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Bakalářská práce

Word-formation processes in contemporary English fantasy literature: proper names in translation

Slovotvorné procesy v současné anglicky psané fantasy literatuře: vlastní jména v překladu

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Poděkování

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Abstrakt

Tato práce se zabývá slovotvorným rozbohem vlastních jmen míst a osob ve vybraných dílech anglicky psané fantasy literatury. Jednotlivá jména jsou analyzována s ohledem na svou formální a sémantickou strukturu a následně porovnávána s českými protějšky v dostupných překladech těchto děl.

Práce se zaměřuje převážně na slovotvorné procesy pracující s existující slovní zásobou, i.e. derivaci, konverzi, skládání a krácení, a strategie užívané při jejich překladu do češtiny.

Excerpt

This thesis provides an analysis of word-formation processes used in the creation of proper nouns in contemporary works of English fantasy literature. The individual personal and place names are analysed in terms of their formal and semantic structure and compared with their counterparts in available translations of these works.

The thesis focuses on the processes that alter the pre-existent lexemes, i.e. derivation, conversion, compounding and truncation and the strategies used in their translation into Czech.

Klíčová slova: slovotvorba, vlastní jména, vlastní jména v překladu, fantasy

Key words: word-formation, proper nouns, proper nouns in translation, fantasy

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List of abbreviations

D	<i>Discworld</i>
FL	<i>The First Law</i>
SL	Source language
TL	Target language
MBF	<i>The Malazan Book of the Fallen</i>
MWS	<i>The Moonworlds Saga</i>
SIF	<i>A Song of Ice and Fire</i>

1 Theoretical notions

1.1 The concept of word

As Bauer (1983: 7) points out, “any discussion of word formation makes two assumptions: that there are such things as words, and that at least some of them are formed”. The concept of word, can, however be seen from the point of view of several varying concepts: The most apparent one in written language is the orthographic concept of a word, an uninterrupted string of letters which is preceded by a blank space and followed either by a blank space or a punctuation mark. However, as this applies better in the written language than its spoken usage, the definition must be satisfied by further descriptions.

One of these concepts is the phonetic word, defined according to the use of stress. This notion sometimes serves to distinguish syntactic groups from wholes such as compound words.

The integrity criterion is also stated in the definition of a word, according to which the individual parts are inseparable from one another and nothing can be inserted between them nor can the position of individual constituents be interchanged. A semantic word then represents a unified semantic concept. (Plag, 2003: 1)

Although the meaning of the term "word" can be understood well on the intuitive basis, theoretical definition of the concept of word is in no way clear, therefore some scholars prefer to avoid it altogether with and deal terms "word-form" (a text word separated by spaces in writing") and "lexeme" (the dictionary form of the word, refers to all the possible shapes the word could take on) instead. (Bauer, 1983: 12)

1.2 Actual and potential words

This distinction is made in connection with the possibility of forming new complex words. While the former term refers to words that have already been coined and used in the given language, the latter is used for those that could theoretically exist by rules of word formation, because, as Plag (2003: 7) puts it, "their semantic, morphological or phonological structure is in accordance with the rules and regularities of the language". This includes the possibilities of joining affixes to suitable bases as "only actual words may be idiosyncratic, i.e. not in accordance with the word-formation rules of English" while the potential words, are to be analyzed strictly on the morphological basis. (Plag, 2003: 46)

1.3 Establishment of a word in the system of language

The process by which a word enters the active lexicon of the users of the language. Upon its first use the new word starts as a nonce formation, alternatively termed also neologism, a "new complex word coined by a speaker/writer on the spur of the moment to cover some immediate need" (Bauer, 1983: 45) which subsequently may or may not enter the active use of the speakers. Haspelmath (2002: 39) also uses the term occasionalism for coinages that do not find wider use with the speakers.

The establishment of a word depends on a variety of factors, ranging from the issues of social approval of the word itself, the person who invents the term, or the prestige its use provides, to the simple necessity to name a new linguistic item. The acceptance and recognition of a lexical item by the speakers, is typically signalled by the fact that the potential unclarity or confusion of its meaning is ignored, therefore the word can be said to be institutionalized. What could be considered the final stage of the establishment of a word is lexicalization, as the word-formation rule that gave rise to the expression is no longer used by the speakers. This can affect the word on a phonological, morphological or semantic level. (Bauer, 1983: 42-50)

1.4 Productivity and the lexicon

A word formation process can be said to be productive when it can be used synchronically in the production of new forms. The unproductive rules can no longer be applied in the creation of new words.

The question of productivity is often tied to the concept of lexicon, which Haspelmath defines as the "mental dictionary that language users must be equipped with". (Haspelmath, 2002: 40) There is a variety of approaches among the linguists towards what exactly are the stored contents of the lexicon. The concept of word form lexicon, which suggests that it stores all the word forms that are known to the speaker, is one of them. Alternatively, there is the notion of the morpheme lexicon, according to which only roots and affixes are stored and used to deconstruct and analyze the word as it enters the brain. (Plag, 2003: 49-50)

1.5 Productive and creative word formation

Productive word formation is based on rule governed processes, using currently productive means of coining new words. The ones that govern creative word formation are mostly arbitrary, making this process thus less predictable than the former one. Haspelmath (2002: 100-101) claims that what distinguishes creative word formation from the productive is the conscious effort employed

in creating the word form, which is usually based on an unproductive pattern. Such work is not necessary in the unconscious, strictly rule-based productive word formation. The products of these rules are commonplace and especially when the most frequent affixes are applied it does not even create the semblance of innovation for the hearers.

Haspelmath (2002: 102) also mentions a similar distinction, by rule (similar to the productive word formation) and by analogy, which allows to transfer a pattern used in creating a single word to other coinages, such as in the series of words as *dialogue - trialogue, hamburger- chickenburger, cheeseburger*.

1.6 Constraints on word formation processes

Ocasionalmente a coinage may be prevented from being used. Bauer (1983: 84-99) identifies the following reasons for not allowing the establishment of newly coined words:

a) Blocking

This type of restriction further refers to:

- Type blocking (concerns the cases of the use of rival morphological patterns, such as in cases where a previous use of an affix blocks the coinage of a word of the same meaning derived with the help of a different one)
- Token blocking, which is based on conditions of synonymy, when a word with the same meaning is established (e.g. the existence of the word *thief* effectively blocks the coinage of derived form *stealer*). This may to some extent hold also for already established homonymous words. For this type of blocking to be employed the frequency the use of the simple word must be sufficiently frequent as to be able to block the derivation).

b) Pragmatic restrictions

The first of this type of restriction is the criterion of nameability, i.e. the new word must express a nameable concept. Too specific or complex notions could be difficult or irrelevant to express in a single word. The form the coinage takes also depends on current linguistic trends, as the desirability of linguistic elements used in introducing new words shifts considerably with time.

c) Structural restrictions

These restrictions concern the traditional levels of linguistic analysis, i.e. phonology, morphology, syntax, and semantics. These encompass stress-

related and segmental restrictions or restrictions due to morphological structure of the base word or semantics of the constituents given (Bauer, 1983) e.g. there are only a number of verbs whose deverbal nouns can be created through certain suffix, for example there is no form such as *enteral in created analogically to arrival)

1.7 Word formation processes

1.7.1 Derivation

The process of derivation generates new word-forms through the addition of the affix "a bound morpheme that attaches to bases" (Plag, 2003:72) to the base word.

1.7.1.1 Types of affixation

a) Suffixation

Plag (2003: 72-86) argues the suffixes are more closely connected with the base than prefixes, as evidenced by their nonrecurrability and the fact that a word cannot usually have more suffixes than one. Some of the suffixes also in some cases bring about a change of the stress patterns in the word they are attached to, either by shifting it, mostly to the syllable preceding the suffix, or attracting it fully to themselves (such as *ee*).

b) Prefixation

English prefixes can be divided into class changing and class maintaining, the latter of which would be much more productive. Unlike suffixation, prefixation tends not to change anything in the pronunciation or shape of the base words. (Bauer, 1983:216-220)

c) Infixation

The process of infixation consists of inserting an affix in the structure of the base word. Although expressions such as *abso-bloody-lutely* or *kanga-bloody-roo* can occasionally be found in English, these expressions are mostly perceived as anomalous and highly non-standard. (Plag, 2003:101)

1.7.2 Compounding and derivation

As for the borderline cases of the processes of compounding and derivation, Bauer (1983: 35) identifies the "diachronic passage of an element from lexeme to suffix or from suffix to lexeme" as the most salient category of examples on the border between the two processes. This change is apparent in forms such as *-ism -ology*, or *-ese*, which are sometimes used as lexemes in their own right. Much more commonly, an element which has served as the second element of a compound attains the status of a suffix rather than an independent form. This seems to be the case, Bauer (1983: 36) argues, even for the lexeme *man* in expressions such as *postman* or *milkman* slowly losing the status of a full word. Another problem is presented by a group of lexemes that attach exclusively to one base, while they cannot be satisfyingly considered neither independent roots nor prefixes (*cran-* in *cranberry*, *golden-* in *goldenberry*). Free morphs that, however, are never used in separation (*monger*) as well as the neo-classical formations and their likes (*anglophobe*) pose further challenges to the clear division between the processes. (Bauer, 1983: 37)

1.7.3 Compounding

This process is one of the most productive ones in English word formation. According to Scalise and Guevara (2009: 104) this process "realises the tendency towards multiword constructions such as idioms, collocations, binomial constructions or the so-called prefabs. Furthermore, compounds also serve the function of effectively compressing the information that is contained in an utterance." Most frequent English words coined by the process of compounding are nouns, but adjectives or adverbs can also be found. Compounding is, on the other hand, marginal in the case of verbs (there are only few constructions which may be exemplified by verbs such as *babysit*) and even in some of these cases the process can be questioned, as they seem to be more likely products of back formation than compounding. (Marchand, 1969: 101)

1.7.3.1 Definition of compounding

While the general definition of compound words would explain them as a combination of two words that forms a new word, the exact description of the process would vary, as Plag (2003: 133) suggests, according to the researcher's individual attitude to the concept of word. The definition provided by Mathesius (1961: 29) classifies the compound as a word which can "be divided by associative analysis at least into two word morphemes, of which the word-final one has all the usual features of an independent word and sometimes also its shape, whereas the other morphemes lack these abilities and sometimes even this shape and are thus formally characterized

as dependent word-forms". According to this definition, even though the first element has the shape of a full word, it lacks the possibility to be inflected.

