed December 2013].

2. Aixelá, J. F., 1996. Culture-Specific Items in Translation. In: R. Alvarez and M. Carmen-Africa Vidal, eds. *Translation, Power, Subversion*, 8. Clevendon: Multilingual Matters, pp. 52–78.

3. Ambrazas, V. et al., 2008. *Lietuvių kalbos enciklopedija*. Vilnius: Mokslo ir enciklopedijų leidybos institutas.

4. Rubinaitis, 2010. *Beatrix Potter paveikslėlių epas Lietuviškai.* Interview with the translator Viltaras Alksnėnas. Available at: http://rubinaitis.lnb.lt/index.php?20006080 [accessed February 2014].

5. *Collins English Dictionary*. Available at: http://www.collinsdictionary.com [accessed March 2013].

6. *Behind the Name (the etymology and history of first names)*. Available at: http://www.behindthename.com [accessed January 2014].

7. Hermans, T., 1988. On Translating Proper Names, with Reference to De Witte and Max Havelaar. In: M. J. Wintle, ed. *Modern Duch studies*. London: The Athlone Press Ltd., pp. 11–24.

8. Holmes, J. S., 1988. *The Name and Nature of Translation Studies*. Amsterdam: Rodopi.

9. Jaleniauskienė, E., Čičelytė, V., 2009. The Strategies for Translating Proper Names in Children's Literature. *Kalbų studijos / Studies about Languages*, 15, pp. 31–42.

10. Judickaitė-Pašvenskienė, L., 2013. Translation of Anthroponyms in Children's Cartoons: A Comparative Analysis of English Dialogue and Lithuanian subtitles. *New Voices in Translation Studies,* 10, pp. 87–108. Available at: http://www.iatis.org/index.php/publications/new-voices-in-translation-studies/item/794-issue10-2013 [accessed December 2013].

11. Kalashnikov, A., 2006. *Translation of Charactonyms from English into Russian.* Available at: http://www.translationdirectory.com/article990.htm [accessed December 2013].

12. Končius, V., 2010. Vaikų literatūros vertimo problemos: J. K. Rowling „Hario Poterio" serijos veikėjų vardai. *Kalbų studijos / Studies about Languages*, 17, pp. 34–39.

13. Munday, J., 2001. *Introducing Translation Studies – Theories and Applications*. Routledge: London and New York.

14. Newmark, P., 1988*. A Textbook of Translation*. London and New York: Prentice Hall.

15. Oittinen, R., 2000. *Translating for Children*. New York: Garland Publishing, Inc.

16. Olexova, K, 2009. *Translation of Character Names in Children's Literature: A Chronological View*. [Unpublished Master thesis]. Masaryk University, Check Republic.

17. *Lietuvių kalbos žodynas.* Available at: http://lkzd.lki.lt/Zodynas/Visas.asp [accessed March 2012].

18. The Connexion, 2010. *Making Asterix Funny in English.* Interview with the translator Anthea Bell. Available at: http://www.connexionfrance.com/asterix-english-translator-anthea-bell-interview-10695-news-article.html [accessed January 2014].

19. Valstybinė lietuvių kalbos komisija, 2004. *Adaptuotų asmenvardžių ir vietovardžių galūnių rašymas.* Available at: http://www.vlkk.lt/lit/nutarimai/svetimvardziai/adaptavimas.html [accessed August 2010].

20. Van Coillie, J., 2006. Character Names in Translation: A Functional Approach. In: J. Van Coillie & W. P. Verschueren, eds. *Children's Literature in Translation: Challenges and Strategies*. Manchester & Kinderhook: St. Jerome Publishing, pp. 123–139.

21. Vendler, Z., 1971. Singular Terms. In: D. Steinberg, ed. *Semantics: An Interdisciplinary Reader in Philosophy, Linguistics and Psychology*. Cambridge: Cambridge University Press, pp. 115–133.

22. Venuti, L., 1995. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge. http://dx.doi.org/10.4324/9780203360064

23. Vermes, A. P., 2003. Proper Names in Translation: An Explanatory Attempt. *Across Languages and Cultures*, 4 (1), pp. 89–108. http://dx.doi.org/10.1556/Acr.4.2003.1.5

24. Yamazaki, A., 2002. Why Change Names? On the Translation of Children's Books. *Children's Literature in Education*, 33 (1), pp. 53–62. http://dx.doi.org/10.1023/A:1014467726005

Corpus Bibliography

1. Aibel, J. et al. [Producers] and Yuh, J. [Director], 2011. Kung Fu Panda 2 [Animated movie]. USA: DreamWorks Animation.

2. Anderson, B, J. C. Donkin & Wedge, C. [Producers] and Saldanha, C. [Director], 2011. Rio [Animated movie]. USA: 20th Cebtury Fox Home Entertainment.

3. Anderson, B. & Gordon, B. [Producers] and Hayward, J. & Martino, S. [Directors], 2008. *Horton Hears a Who* [Animated movie]. USA: Twentieth Century Fox Animation.

4. Anderson, D. K. & Porter, T. [Producers] and Lasseter, J. & Ranft, J. [Directors], 2006. *Cars* [Animated movie]. USA: Walt Disney Pictures & Pixar Animation Studios.