According to the most general definition suggested by Olsen (qvt'd in Scalise and Guevara, 2009: 106) we can talk of compounding when "existing stems from the lexicon of a language to form a new, more complex stem which has the potential to enter the lexicon as a stable morphological unit."

As Marchand (1969: 20) notes, "one of the constituents of a compound may itself be a compound". In cases regular cases where the determinant of the whole is a compound (*newspaper boy*) the compound retains usual compound stress, while in the case of compound determinatum the expression usually becomes a "two stressed syntactic group".

1.7.3.2 Distinguishing between compounds and syntactic groups

Distinguishing a compound from a syntactic group is one of frequently discussed issues about the word formation process. One of the most important distinguishing factors is the compound stress, in English usually located on the leftmost element of the compound, whereas the combination of a noun and an adjective receive a level stress. *'Bow window* may be perceived as a compound, while *'green 'carpet* would by these rules be a syntactic group. (Bauer, 1983: 104) This distinction may, however, be seen as relatively unreliable due to a great variance of stress patterns in English, and for example Bauer (1983: 104-112) argues completely against its relevance. The compound stress is, however, one of the factors on grounds of which even constructions that do not form a single graphical unit (e.g. *American history teacher* mentioned in the previous section) are considered compounds.

Lieber (2009: 376) identifies further features that could distinguish compounds, namely spelling, lexicalized meaning, unavailability of the first stem to syntactic processes such as inflection, anaphora, and coordination, and inseparability of the first and second stems. Criteria of compound words suggested by Lieber also include the impossibility to separate or interchange the individual components, as well as insert random words in the compound (e.g. **a French silly teacher*)

1.7.3.3 The notion of the compound head

Compounds are usually interpreted with regards to the concept of their semantic head. In English it is usually the right-hand element of the compound (according to so-called right-hand head rule) which serves to determine the class the compound word belongs to, while the left-hand element provides modification. The compound may thus be considered a hyponym of its head and inherits most of its semantic and syntactic information. (Scalise and Guevara, 2009: 112)

Scalise and Guevara (2009: 111) further distinguish between the formal head (provides all its formal features to the compound, thus the compound is expected to have the same distributional properties as its head) and the semantic head (shares the lexical-conceptual information, thus making the word its hyponym). The presence or absence of a head distinguishes a compound as exocentric or endocentric.

1.7.3.4 Marchand's interpretation of compounds

According to Marchand (1969: 11-38), a compound can be said to be a syntagma, based on the determinans-determinatum relationship between its components. Similarly to the concept of the head, the determinatum tends to be the right-headed element that defines the meaning of the whole compound form. Marchand suggests the description of compounds in terms of the following categories: the morphologic shape (which morphemic elements the compound consists of), morphologic structure (determinans/determinatum), grammatical deep structure (relations in the underlying sentence and type of reference), and semantic content. The same method of analysis also applies to derivatives and even conversion.

Given the syntagmatic status of the compound, the individual word corresponds to that of the underlying sentence. In accordance with this attitude, the types of compound words vary according to their roles in the structure of this sentence. Marchand further distinguishes between verbal nexus compounds, whose underlying sentences contain a verbal element, and non-verbal nexus compounds. Compounds of this type do not contain a verbal element, and divide further into copula and rectional compounds. While the group first contains compounds that are analyzable both as AB is A and AB is B, exemplified by words such as *oak tree*, no such analysis is possible with the words belonging to the latter, in which only AB is B is valid (a *steamboat* is a boat but could hardly be called steam).

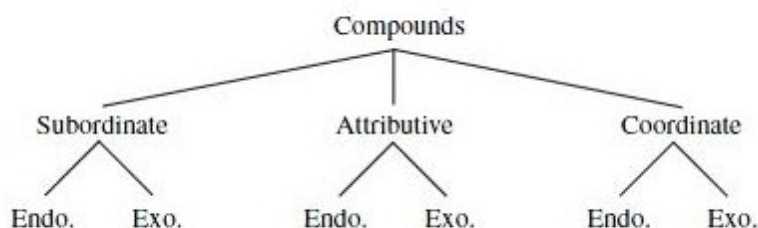
1.7.3.5 Onomasiological analysis

Suggested by Stekauer (2005: 207-229), this method adopts an approach similar to Marchand's, which notices the "meaning facet of a potential morpheme with the respective sense of the onomasiological structure", yielding the analysis of compounds in terms of the semantic role of three basic constituents: the base, the determining and the determined in the underlying sentence. Thus for example truck driver is analyzable in terms of an Object – Action – Agent relation, signal generator as a Result – Action – Instrument. In some cases the determining or determined constituents may be absent, or the mark may be unstructured, i.e. indivisible into determining and determined constituents, for example in the case of prefixation.

1.7.3.6 Classification of compounds

Compound words form a complex system, often based on "heterogenous criteria", as Scalise and Guevara (2002: 109) point out. The suggested solution of the problem of discrepancy in classifying compounds is addressed in the following schema:¹

Figure 1: Classification of compounds according to Scalise and Guevarra (2002)



1.7.3.7 Exocentric and endocentric compounds

This aspect of the compound word deals with the presence or absence of a head. The meaning of the former type of a compound is embedded in the word itself (i.e. a *blackbird* is a bird). The same cannot be said about the latter type, where words such as *redhead* or *rotface* belong. It cannot be argue that *redhead* is a type of head; it is, however quite clear that the whole expression refers to a person with this characteristic. The semantic meaning thus lies “outside” the compound. (Plag, 2003: 145)

1.7.3.8 Root compounds

This term has been suggested by several researchers for a class of compounds that includes words like bloodhound, *girlfriend* or *blackbird*, the main defining point of this type of compound is the fact that their second stem is not deverbal, unlike the synthetic compounds (Lieber: 2005: 375). As Lieber observes (2005: 375) they are usually semantically right-headed, but can be both endocentric (*blackbird*) and exocentric (*redhead*).

¹Subordinate: involve relationship of complementation (hotel room, conference room). Typical for N+N compounds.

Attributive: relation of attribution, most often found in A+N compounds, e.g. *high school*, *red skin*

Coordinate: both parts can be considered heads. Mathesius talks also of qualifying compounds in which one of the elements somehow specifies the other (e.g. *light blue*).

(Scalise and Guevara (2002: 109)

1.7.3.9 Synthetic compounds (also called verbal, deverbal, or verbal nexus compounds)

One of the components of these compounds is a deverbal word form. Marchand (1969: 15-20) goes as far as calling the synthetic type of compounds pseudo-compound words, and prefers to identify them as a case of derivation. The main argument in favor of this interpretation is that the deverbal form creates an insufficient head for the compound (*watchmaker* is not really a type of maker, and the whole compound is better summarized by the phrase *he makes watches*).

1.7.3.10 Appositive compounds (sometimes also termed dvandva or copulative compounds)

This type of compound words is usually interpreted as being both joint elements at once (Marchand, 1969: 41-43). Thus fighter-bomber is to be interpreted as a fighter as well as a bomber; queen-mother is a queen and also a mother. Although the equal status of both components is assumed, Marchand (1969: 124) argues against the absolute parity of the two expressions, as one of them may subsume the other (for example in the compound prince-consort, prince can be perceived as the more important constituent as the bearer of the title is still primarily a prince, the first word serving as a kind of prefix).

1.7.3.11 Romance and Germanic types of compounds

This distinction is made by Mathesius (1961: 30-36), not necessarily to signify the provenience of the compounds but to point out for which type of language the respective compounding is more natural. To the class of Germanic compounds belong the right-headed compound words, i.e. those in which the determinans precedes the determinatum. In the compounds of the Romance type, the determinatum stands before the determinans and they usually assume endocentric character. Examples of the first type of compounds would be the most frequent class in English, e.g. *steamboat*, *blackbird*, *barmaid*. The latter class is more restricted and supposedly non-productive at present, exemplified by words such as *pickpocket*, *killjoy* or *cutthroat*.

1.7.3.12 Phrasal compounds

A sentence structure is used with the validity of a substantival compound (Mathesius, 1961: 32). The result does not have to be analysable in terms of formal structure. The words *have nots* (those who lack something), *laugh-or-I-shoot* (humour) even certain Romance compounds such as the *die-hards* would belong to this class of compounds. The strength of such formations is manifested even

in the fact that they can serve as a basis for derivatives, as in e.g. I feel particularly *sit-around-and-do-nothingish today*.

1.7.3.13 Types of compounds according to the underlying sentence structure

(Marchand, 1969: 45-58)

a) The predication type

These compounds refer to the predication of the sentence, which is common mainly in verbal nexus substantives.

O-P relation matches words like *bloodshed*, S-P underlies those such as *sunrise*. We may also find copula-verb predicatives as *well-being*, *deadfall*.

b) The subject type

The activity of the subject might be referred to by means of a non-copulative verb which produces verbal nexus substantives. The other type is the Subject-Copula- Predication. The subject type involves a wide range of variety of meaning denoting complementation, from A is like B by comparison (e.g. in *bulldog*- the dog is like a bull), B is shaped as A (*bellflower*), B is made of A (*bread loaf*), B produces A (*honey bee*), B has A (*marrow bone*), A is natural habitat of B (*cave man*) etc.

c) The object type

In this type the object is the determinatum of the compound. This may concern both the affected object (*steamboat*= steam operates the boat) or the effected object, e.g. *beeswax*, *candlelight*).

d) Adverbial complement

This type includes both S-As type, exemplified by *corn belt* (corn grows by this belt), however the O-Ad type features more examples, such as the place-type words *bird cage*, instruments like *safety belt*, time combination as *tea time*.

1.7.3.14 Universal human agent in compounds

Some compounds feature a proper name which has become a general substantive, more specifically a generic means of denoting a person or a marker of sex. A typical example of this process is the word *Jack*, in some cases also *Tom* (which probably originates from 18th century literary figure called *Tom the Cat*) or *Jim*. The same process seems to be at work even in words such as *hobgoblin* (originally only *goblin*) or *hobthrush*. (Marchand, 1969: 125-127)

1.7.4 Neo-classical compounds

The group of neo-classical compounds consists of words which feature certain morphs of Greek or Latin origin, typical primarily for scientific language and terminology. Initial forms such as *bio-*, *astro-*, *hydro-* etc. belong to this group, as well as final forms such *-logy* etc. While these cannot be said to have the status of full words and appear only in combinations, much like bound roots, they cannot, however, take on non-CF affixes and they themselves do not classify satisfactorily as affixes either, as they behave quite differently from the rest of them. (Bauer, 1983: 213-216) According to some scholars (e.g. Bauer, 1983) they are better termed final and initial combining forms, Scalise and Guevara (2002: 111) also propose the term "semi-words". They tend to combine with one another but occasionally also with regular words, creating forms such as *jazzophile*.

1.7.5 Conversion

This word formation process could be defined as a change of word class denoted by no overt markers. It is most frequently employed to switch the word from one word class to another, although it can also be applied to change features of word within a single class. Bauer (1983: 227), points out the change of uncountable to countable (*goat*, for example, can become uncountable in expressions such as *slice of goat*). Marchand (1969: 375) classifies even cases of nervous fits such as *shakes* or *shivers* as instances of conversion. The only restriction on this process seems to concern derived nouns, which hardly ever convert into verbs. This is possibly an outcome of blocking. (Marchand, qvtd in Bauer 1983:2 26)

The exact position of conversion within the system of word formation is frequently debated. While some scholars consider it an independent word-formation process, others interpret conversion as a derivation by a zero morpheme. According to Marchand (1969: 359), the converted word is a "determinans in a syntagma whose determinatum is not expressed in phonic form but understood to be present in content". Plag (2003: 111-113), however, points out the theoretical difficulties of working with zero affixes such as a seemingly endless range of meanings such an affix would have to adopt. Stekauer's onomasiological approach also argues against the derivative viewpoint preferring to view the reclassification of features in terms of the change of a category of the given word, e.g. the word *stand* goes from denoting a state to denoting substance. (Stekauer, 2005: 220)

The converted word either adopts the grammatical features of the new word class (e.g. can be inflected, create plural forms, in case of adjectives also comparative and superlative forms), which is termed full conversion, or their status can be determined syntactically, the word acting as a member of different word class merely due to its position in the sentence, in which case we talk

of partial conversion.

1.7.6 Truncation

Contrary to the processes of derivation and compounding, the truncation (also clipping) involves the deletion of material from the word in question. This process is frequent in creating short forms of proper names and it is also employed in forming diminutives. In both cases these changes can be accompanied by little additions of material (-y in the end of the abbreviations of proper names) (Plag, 2003: 117). As Marchand remarks, using clipped word forms very often denotes familiarity with the term in question, which can be said to be the case of words such as *lab*, and it can also account for the shortenings of proper names, even though Marchand (1969: 443-444) mentions an alternative answer originating in the language of children, for whom leaving out difficult sound groups or omitting the ending of the word altogether is typical.

When only the initial letters of multi-word expressions are chosen, the clipped words may become acronyms, which achieve the status of a word on their own and are also read according to the rules of language in question. (Plag, 2003: 127) This is best reflected in pronunciation, which does not always amount to the pronunciation of individual letters and usually resembles that of a regular word, such as it is with the words *laser* ("light amplification by stimulated emission of radiation"²) or *sonar* ("sound navigation ranging"³). Some of these words are even coined to allow the creation of a particularly fitting acronym, as can be observed in cases of words such as GHOST (Global horizontal sounding technique). The feature of pronunciation distinguishes acronyms from simple abbreviations which are still pronounced as individual letters.

In some cases words that historically start as acronyms eventually lose this status, as the method by which they were coined is no longer recognized by the speakers, which is i.a. the case of the word *radar* (originally an acronym of the phrase radio detecting and ranging).

Some of the abbreviations may also vary in spelling or have more than one possible pronunciation, either as a string of individual letters or as a word (*asap*). (Plag, 2003: 127)

The word can be clipped in various ways, most usually the first part of the word remains, although there are also cases when in the last or middle part of the word is preserved (e.g. *flu*, which is a shortened form of the expression *influenza*). Most truncations tend to yield monosyllabic results with a strong tendency to begin and end in a consonant. (Plag, 2003: 127)

² *Acronymfinder.com*, web, accessed 10th may 2015 <http://www.acronymfinder.com/LASER.html>

³ *Ibid* 4, <http://www.acronymfinder.com/RADAR.html>

1.7.7 Blending

During this process two word-forms coalesce into a single whole. A typical blend word features the beginning of the first element and the ending of the second one (*brunch*, including words *breakfast* and *lunch*, or *emoticon* composed of *emotion* + *icon*). However, in some cases either the first or the second component is kept unclipped. A word created by blending can be said to possess the meanings of both its components at once, for instance the expression *brunch* comprises the meaning of both *breakfast* and *lunch*, *smog* can be explained as *smoke* and *fog* etc. (Marchand, 1969: 452)

As for the seam between the two constituents, Plag (2003: 122-125) suggests the deletion of material may be partly dependent on the syllabic structure of the word, as only syllabic segments (e.g. the onset or coda) as a whole can be deleted.

1.7.8 Back formation

This means of word formation includes the act of reinterpretation of a word. The supposedly original form is derived from the basis which seems to be derived by a suffix commonly used in English. As Marchand (1969: 391) remarks, this type of word formation is relevant only from the diachronic point of view, as in time the result of back formation is felt to be the base (apparent i.g. in the case of the pair of words *peddler* – *peddle*. From the contemporary point of view, *peddle* is the base, although it is a result of back formation based in the reinterpretation of the word *peddler*).

1.7.9 Word manufacture

The process of coining entirely new unmotivated terms. In comparison with the other means of word formation, this one is possibly the least productive. Besides words denominating trademarks (whose prototypical example would be the word *Kodak*) or proper names or other terms in specific types of literature e.g. fairy tales or fantasy or sci-fi stories, we can find instances of words compounded of seemingly random parts of a larger whole (e.g. common expressions for the longish denominations of chemical compounds). These formations are sometimes also said to be a borderline case of word manufacture. (Bauer, 1983: 239)

1.8 Proper names

Quirk et. al defines proper nouns as "basically names of specific people (*Shakespeare*), places (*Milwaukee*), months (*September*), days (*Thursday*), festivals (*Christmas*), magazines (*Vogue*), and so forth." (Quirk et. al., 1985: 288). According to the definition of Fernandes (2006: 45) they are "words by which a referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing."

They do not carry restrictive premodification, are written with capitalized initial letters and are "inherently definite" therefore they do not prototypically take on articles. They can also include descriptors to specify the entity they denote, such as city, river, street etc. Similarly to compounds these structures function as a single unit and their structure cannot be disrupted by adding other elements between the words. (Quirk, 1985: 289)

In specific cases proper names may behave as common nouns, usually when figures of speech such as metonymy (a different John) or metaphor (he is becoming a second Shakespeare) are employed. (Quirk, 1985: 289)

1.8.1 Van Langendonck's theory of proper names

Van Langendonck points out that most proper names (especially when personal names are concerned) are bestowed in an ad hoc fashion with no apparent connection with their referent, and "almost only on entities that are visible and that one wishes to highlight and which therefore deserve an *ad hoc* name." (Van Langendonck, 2007: 3) Proper names are also bestowed on prominent phenomena such as hurricanes, objects or even animals that are not otherwise considered essential enough to be named as Dolly the sheep.

Van Langendonck draws a distinction between proprial lemmas (proper nouns) and nonproprial lemmas. The latter term refers to the common nouns. However, they can also contribute to the proper names, for example in the cases of descriptors or names of works of art, films etc. They can also work as appellatives (*the metal gold, the notion of democracy*).

Langendonck states that despite their lack of lexical meaning when compared to the appellative lemmas proper nouns may invoke certain connotations depending on our knowledge of their bearer and they also mostly carry an inherent "categorial presupposition" which makes the referent of the name recognizable to the hearer, by classifying it into a category of similar entities (which, however, we must have a clear image of). (van Langendonck, 2007: 79) This presupposition is usually derived from the "basic level term" which is the middle one of a chain of three expressions ranging from the most general to the most specific one (e.g. *animal*>*dog*>*beagle*). The term dog

provides necessary semantic information for which the most general term *animal* is too wide and loosely definable and the term *beagle* too specific to give sufficient information about the referent).

Van Langendonck eventually comes to define proper names as follows:

"A proper name is a noun that denotes a unique entity at the level of established linguistic convention to make it psychosocially salient within a given basic level category [pragmatic]. The meaning of the name, if any, does not (or not any longer) determine its denotation [semantic]. An important formal reflex of this pragmatic semantic characterization of names is their ability to appear in such close appositional constructions as the *poet Burns*, *Fido the dog*, *The river Thames* or *the City of London* [syntactic]." (Van Langendonck, 2007: 116)

1.8.2 Types of proper names (Van Langendonck, 2008: 119-167)

Langendock distinguishes the following subcategories of proper names

- a) Prototypical proper names containing a clear proprial lemma (personal names, place names etc.)
- b) Appellative proper names (proprio-appellative lemmas). These contain appellatives as well as proprial lemmas (brand names, languages, diseases etc.)
- c) Autonyms ("metalinguistic names in appositional structure", e.g. *the word dog*)
- d) Nouns with a restricted proprial function, which feature an appellative lemma (the ideals of good)

1.8.2.1 Personal names

Langendock proposes the distinction between primary/secondary and official/unofficial names. The primary/secondary status of a name is judged according to whether the name fulfills all the "three main functions of personal names" i.e. address, identification and a possibility of subcategorization concerning gender and expressivity.

- a) Official names

These names are bestowed upon an individual in an official act of naming, which may have the character of a religious ceremony or can be processed through the administration of state. They are most prototypically ad hoc constructions usually serving only the purpose of identification.

The first names are considered primary official names. Since the middle ages most first names come from a pre-existent name stock, which had done away with the notion of descriptive names, which according to Van Langendonck these form the oldest naming

convention. Meaning of the descriptive names was more associative, contained good wishes for the child's character etc. With the appearance of the fixed stock of names this was approximated again with bestowing more semantically loaded nicknames.

The secondary official names, surnames, serve as what Farkas (2014: 113) calls "nexus name", which provides only information on "given kind of kinship and descent". Due to their collective status they can be used in the same way as other names only by using a classifier (*the Johnson family*) or through pluralization accompanied by the use of definite article.

b) Bynames

"Augmentative unofficial secondary names that have not been bestowed upon the bearers by themselves" (Van Langendonck, 2007: 195), in which they differ from pseudonyms, usually taken on by individual decision. They might be to highlight certain characteristics of the individual in question. Felecan further distinguishes between the terms bynames and nicknames, where the former are derived from toponyms, appellatives, religion of lineage, while the latter refer to appearance, personality traits etc. Their etymology is usually transparent.