5. Anderson, D. K., Brindle, N. P. & Lasseter, J. [Producers] and Unkrich, L. [Director], 2010. *Toy Story 3* [Animated movie]. USA: Walt Disney Pictures & Pixar Animation Studios.

6. Arnold, B. [Producer] & Johnson, T. & Kirkpatrick, K. [Directors], 2006. *Over the Hedge* [Animated movie]. USA: DreamWorks Animation.

7. Goldman, C. [Producer] and Williams, S. [Director], 2006. *The Wild* [Animated movie]. USA: Walt Disney Pictures.

8. Lewis, B. [Producer] & Bird, B. [Director], 2007. *Ratatouille* [Animated movie]. USA: Pixar Animation Studios.

9. Seinfeld, J. & Steinberg, C. [Producers] and Hickner, S. & Smith, S. J. [Directors], 2007. *Bee Movie* [Animated movie]. USA: DreamWorks Animation.

10. Stewart, L. [Producer] and Letterman, R & Vernon, C. [Directors], 2009. *Monsters vs Aliens* [Animated movie]. USA: DreamWorks Animation.

11. Williams J.H. [Producer] and Chapman, G. [(Director], 2005. *Valiant* [Animated movie]. UK: Buena Vista Home Entertainment.

Dialogue Scripts

1. *Bee Movie* script. Available at: http://www.veryabc.cn/movie/uploads/script/BeeMovie.txt [accessed October 2012].

2. *Cars* script. Available at: http://www.veryabc.cn/movie/uploads/script/Cars.txt [accessed November 2012].

3. *Horton Hears a Who* script. Available at: http://www.veryabc.cn/movie/uploads/script/HortonHearsaWho.txt [accessed March 2013].

4. *Kung Fu Panda 2* script. Available at http://www.douban.com/group/topic/22440497 [accessed February 2013].

5. *Monsters vs Aliens* script. Available at: http://www.script-o-rama.com/movie_scripts/m/monsters-vs-aliens-script-transcript.html [accessed March 2013].

6. *Over the Hedge* script. Available at: http://www.veryabc.cn/movie/uploads/script/OverTheHedge.txt [accessed April 2012].

7. *Ratatouille* script. Available at: http://www.veryabc.cn/movie/uploads/script/Ratatouille.txt [accessed March 2012].

8. *Rio* script. Available at: http://tosubtitles.com/rio-2011/137 [accessed February 2013].

9. *The Wild* script. Available at: http://www.veryabc.cn/movie/uploads/script/TheWild.txt [accessed December 2012].

10. *Toy Story 3* script. Available at: http://www.raindance.org/site/picture/upload/image/general/movies/toy_story_3.pdf [accessed January 2013].

11. *Valiant* script. Available at: http://www.veryabc.cn/movie/uploads/script/Valiant.txt [accessed November 2012].

Abbreviations

SL – source language

TL – target language

ST – source text

TT – target text

BM – Bee Movie

MVA – Monsters versus Aliens

KFP2 – Kung Fu Panda 2

C - Cars

TS3 – Toy Story 3

HHW – Horton Hears a Who

W – The Wild

Ligita Judickaitė-Pašvenskienė

Kaip tave vadinti? Semantinę prasmę turinčių antroponimų vertimas subtitruotuose animaciniuose filmuose vaikams

Santrauka

Asmenvardžių vertimas animaciniuose filmuose vaikams yra tikras iššūkis vertėjams, tačiau ir Lietuvoje, ir pasaulyje ši tema yra beveik nepaliesta. Šiame straipsnyje pateikiama semantinę reikšmę turinčių angliškų asmenvardžių vertimo lietuviškuose animacinių filmų subtitruose analizė. Straipsnio tikslai: išsiaiškinti, kokia vertimo strategija yra dažniausiai vartojama semantinę reikšmę turinčių asmenvardžių vertimui; išsiaiškinti, ar lietuviški originalo kalbos vardai vertimai nagrinėtuose animaciniuose filmuose yra labiau forenizuojami (ang. *foreignized*) ar domestikuojami (an. *domesticated*); aprašyti problemas, su kuriomis susiduria vertėjai, versdami semantinę prasmę turinčius asmenvardžius animaciniuose filmuose vaikams.

Visi nagrinėjamuose filmuose rasti semantiškai reikšmingi asmenvardžiai buvo suskirstyti į dvi grupes: charaktonimus (ang. *charactonyms*) ir asmenvardžius, kurie neturi veikėją apibūdinančių savybių. Tyrimo rezultatai rodo, kad didžiąją dalį visų semantiškai reikšmingų vardų sudaro charaktonimai. Dauguma jų lietuviškuose animacinių filmų subtitruose yra domestikuojami. Priešingai charaktonimams, didžioji dalis asmenvardžių, kurie neturi veikėją apibūdinančių savybių, yra forenizuojami.

About the author

Ligita Judickaitė-Pašvenskienė, a lecturer of English at Vytautas Magnus University, Kaunas, Lithuania; a Ph. D. student at Tallinn University, Estonia.
Academic interests: audiovisual translation, translation for children, sociolinguistics, EFL.
Address: Vytautas Magnus University, Institute of Foreign Languages, K. Donelaicio Str. 58, LT-44248, Kaunas, Lithuania.
E-mail: ligita.judickaite@gmail.com