Bynames can either be individual or collective according to whether they refer to a person or a group (society, order, even a nation can have a nickname).

1.8.2.2 Place names

Also called toponyms, they denote names of places, "especially one derived from a topographical feature." (*oxforddictionaries.com*, web, accessed on 5th July 2015)

Van Langendonck (2007: 205-210) distinguishes individual categories of place names according to their structure regarding the presence or absence of formal indicators. The individual place names may either have no indicator (*Prague*), an article or a suffix (*The Rhine*), or contain a descriptor (*the Black forest*) He points out that places that display less human involvement tend to carry descriptors (e.g. forest, lake, sea), while it is not so common with names of places with a lot of human agency, such as settlements. Even historically polymorphic words (British settlements ending in *-wick* or *-ford* etc.) can nowadays be perceived as fossilized forms, as well as exceptions from the article rules such as *The Hague*.

1.9 Proper names in translation

Regarding the issue of translation Aixelá (distinguishes between conventional and loaded proper names, the former category consisting of names to which no special meaning or significance can be

ascribed, while the latter contains semantically loaded names.

As proper names are mostly semantically empty, save for serving as markers, they are usually "unmotivated" for translation, except for cases of figures of historical or cultural importance such as monarchs, philosophers or saints. Fictitious names may, however, be semantically loaded and names can play a crucial role in characterization and recognition of individual characters. The connotation of the names may create a comical effect or even anticipate the character's fate. Abdolmaleki (2012: 835) uses the word "charactonyms" for such characteristic-bearing expressions.

As for the cases of semantically loaded names Fernandes 2006: 46-49) distinguishes several types of meaning proper names can acquire:

- a) semantic – describes certain qualities or features of a character
- b) social semiotic – often culture specific items, places (e.g. Big Ben)
- c) sound symbolic – convey meaning through means of phonetical devices such as alliteration

The semantic load of proper names used to be a widespread convention in certain types of literature such as allegory, religious drama or restoration comedy; in contemporary writing it is especially prominent in children's literature, and fantasy or sci-fi. Due to their importance a special attention must be paid to them in translation of these texts. As Zarei (2014: 9) claims:

"Proper nouns are loaded with semantic content in the source context and there are a number of considerations of how this content may be preserved in the target communication situation which are critically essential. Considerations include elements like the specific audience, intertextual relationships and translation norms, inconsistency with the principle of relevance. Translators need a good knowledge of the background of their target audience. In addition, they must have sufficient knowledge about the content that they translate otherwise they encounter difficulties. If the original meaning changes, the intended message by the writer may not be conveyed."

1.10 Proper name translation strategies

As suggested by Eirlys E. Davies (qtd in Jaleniauskiene, Čičelytė, 2009: 32-34).

a) Preservation

The SL word is left unchanged in the translation. This strategy mostly related to words unmotivated for translation. Fernandes (2006: 51) points out that some of the untranslated elements may even be seen as "brands" or "commodities" (an example may be seen in the name *Harry Potter*, or even the *Star Wars* series).

b) Addition

The original word is kept with an explanatory gloss within or without the text.

c) Omission

Words that can even be omitted in the translation, when they do not seem important enough for the characterization or plot development to be conveyed to the target language readers.

a) Localization

An attempt to transplant the word into the cultural setting of the TL, i.e. "recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting" (Fernandez, 2006: 52)

This also includes adaptation according to the norms of the target language especially as far as morphology or phonetics are concerned to make it seem more natural to TL readers.

b) Generalization

A culture-specific reference is neutralized in translation

c) Transformation

This strategy involves an "alteration or distortion of the original" (Davies, quoted in Jaleniauskiene, Čičelytė, 2009: 41). The expression is translated without necessarily keeping all the allusions of the original or adding previously non-existent ones.

d) Creation

This strategy consists of substituting the term by an entirely different one in translation and is relatively little used. Čičelytė also asserts that the boundaries between transformation and creation might be blurry in some cases.

Other authors also propose

a) Transposition involves the change of the word class of a translated expression between the source and target language. (Fernandes, 2006: 54)

b) Phonological replacement "attempts to mimic phonological features of a ST name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced" (Fernandes, 2006: 54)

1.10.1 Conventuality

The notion of conventionality is applied when an officially accepted translation of a word exists. This involves expressions such as historically salient names (kings, queens, saints etc.), official

country names and geographical entities. Besides these this may also be the case of accepted translations of fictional expressions. (Fernandes, 2006: 55)

2 Methodology

Fantasy is a type of literature which needs to bestow names upon a great number people and places, but also objects, cultures and essentially whole worlds for which the conventional naming would not suffice, and usually employs a significant amount of creativity in doing so, be it through the employment of a shift of meaning, metaphor, irony or deliberate word-manufacture. Names are coined for various purposes, ranging from simple creation of extraordinary means of reference to creating systems of nicknames used among people of certain communities for describing their members, or even with a purely comical effect in mind.

The series analysed in this thesis were chosen because they are extensive enough and provide a substantial number of examples of various word-formation types, and actually make use of other coining strategies besides word-manufacture, which is most obviously associated with this genre. The four major series chosen were Steven Erikson's *The Malazan Book of The Fallen*, *A Song of Ice and Fire* by George R.R. Martin, Terry Pratchett's *Discworld* series, and comparatively somewhat less extensive series of novels by Joe Abercrombie, subsumed under the name of *The First Law*, based on his three first novels that first establish the given world. Two relevant examples were supplied from the *Moonworlds Saga* by Sean McMullen, based solely on the remembrance of given terms; the work itself was not deliberately surveyed for more word-formation examples. These examples were included because they presented a clear example of two different strategies of translating compounds within a single work and also served as a valuable point of comparison in describing the compound translation tendencies.

The collection of examples was facilitated by the fact that most of the novels are vast enough to include a list of characters for easier orientation in the text, in most cases they also contained maps and even lists of places. Some of the less important examples were also encountered by simple skimming through the texts. Despite this, however, looking for the individual examples drew largely on previous more or less extensive knowledge of the texts surveyed.

Furthermore, a number of fan sites featuring either the full versions of the character lists, which are otherwise changed or updated in the individual books of each series, were found helpful during the process. Sometimes these sources also facilitated finding the original versions of certain names or occasionally even corresponding Czech translations. For the *Discworld* series, some of the conventionalized translations are stored on the official Czech fansite, others were extracted from miscellaneous lists such as those featured on *postavy.cz*, though the use of this resource mostly served as a means of inspiration and did not occur without proper checking with the written source.

The survey rendered a number of examples of word-manufacture, derivation, compounding, conversion and marginally truncation. The individual names were considered valid examples when they clearly denoted either an individual, a group of individuals, a geographical entity, either natural or man-made, or an object significant enough to bear a name.

Compound nouns were considered valid as far as they presented a connection of two lexemes with the determinatum of either of the categories mentioned in the preceding paragraph. In the case of other than primary names (i.e. bynames) their inclusion among proper names of interest was either self-explanatory, as they were used in the place of a proper personal name and posed the only way of referring to the given character, or were at least used alternatively to the "official" names with a significant rate (i.e. they were either consistently mentioned by a larger number of characters, used as means of reference by the narrator or officially cited as bynames in the individual entries in the character lists).

The examples provided were compared with their counterparts with officially published Czech translation of these works.

The proper nouns used in the thesis count 125 examples, 75 of which fall into the category of compounds, which is the onyl strategy represented with a significant frequency in all the sample series in both personal and place names. The second most widespread strategy in trhe sample is conversion with 25 examples. Most of these, however, form a part of *The Malazan Book of the Fallen* series, where they are employed in coining bynames. The same series also includes most of the cases of derivation, which constitutes only a marginal category along with the examples of truncation, counting 7 cases in the former case and 5 in the latter.

Considering the average numbers of each example of word formation in the sample novels, a significantly bigger part of the sample would need to be taken by examples of word manufacture (with the exception of the *Discworld* series which relies heavily on compounding and surprisingly also the common name stock), but along with a small number of specific examples only an illustrative sample of a personal and place name from each of the series was eventually chosen for the thesis, as preference was given to the analysis of the word formation processes using pre-existent lexemes. The exact counts of examples of each strategy for each series of novels, follows in the Figure 2. The word manufacture examples were not included because of their high count and low priority in the analysis.

Figure 2. Word-formation example counts

	<i>The Malazan Book of The Fallen</i>	<i>A Song of Ice and Fire</i>	<i>Discworld</i>	<i>The First Law</i>	
Compounding	22	16	24	13	75
Derivation	5	1	-	-	6
Conversion	16	-	4	5	25
Truncation ⁴	1	4	-	-	5
Total	44	21	28	18	112

⁴ Names coming from usual name stock with no modification were not included

3 The word-formation strategies and their translations

3.1 Derivation

This strategy is relatively uncommon, found mostly in the form of suffixation in personal names derived as deverbal nouns with the agentive suffix *-er*. Besides these, also the term *Wickan* seems to be a product of derivation, this time with the suffix *-an*, denoting a person "belonging to a place, generally a town, but also a river or a lake" (Marchand, 1969: 245) attached to a historical morpheme that appeared in the final position of place names, *-wick*. None of the examples of personal names thus created, (e.g. *Dancer*, *Fiddler*, *Tickler*, *Cutter*, *Picker*) however, belongs to the primary category as they are either bynames or pseudonyms. In all these cases the names indicate them as performers of a certain action, which serves as their defining feature in the eyes of others, even though irony or metaphor can be involved in the process (*Tickler* is in fact a torturer, *Dancer* most likely refers to refined combat skills rather than actual dancing).

Derivation by affixes associated with other word classes (usually adjectives) is sometimes employed in coining names, using various adjectival suffixes, e.g. *-less* (*Aimless*, *Breathless*), *-ly* (*Kindly*), *-y* (*Cheery*), or *-ous* (*Bilious*). In these cases the process of derivation is accompanied by conversion. This strategy seems mostly restricted to personal names, namely first ones, with the exception of *Hoodless* taking on at least a semblance of a last name (as in *Skarling Hoodless*). There are no examples of place names coined with the use of affixes.

Derived words usually do not pose many complications to translation and their TL forms are usually created using corresponding word formation in Czech (in the example of *Cutter* and *Dancer*, both of their Czech counterparts *Řezník* and *Tanečník* are formed with the agentive suffix *-ník*. The process of translating derived bynames usually involves no essential changes in meaning, except for slightly more explicit connotations in the former expression (*Řezník* hints at the idea of physical violence more explicitly than *Cutter*, and would probably form a more exact counterpart for a word like *butcher*). The same is true for other agentive suffixes that appear in the translation of these names, such as *-ář*, *-áč* in *Šumař* and *Lechtač*.

Even the translation of derived words sometimes involves creation as seen in the substitution of *Pazderka* for *Picker*, in which case the chosen expression could refer to a "person of lesser qualification" in accordance with the connotation of less illustrious labour in the nickname. (<http://www.ptejteseknihovny.cz/dotazy/puvod-prijmeni-pazderka>, web, accessed on 8th July 2015). The converted names tend to translate to produce a roughly similar effect, although they carry

no signs of conversion and appear as nouns derived by appropriate affixes; some of them may even translate as compounds (*Bezdech* for *Breathless*, *Žlučoblij* for *Bilious*). Derived words can occasionally even undergo the process of creation, as in the case of a rather mysterious substitution of *Hoodless* with Czech *Šťastlivec*. On the border of creation and localization we could find the counterpart of the word *Wickan*, which is construed by mimicking the original word-formation strategy, using a construction with common Czech place name *Chlum*, adding a prefix to facilitate subsequent derivation of a community name (the resultant word is *Záchlumčan*).

3.2 Compounding

The most common strategy following word manufacture, usually used for place names or bynames. Personal names created with this word-formation strategy are mostly used as a means of characterization; place names may include a descriptor. Both exocentric and endocentric compounds are coined, although the exocentric are far more common, the endocentric names being restricted to expressions such as names of geographical entities (*Discworld*), specific individuals (*Hogfather*, *Featherwitch*) or place names marked with clear descriptor words (*Dreadfort*). Significantly, the larger share of compounds, especially personal names, falls into the endocentric category (e.g. *Splitfoot*, *Redmask*). Verbal nexus compounds are mostly present in the examples of synthetic compounds, while the non-verbal nexus is predominant.

The interpretation of compounds as exocentric or endocentric in the type of fiction may, however, pose certain complications, as it is strongly context-based. For instance, *Greyfrog* is not a frog, as the analysis made without considering the specific environment would suggest, but a name of a demon. Furthermore, it is necessary to consider the actual determinatum of the compound, as it seems difficult to decide, for instance, the extent to which an entity known as *Featherwitch*, whose name is explicitly based on her talents, forms a hyponym subsumable under the term *witch*, and to which the whole compound is simply an exocentric construction with a specific individual as the determinatum. Probably the only compounds unambiguous in this respect would be those that denote place names, such as *Dreadfort* or *Discworld*, in which cases we are actually dealing with an instance of a fort and a world respectively.

Although the majority of newly coined compounds belong to the Germanic type, examples of Romance-type compounds can be found as well (*Rincewind*, *Grabthroat*).

In terms of the underlying structure, the subject type seems to predominate, with the Subject-copula-predicate as the most widespread structure that contains the relation of modification, or ascribing characteristics, between the determinans and determinatum ("the fish is black"

for *Blackfish*, "the foot is split" for *Splitfoot*, "he has nine fingers" for *Ninefingers*, "he is the bane of whores" for *Whoresbane*). There are also compounds with the underlying structure suggesting a comparison, such as *Dogman* where the most likely interpretation would be "a man is like a dog". Others may bear the relation more covertly and in dependence on context, such as *Threetrees*, in which case the whole compound could exocentrically refer to a person of substantial strength. The predication type is common in synthetic compounds, e.g. *Bridgeburners* ("they burn bridges"). Predicate-type compounds can be also observed in a occasional compounds of the Romance type, e.g. *Rattleneck*. More marginally there are adverbial type compounds, an example of which could be *Edgewalker* or the appellative *Stormborn*.

With the exception of word manufacture, compounding is also the word formation strategy most frequently employed in coining place names. Some make use of descriptors (*Kingswood*, *Wolfswood*), mostly in accordance with Van Langendonck's theory of human intervention playing a part in their ascription to places. Besides the conventional descriptors, the most frequent of which seems to be *wood* or *forest*, other expression may take on a similar role, such as *bottom* in the name of the slum *Flea bottom*. Other compounds fall into the category of exocentric compounds (*Highgarden*, *Dragonstone*, *Bluerose*, *Ramtops*). Some examples can even combine the two strategies, such as *Blackdog Forest*, *Greenwater lake* or *Blackwater bay*, which includes a compound and a subsequent descriptor. Several places throughout *The Malazan Books of the Fallen* also use a sort of word-manufactured quasi-descriptors, whose meaning can be only inferred as such, while they can still ascribe their naming to conventions of a foreign culture. This can be observed in cases such as the names of locations *Jhag Odhan* or *Pan'potsun Odhan*.

Among the cases of compounding, there is also an isolated case of reduplication in the place name *Hunghung*. On specific occasions, compounds can be coined on the basis of phonological similarity, as in the case of *Barsteel*. This name refers to the prison's characteristic feature of having the bars of steel, but also hinting at the famous prison of *Bastille*.

A number of these expressions would fall to the category of synthetic compounds, including personal names (*Throatlitter*, *Kingslayer*, *Stone-splitter*, *Edgewalker* or *Hamcrusher*), group names (*Bonehunters*, *Bridgeburners*) or even object names (*Piecemaker*). There are also a specific instances of appositive compounds made up of two word-manufactured names, such as *Toc-Anaster*. In this case referring to a peculiar state of two entities within a single one, which is in accordance with the definition of this type of compound as being both of its elements at the same time. There is also a more conventional case of *Ankh-Morpork*, a city name deriving from the connection of two settlements.

Some of the compound names are also formed by more loose connection of two lexemes. Some

of these may even have the form of syntactic groups, such as *Burnt Rope* or *Hot Pie*, both denoting specific entities.

The coinages may contain numerals, producing names such as *Twoflower*, *Threetrees* or *Ninefingers*. Though similar in structure, these construction differ semantically, the first being little different from a common first name, the second involving a relation of similarity and the last indicating the referent as the possessor of a given amount of fingers.

There are also a number of examples using phrasal compounds, such as personal names *Cut-me-own-throat*, (this name appears in more variants of the same character, such as *Cut-Me-Own-Hand-Off*), *Visit-the-Infidel-with-Explanatory-Pamphlets*, *Smite-the-unbeliever-with-cunning-arguments* or *Stranger-Come-Knocking*. Phrasal compounds can occasionally also serve as place names, such as *The place Where The Sun Doesn't Shine*.

3.2.1 Compound personal names in translation

The rare endocentric compounds tend to translate as two-word constructions as in *Otec prasátek* for *Hogfather* or *Pěřová čarodějka* for *Featherwitch*, the only exception being the compound *Zeměplocha* for *Discworld*, which plays upon the common Czech world *zeměkoule*, stressing the flat nature of the world in question.

The translation of exocentric compounds is more varied, the first observable feature of the translation being whether the one-word shape of the compound is preserved or division into a syntactic group is favoured. In this respect, the originally Romance-type compounds seem more liable to translate using the strategy of compounding (*Mrakoplaš* for *Rincewind*, *Hrdlodus* for *Grabthroat*) which probably relates to the easiness of connecting the elements with a linking morpheme, most frequently *-o-*, although *-u-* and *-i-* also appear. Upon comparison of the original and translated compounds, it becomes evident that whether the individual components can be connected with a linking element to result in a seemingly natural Czech formation is one of most crucial the factors in deciding about the retention of the whole or separation of elements that form a compound. This becomes most evident when considering formations such as *Stříbrná liška* standing for *Silverfox*, but *Stříbromor* for *Silverdeath*, *Smrtileb* for *Deathskull*, *Stínupán* for *Shadowthrone*, but *Měsíční stín* for *Shadowmoon*.

While all of these examples feature a modifier-head concord between their parts, the structure of the respective Czech NP does not seem to play a significant part in the translations of compound words. An evidence for this can be seen in the inconsistent way of translating compounds that contain an identical modifier (e.g. colour). Apart from the examples mentioned above, which contain the word silver, this can be seen also in words such as *Černá ryba*, which forms Czech

counterpart to original *Blaskfish* with the elements divided, whereas *Bluepearl* translates as *Modroperel* with the unity preserved. The same is true for phrases with modifier exhibiting a lack of grammatical concord with its head (*přívlastek neshodný* in Czech). The linking vowel enables to translate even these expressions which can be seen in names such as *Děvkozhoubá* (*Whoresbane* being the original form).

However, the linking element is not the only criterion as even names such as *Bezdech* or *Koprkvaš* are coined. (The latter word coming from the original *Dil*, this pair is a rare case of substitution of a simple word with a compound. Conversely, compounds can also be translated as derived expressions, as in the use of diminutive *Říťka* for *Littlebottom*).

The names which contain an element of comparison (e.g. *Dogman*) appear more problematic, in this case the translation chosen is *Psí čumák*. The reason for picking this feature seems more restrictive than the original word. It is, however, based on the same context, especially on the feature which can mirror the given individual's frequently mentioned tracking skills and still pass for a nickname. The compounds with numerals tend to translate similarly to conversions, i.e. with clear noun markers. This is apparent in the form *Dvoukvítek*, indicating a man more clearly than the original form *Twoflower* where the referent can be deduced only by the knowledge of the context. Something similar can be observed in the translation *Trojstrom* (the original *Threetrees* also indicates merely a number of biological entities while the connotation of a person is obscured). The example of *Threetrees* is also noteworthy because it presents a rare example of coincidence between the possibility of alliteration in English and Czech. *Devítprsták* is substituted for *Ninefingers*, which again presents a neutralization of the possessive relation in favour of a noun marker. What also makes an interesting point concerning this example, is that in two separate translations from the other novels the word *Fingers* is translated as *Prsták*, so we are apparently dealing with a kind of convention in the translation of this word as far as proper nouns are concerned.

Some of the translations are also created with notable regards to the form, such as *Rudomask* for *Redmask*. In other cases, such as *Tvrdá kůrka* for *Hardbread*, the resultant form is divided in order to create a syntactic group that retains the meaning of the original, as well as being immediately recognizable as familiar to TL readers.

Compound translation can even employ the strategy of creation, in the analyzed data most apparent in the cases of names *Nightchill*, *Dunsparrow* and *Tattersail*, which are translated as *Besana*, *Tumava* and *Šerana* respectively. At first sight these translations bear little resemblance to their original forms, as the translator chooses to substitute compounds with clearly distinguished components with what seems as a product of word manufacture utterly independent of the original

words. While the resulting creations might not be as deliberate as they appear, these certainly belong to the cases of the heaviest distortion in the translation of names. One of the reasons could be that even in English all of them are endocentric compounds with rather opaque underlying structures.

The first of the three seems most easily interpretable as a Romance-type compound (she tatters sails“), but “a sail is tattered” could also be a convenient underlying phrase. As far the translation is concerned, certain similarity with “běs” can be traced, which may hint at the notion of destruction, substituting the word tatter, while the object destroyed is omitted in the process. In the case of *Nightchill*, the underlying phrase can be “the chill of the night“, but also “the night is chilly” and, which is most convenient with regards to the description of the character, “chilly as the night”. The analysis of the last of the names, Dunsparrow, would probably result in a phrase like “the sparrow is dun”. Due to their components it is probably impossible for them to render any Czech form that could pass for a believable woman’s name or even byname according to Czech standards and still retain the same meaning. The strategy used in the translation of these names thus seems to retain a part of the meaning (the destruction in *Besana*, obscurity in *Šerana* and, though arguably, dark in *Tumava*) together with a distinguishable feminine ending (-ana, -ena or -ava).

Together with a similar strategy in translating originally converted names such as *Mrzena* or *Smiška*, these endings point towards a generally greater need for gender markers in Czech proper names which the translator is required to heed. The bynames more typically refer to male characters, which mostly translate easier than the cases of women’s names , where also the placement of appropriate markers is required in the majority of cases. This necessity is probably related to the issue of grammatical gender, which is much stronger in Czech. Words such as *Pisek* would be hard to recognize for a woman’s name even when taking into account the creativity of the genre as far as names are concerned. The only exception from this consideration seems to be *Pleskot* as a translation of *Cheery*, which is another example of the dependence of such issues on the context of the world presented, as the person with this name comes from a culture that makes little effort to distinguish between males and females.

A somewhat less radical example of the distortion of the original meaning would be found in cases such as *Longfoot*, translated as *Chodec*, both of which can be said to have something to do with the character’s being involved in a great amount of travelling.

Synthetic compounds have a wide range of possible translations. In some cases they translate into Czech as compounds (*Králokat* for *Kingslayer*, *Šunkozboř* for *Hamcrusher*), although preference seems to be given to syntactic groups as far as group names are concerned (*Paliči mostů*, *Lovci kostí*). These names can also undergo transformation (*Pomezičník*

for *Edgewalker*) and even be left untranslated and glossed when their semantic load is untranslatable into Czech. This can be seen in the example of *Piecemaker*, which carries a pun based on homophony of *piece* and *peace*, which, connected with the fact that the object in question is a weapon, points out at various ways of resolving a conflict. While the meaning conveyed in the more conventional of these would clearly correspond to Czech *mírotvůrce*, the other one has no such equivalent.

Interestingly, probably the only example of a translation by a Romance-type compound would be the translation of the synthetic *Stone-splitter*, *Drtikámen*; otherwise compounds of this type are seldom coined. The translation may also rely on pre-existent words, such as in the case of *Hrdlořez*, used as a counterpart of *Throatlitter*. Some of the compounds with an adjective-type underlying structure have to be translated using a syntactic group in order to preserve the meaning with little chance to keep the compound whole (e.g. *Za bouře zrozená* for *Stormborn*).

Sometimes even wordplay may be involved in coining seemingly compound names, which is for example the case of *Teatime* (originally pronounced "*Teh-ah-time-eh*," as the word is supposed to be only reminiscent of the compound to the great aggravation of its bearer). This is retained in its translation as *Časnačaj* (or rather *Ča-snač-aj*).

As most compounds function as bynames or were otherwise chosen with a purpose of conveying a meaning, they are usually translated. This may vary when family names are concerned, as they may be left untranslated in the TL. This is probably due to their status of "nexus names" which do not convey any specific meaning on their own. As far as last names are concerned, some of the examples of compounding, consisting of two clearly distinguishable expressions (*Greyjoy*, *Blackwood*) remain untranslated. This tendency is not, however, restricted only to compound last names and is possible to observe even in simple words used for that purpose, such as *West* or *Frost*. This is not, however, the case of all simple words used in this way, as they can be translated in the rare cases when they actually carry a specific meaning (e.g. *Snih* for *Snow*; in this case the surname was given to the individual to mark him as a bastard. The cultural tendency in such cases is to attach surnames according to the thing that is most commonly associated with the region where the child was born).

In general, the extent to which the translation of nexus last names is performed varies between the individual translations, so it can be said to be largely dependent on the preference of the translator themselves; the general tendencies in the novels should probably also be considered in this respect. While leaving a great number of last names untranslated is a common practice in the translation of both *The Song of Ice and Fire* and the *First Law* novels, it is rare in the translation of the *Discworld* novels, where most names receive a translation (including

marginal examples such as *Popsalsir* for *Cheesewright*). This may, as suggested, also be given by the books' distinction as comic within the fantasy genre, and the general aim for an entertaining effect of the names which makes them an important feature of the world described. So much can be said only for *Discworld* series, as far as novels used in this thesis are concerned. *The Malazan Book of the Fallen* provides no further insight into the translation of last names, as last names are rather scarce in it and the majority of those that can be found are products of word manufacture.

Another problem arises in the case of the name *Whiskeyjack*, which is coined as a compound containing an expression denoting universal human agent (*-jack*). In this case the expression can be understood in SL form, as neither the word whiskey nor jack are unknown or even unintelligible to most Czech readers. The use of general human agent in this way is rather uncommon, which, together with the fact that compounding is not prominent in Czech word formation, results in a rather low possibility of finding a convenient term, unless the whole name should be localized, which would probably go as far as substituting the term *whiskey*.

In the translation of phrasal compounds their structure is rarely taken into account (and indeed, they seldom make use of anything more than the possibility to convey a whole phrase in a single name). However, in the case of substituting *Cizák-co-klepe* for *Stranger-Come-Knocking* there is a clear intention of preserving the phonetic structure of the original, although the meaning is slightly distorted in the process.

3.2.2 Translation of compound place names

Some of the place names translate easily either as compounds with a linking element (besides the obvious examples as *Šedopsy* for *Greydog*, *Krajopád* for *Rimfall* or *Mrazokly* for *Frostfangs*, it is also found when the same strategy is used in the reduplicated Hunghung, translated as *Visovis*) or via separation of the descriptor (*Králův les*, *Vlčí les* for *Kingswood* and *Wolfswood*, and *Boží háj* for *Godswood*). Place names which do not contain descriptors are in some cases also taken apart, such as *Vysoká zahrada* for *Highgarden*, *Dračí kámen* for *Dragonstone*. More complicated is the case of the verbal nexus compound *Riverrun*, which translates accordingly with a verbal element as *Řekotočí*. Some of them can even adopt the descriptor in translation even if there is none present in the original word, for example in *Hory Beraní hlavy* for *Ramtops*, *Hory trollí kosti* for *Trollbone*. The descriptor also stands on its own in expressions such as *Oldtown* and *Gulltown*. The former compound is translated as a two-word expression *Staré město*, and the translator chooses to retain this strategy even in *Město racků* for *Gulltown*, although it would not probably pose a significant challenge to transform it into a one-word derived form, e.g. *Rackov*, as in the case of *Harrenov* as *Harrenhal* in the translation of the same work, and also in others that include

compounds that use the descriptor town, such as *Skuhrov* for *Worrytown*.

A clear descriptor can also be distinguished in the translation *Zimohrad* resembles the structure of the compound of the original *Winterfell*, even though a "high barren field or moor" (definition on Merriam-Webster dictionary.com, web, accessed on 6th July 2015) has little to do with the word *hrad* used as the compound head in the Czech counterpart. Some of the translations of place names also reduce compounds to derivations with suffixes typical for settlements in Czech environment, such as *Lebeň* for *Skullcup*. On the other hand, there is no example of a simple word translated by the means of a compound as can happen in the case of certain personal names (e.g. *Dil*)

Furthermore, in cases such as *Starikland* or *Angland* the translator prefers to retain the original form, ignoring the possible descriptor function (or even meaning) of *land*, treating the part as inseparable from the first element coined by word manufacture. The same happens in the case of *port* in expressions such as *Westport* or *Lannisport*. Similar to these cases would be *Midderland*, also left untranslated despite the structure being clearly understandable as having something to do with a middle part of a territory.

Some of the other place name structures that contain elements identifiable as simple place markers can occasionally lead to rather curious translations, such as *Bleší zadek* for *Flea bottom*.

Phrasal compounds do not tend to change significantly, the phrases are usually translated using corresponding Czech words. This can be seen both in translation of personal and place names such as *Misto, kam slunce nesvítí* (for *The Place Where The Sun Doesn't Shine*). The words may retain an identical form, such as *Postihnout-hříšné-vysvětlující-brožurkou* or *Jeden-muž-vylévající-kbelík-vody-na-dva-psy* (for *One-Man-Pouring-a-Bucket-of-Water-over-Two-Dogs*).

Transformation can be used in cases such as *Aťsepicnu* for *Cut-me-own-throat*, which regards the fact that the name is one of the series, continuing in for example *Aťtratím* for *Cut-Me-Own-Hand-Off*. The particle *ať* seems a sustainable element throughout the whole series of names attributed to unsuccessful businessmen.

3.3 Conversion

A number of personal and to a lesser extent even place names are coined using conversion. Again, most examples of this type of word-formation would be bynames and have characterising purposes. The classes that undergo the change of word class most frequently are verbs (such as *Blend*, *Squint*, *Wither* or *Burnt*) and adjectives (*Wonderful*, *Blind*, *Grim*, *Surly*, *Bilious*). Nouns with a change of category can also be found in cases such as *Shivers* or *Smiles*, the former being derived

from a bodily fit, the other probably as an ironic nickname from the idiom "she is all smiles".

There are also examples of reclassification of noncountable to countable nouns in *The Luggage* or *Sands*. As for other word classes, there is even an example of a conversion of an adverb (*Maybe*, translated as *Snad*). Also compounds undergo the process in certain instances, such as *Two-ox gate*. In one case conversion is accompanied by a distortion of orthography, *Grimm* is used in place of the conventional *grim*.

The most apparent problem in translating names created by conversion is the rarity of this word-formation strategy in Czech. The individual words are treated as necessary according to their meaning. Czech forms are usually created by derivation, e.g. *Třesavec* for *Shivers*, *Mračňák* for *Grimm*, *Slepucha* for *Blind*. The surname *Vimes* translate similarly, although an additional attempt to use a proper surname ending is made (*Elánius*).

Some of the translations make use of words with a similar form, which could nevertheless invoke a possible slight transformation of meaning as in *Přípal* for *Burnt*, in which case the original meaning of burnt is still easily distinguished, but it also offers somewhat "weaker" connotations, which is dependent on the prefix *pří-*, the change suggested being less radical than if *s-*, which is probably more immediately recognizable with forms like *Burnt*, were used (as in the pair of words *připálený* and *spálený*). There are even instances of transformation, such as *Mrzena* for *Surly*, *Ohnice* for *Burn*, or *Cudrn* for *Curdle*, the latter being probably based merely on phonological similarity. In this case the meaning of the word falls second to its phonetic effect, which the translation retains.

Creation can also be found (*Očko* for *Squint*). As for the nouns reclassified in the regard of countability, there seems to be little problem in translation as they may not be uncountable in Czech, as in the case of *The Luggage* (*Zavazadlo*) or their countability may not even be relevant (*Sands*). Words that belong to the original word class are used only marginally in translation of terms coined by conversion, as in *Skvělá* for *Wonderful* and *Nejslabší* for *The Weakest* (in this case the adjective is treated as a byname as it was clearly bestowed as such upon a member of a community in which this practice is common, and is perceived as equal to more clearly distinguishable nicknames).

The only problem that arises may be with the indication of gender, as evidenced in the examples of *Sands* or *Smiles* which are both names for female characters and have to be marked as such upon translation. This is resolved by the creation of feminized forms *Píska* and *Smíška*, derived from the more conventional words *písek* and *smíšek*. Other options for marking women's names can be found, such as the use of a feminine form of the past tense verb in *Mizela* (translation of *Blend*).

The opposite can be observed in the translation of the male nickname *Washpot*, which translates

as *Myčák*. In this case the suffix *-ák* is used to mark male gender in order to avoid a word that carries a typically feminine name ending (*myčka*).

Examples of compounds composed of a compound word that has undergone conversions and a descriptor are dealt with using a postmodified noun phrase *Brána dvou volů*. In the case of the name of a settlement *Pale* derivation is used instead (*Dřevnov*), another instance of conversion used in coining a place name (*Quaint*) uses the ability of the neuter gender adjectival form to function as a possible Czech place name (*Malebné*).

3.4 Word manufacture

Word manufacture is by far the most frequent strategy in forming new names as far as primary personal names are concerned, exemplified by names such as *Trull*, *Kellanved*, *Aerys*, *Angua*, *Bayaz* and many more. This strategy may even take on a rather extreme form, as can be seen in names such as *Astfgl*, mostly coined for entertainment purposes, as well as for pointing out at completely alien linguistic conventions. The process is surprisingly less widespread in the creation of last names, where preference seems to be given to either compounding or use of simple pre-existent words. Alternatively, the last names may even simply be omitted altogether as in the case of the major part of characters known only by their bynames. The largest sample of word-manufactured surnames could be found in *The Malazan Book of the Fallen*, while the *Discworld* series has almost none.

Word manufacture is also common in place names (*Nemil*, *Mott*, *Ankh-Morpork*, *Aulcus* etc.). Even in place names, there are occasional examples such as *Bhangbhangduc*, which afterwards demand a phonetic replacement in translation, in this case *Brmbrmduc*). Some of the names can even modify already existing names, mostly by a slight change in the string of letters as can be observed in e.g. *Eddard*, *Catelyn*, or, albeit this is probably a merely coincidental example, *Ladista*. Alternatively, the orthography of the names can merely differ from the common practice (e.g. *Joffrey*, which is treated as a spelling convention of the name in the given world, or *Magrat*, which is intended as a funny feature of the character and identified as a misspelling by the narrator himself). Orthographic variants of existing words can also occasionally be used as place names, as can be observed in the example of country name *Djelibeybi*, possibly referring to a popular type of jelly sweets. With no immediate equivalent in Czech context that would satisfactorily parody the sound of an exotic place name phonological replacement is sought instead in translation (*Mžilibaba*).

Obviously, most such words thus coined are left unchanged in translation with an occasional example of localization. We can find transcriptions as *Adova* for *Adua*, various instances

of substitution of [š] for [sh] as in *Šae*, adjustments of vowels more suitable for Czech pronunciation such as Trémon, even vowel length in *Nebrál*, substituting the original form *Nebrahl*, which may be caused by the neighbouring consonant *h*. The substitution of [c] for [k], however, may or may not be performed, e.g. in *Kotilion* for *Cotillion*, but not in *Caladan*, *Malacus* or *Capustan*. Sometimes even the combination *-ck* is reduced to *-k* (Rallik for Rallick). Dealing with this issue is largely inconsistent and seems to depend on the individual preference; the aesthetics when considering its phonological surroundings might also play a part in the decision. To further complicate the issue, non-native *c* can appear even in already translated words, such as *Cudrn*. Occasionally female names are also appropriated to Czech linguistic conventions, such as *Magráta* for Magrat. This would, however, probably concern mainly the pre-existent name stock and its modifications (in this particular case the name would be a misspelling of *Margaret*). The localization of [ʒ] is also inconsistent. While it is mostly left in its original form, in the translations of *The Malazan Books of the Fallen*, <dz> is frequently used instead, mostly standing in the place of combination of consonants *j* and *h*. Localization can serve a comic purpose by itself as can be seen in the name *Teppic* transcribed into Czech as *Těpic*.

3.5 Truncation

Even with the significant number of personal names there are few examples of this word-formation strategy. Disregarding the way they were coined, the names in the sample novels tend not to create truncated forms, which could be said to be the most salient distinguishing factor between the names used in the real world and those coined for the purposes of fiction. In this light it is probably only natural that the most notable truncations of personal names can be found in those that create alternative forms to pre-existent names, e.g. *Ned* (shortened form of *Eddard*), *Cat* (*Catelyn*) or *Joff* (*Joffrey*). Apart from the obvious obscuring of meaning in the truncation of compound charactonyms, one of the further facts by which the lack of truncated names could be accounted for is the length of names newly coined by the process of word manufacture, which rarely exceeds two or three-syllable constructions that, in addition, rarely pose any problem to pronunciation.

However, even this tendency has its exceptions, such as *Dany* for the previously non-existent *Daenerys* and also abovementioned *Teppic* is a shortened form of *Ptepicchamon*, a significantly more complex parody of ancient Egyptian names. Furthermore, there is the form *Fid*, sometimes used to refer to the bearer of the derived byname *Fiddler*. The Czech translation poses no difficulty to the truncation with the corresponding form *Šum*.

On the whole, however, truncation is a marginal strategy that proves that fantasy names are coined

with a certain aesthetics in mind and most of them are not meant to be further modified.

4 Conclusion

The aim of the thesis was to analyse the word-formation processes used in coining personal and place names in chosen works of fantasy literature and their translations into Czech. In the analysis of word-formation processes examples of derivation, compounding, conversion, truncation and word manufacture were encountered. Out of these strategies, the majority of examples was coined by the process of exocentric compounding (endocentric compounds were proven to be scarce and when not place names, their endocentric status was found questionable). The majority of compounds were coined using the more widespread and productive right-headed Germanic pattern.

Compounding was the only process found with a similar rate across all the sample series. Apart from compounding, as apparent in the Appendix tables, the individual authors show clear tendencies towards using specific types of word formation, as can be observed in the examples of derivation and conversion are found almost exclusively in Steven Erikson's work and the major part of the sample of phrasal compounds was encountered in Terry Pratchett's novels.

It was shown that the examples of derivation mostly form agentive nicknames. Examples of conversion were mostly represented by verb-noun or adjective-noun shift of word class, with an occasional reclassification in the substantive category.

The examples of word manufacture were dealt with in specific cases of localization required by translation into Czech, or pointed out in cases of adjustments of the existing name stock, either for the purpose of humour or simple manipulation with the name stock in or order to create counterparts of traditional names.

Truncation was found in a small number of examples and exclusively in forming diminutives, which was not found to be common practice with word manufactured names. This process, however, appeared in the cases of modification of pre-existent name stock, usually in the shape it would take with the original form of the name.

Considering the translations of the individual examples, instances of literal conveyance of meaning were found, as well as phonological replacements, transformations, or instances of localization in specific cases of word manufacture. Besides these translations that changed the word accordingly to obscure word-manufactured structures were found, and downright bizarre counterparts bordering on translational inadequacies (e.g. a place name *Bleší zadek*). The most general tendency in the translations would seem to be towards derived nouns, although a variety of attitudes based

on the structure of the words and even the context of the works was adopted, ranging from creating corresponding compounds to use of syntactic groups and even simple words where possible.

The most straightforward translations were found in cases of derivation, most of which retained the same meaning and form of creation (i.e. derivation), in the cases of conversion a necessity to derive nouns was apparent.

It was noticed that in translation of compounds the retention of the word as a whole or its split into a syntactic group was heavily influenced by the possibility to join the elements of the compound with a linking vowel, which is most easily accomplished in compounds that contain a verbal element, but otherwise it is valid for any type of phrase without any specific pattern of application.

Another salient issue was the question of gender markers, which the translated names seem to require significantly more than their originals, given the prominence of grammatical gender in Czech. This was especially apparent in the cases of the names of women, most of whom require gender markers in case of conversions, derivations and compounds.

5 Résumé

Cílem této bakalářské práce je analyzovat slovotvorné procesy, které se uplatňují při vytváření vlastních jmen míst a osob ve specifickém typu literatury a strategii jejich překladu do češtiny.

Po krátkém úvodu obsahujícím definici slova a obecnými poznámkami k vytváření nových výrazů v rámci jazykového systému se teoretická část zabývá přímo relevantními koncepty slovotvorných procesů, vlastních jmen a teorie jejich překladu. Slovotvorná část je založena převážně na díle Plaga (*Word Formation in English*, 2003) a Bauera (*English Word-formation*), pro analýzu kompozit je důležitá práce Marchanda (*The Categories and Types of Present-Day English Word-Formation*, 1969), a Scalise a Guevary ("Searching for Universals in Compounding", 2009).

Stručně jsou představeny procesy derivace, konverze, skládání, krácení a též v češtině netypický „blending“. Vzhledem k jejich prominenci v analytické části je značný prostor věnován kompozitům a různým typům jejich klasifikace, např. z hlediska hlavy (exocentrická a endocentrická), germánká/románská typologie navrhaná Mathesiem, (*Obsahový rozbor současné angličtiny na základě obecně lingvistickém*, 1961). Podstatná je Marchandova teorie vnitřní struktury kompozit, orientačně je zmíněna též Štěkaerova onomasiologická analýza (*Handbook of Word Formation*, 2005). Pro úplnost jsou zařazeny též slovotvorné procesy, k jejichž analýze v teoretické části nedochází (1.7.4, 1.7.7. a 1.7.8)

Definice a typologie vlastních jmen (1.2) vychází převážně z díla Willyho Van Langendoncka (*Trends in Linguistics, Studies and Monographs : Theory and Typology of Proper Names*, 2007). tato sekce zahrnuje definici vlastních jmen, a pojem kategoriální presupozice, označující tzv. základní termín, podle kterého dochází k interpretaci vlastních jmen (např. abychom mohli správně interpretovat větu typu „měl jsem nehodu s Cyrilem“, musíme vědět, že v daném kontextu jde o jméno orkánu, který mluvčímu předcházejícího dne poničil automobil). Dále dochází k vysvětlení pojmu oficiálních/neoficiálních a primárních/sekundárních vlastních jmen a klasifikaci jmen místních podle přítomnosti či nepřítomnosti tzv. deskriptoru, i.e. slova, určujícího základní termín daného místního názvu. Langendonck přichází s teorií, že ve většině případů závisí užití deskriptoru na množství lidského vlivu na dané místo, např. řeky, lesy a další přírodní lokality nesou deskriptor častěji než člověkem vytvořené osady.

K překladu vlastních jmen vychází z několika prací zabývajících se touto tematikou (most notably Fernandes, 2006, Aixelá, 1996 a Čičelyte a Jaleniauskiene, 2009). V první řadě je třeba odlišit sémanticky prázdná jména od těch, která jsou nositeli určitého významu (Aixelá, 1996), a která jsou kandidáty na převedení do cílového jazyka. Hlavní rámec pro teorii překladu sémanticky

významných vlastních jmen poskytuje seznam možných překladatelských řešení Eirlys Daviesové, která za hlavní metody označuje zachování slova v původním tvaru, zachování původního tvaru s vysvětlující glosou vně nebo uvnitř textu, lokalizaci (úprava slova v rámci lingvistických konvencí cílového jazyka, může se týkat např. hláskové struktury slova nebo kulturně-specifických termínů), generalizaci (proces neutralizace kulturně-specifických termínů), transformaci (překlad do cílového jazyka, ovšem s určitou změnou v sémantice originálu), vytvoření nového pojmenování a v krajním případě úplné vymazání termínu, není-li pro uživatele cílového jazyka nijak relevantní. Další metody navrhané ostatními autory jsou např. fonologická náhrada (změna původního výrazu podle fonetické struktury s cílem dosažení stejného efektu v cílovém jazyce) nebo transpozice (změna slovního druhu překládaného výrazu).

Teoretickou část následuje část metodologická. Vhodné příklady byly převzaty z několika rozsáhlejších fantasy sérií, kterými jsou *Malazská kniha padlých* (Steven Erikson), *Úžasná Zeměplocha* (Terry Pratchett), *Píseň ledu a ohně* (George R. Martin) a série románů Joea Abercrombieho, zahrnutá pod název jeho první trilogie *První zákon*. Dva příklady poskytující výborný bod srovnání co se týče překladových strategií pochází z fantasy ságy Seana McMullena, konkrétně z románu *Putování Měsíčního stínu*. Vzhledem k velkému počtu možných příkladů vlastních jmen byly preferovány příklady obsahující už existující lexémy. Počet příkladů z každé z prací uvedený u jednotlivých typů slovo tvorby byl regulován pouze u nově vytvořených slov, kde byl uveden pouze vzorek od každé ze sérií. V ostatních případech je prezentován vzorek nalezených příkladů nezávisle na díle, ze kterého pocházejí, protože s výjimkou skládání jde o značně individuální záležitost a častý způsob tvoření vlastních jmen v jednom z děl nemusí být téměř zastoupen v ostatních.

Analytická část prezentuje výsledky výzkumu na 125 příkladech nalezených ve výše zmíněných dílech. Z těchto 73 patří do kategorie exocentrických kompozit. Endocentrická kompozita tvoří okrajovou kategori se 4 příklady, z nichž jen ty patřící jménům míst se dají interpretovat jako bezproblémoví zástupci této třídy. U některých kompozit (*Nightchill*, *Tattersail*) nelze determinadum přesně určit, vzhledem k většímu počtu interpretací jejich struktury.

Podobně marginální jsou kompozita románského typu. Naopak nejběžnější třídu tvoří kompozita germánská, obvykle připisující charakteristiku, barvu, vlastnost etc., následována syntetickým typem. Malá část, která tvoří značné problémy při překládání do češtiny, též patří k Marchandovu adverbialnímu typu. Romány odehrávající se na Zeměploše též obsahují vzorek citátových kompozit. Ve dvou specifických příkladech mlžeme najít kompozita apoziční, která odkazují na spojení dvou entit. V prvním případě (*Toc-Anaster*) jde o dvojici osob, ve druhém jde o běžnější

splynutí aglomerací (*Ankh-Morpork*).

Díky *Malazské knize padlých* je druhým nejčastějším slovorvorným procesem konverze, převážně sloves a adjektiv, která se často uplatňuje ve vytváření sekundárních jmen. V několika případech je tento proces spojený s derivací, obvykle s koncovkou *-less*.

Ve vzorku je 6 příkladů jmen vytvořených derivací (3.1), u nichž obvykle jde o přezdívky označující dané entity jako konatele charakteristické činnosti. V posledním případě je takto alespoň zdánlivě vytvořeno jméno komunity.

Zatímco jména osob se mohou tvořit více způsoby, kompozita jsou jednoznačně nejsilnější kategorie co se týče místních jmen, kde jakékoli jiné slovtvorné procesy tvoří převážně ojedinělé případy (konverze u *Quaint*, citátové kompozitum u *The Place Where The Place Where The Sun Doesn't shine*). Pravým členem složených místních jmen zpravidla bývají deskriptory (*wood, forest, lake, town*), zajímavou kategorií tvoří místa s fiktivními slovy v této funkci.

Ke krácení dochází převážně v případě vytváření diminutivů od modifikací existujících jmen, jejichž největší podíl se dá sledovat na *Písni ledu a ohně*. Ve většině případů mívají takto vytvořené zkratky podobu jako u reálných předobrazů těchto jmen. Vyjma několika odchylek z tohoto pravidla, např. *Dany* nebo *Teppic* (v tomto případě jde o parodii na složitá jména používaná ve Starém Egyptě), neexistuje mnoho nově vytvořených osobních jmen, jejichž nositelé by používali jejich zkrácené formy, což může souviset s faktem, že většinou nejde o záměrně složité konstrukce, které navíc nekladou překážky výslovnosti.

Překladová část analýzy nachází velký počet možných řešení pro jednotlivé slovtvorné procesy. Nejjednoznačnější jsou v tomto případě příklady derivate, u nichž jen často dochází k jinému řešení než derivaci z odpovídajícího českého výrazu. V jednom případě dochází k vytvoření nového výrazu (*Pazderka*), což může souviset s celkovou nevěrohodností a možnou synonymií doslovného překladu (*Sběračka*).

Vzhledem k tomu že konvertovaná substantiva mají zřídkačy český ekvivalent, nejčastěji se překládají jako derivace, ve třech případech zůstává zachována jejich původní adjektivní forma (*Skvělá, Nejslabší, Malebné*). Ojediněle se konvertované jméno může stát i kompozitem, jak je tomu v případě jména *Žlučoblíj* (v originále *Bilious*). Překládání derivovaným substantivem se též občas vyskytuje u kompozit (*Řitka, Devítiprsták, Chodec*).

V případě překladu kompozit působí jako hlavní problém jejich udržení jako celku. Překlady kompozit s verbálním elementem jsou v tomto případě očividně mnohem méně problematické, jak dokládají české protějšky kompozit románského typu (*Mrakoplaš, Chřestíkrk, Hrdlodus*),

ale i překlad syntetického *Stone-Splitter* (*Drtikámen*) nebo nově vytvořené *Žlučoblj*. V případě těchto kompozit stojí na povšimnutí, že určované elementy tvoří předmět vnitřní struktury kompozita, ale závěr analýzy germánských složenin se spíše blíží názoru, že je udržení nebo roztržení kompozita do značné míry arbitrární, popřípadě závislé na hláskové stavbě slova a možnosti vložit mezi lexémy tzv. spojovací morfém tak, aby vznikla věrohodná složenina použitelná jako vlastní jméno.

V případě tvoření nových slov je překlad zřídka nutný, tudíž se dovídající sekce (3.4) pouze krátce zaměřuje na případy lokalizace těchto jmen, které z velké části závisí na preferencích překladatele, jak je patrné např. na užívání souhlásky *k* místo *c* nebo *š* místo spřežky *sh*. Podobný případ nastává u slov vzniklých krácením, s jedinou výjimkou zkratky utvořené z derivovaného substantiva (*Šum* jako zkrácená forma jména *Šumař*).

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7 Names and translations list

The following tables include the examples names whose Czech counterparts have been analyzed and identify their source texts

1. Derivation

English	Czech	Source
Cutter	Řezník	MBF
Dancer	Tanečník	MBF
Fiddler	Šumař	MBF
Picker	Pazderka	MBF
Tickler	Lechtač	SIF
Wickan(s)	Záchlumčan(é)	MBF

2. Conversion

English	Czech	Source
Aimless	Beztěcha	MBF
Bilious	Žlučoblij	D
Blind	Slepucha	MBF
Blend	Mizela	MBF
Breathless	Bezdech	MBF
Burn	Ohnice	MBF
Burnt	Přípal	MBF
Cheery	Pleskot	D
Curdle	Cudrn	MBF
Grimm	Mračňák	FL
Hoodless	Šťastlivec	FL
Kindly	Laskava	MBF
(The) Luggage	Zavazadlo	D
Maybe	Snad	MBF
Pale	Dřevnov	MBF
Sands	Píska	MBF
Shivers	Třesavec	FL
Smiles	Smiška	MBF
Squint	Očko	MBF
Surly	Mrzena	MBF

Quaint	Malebné	MBF
Vimes	Elánius	D
(The) Weakest	Nejslabší	FL
Wither	Chřad	MBF
Wonderful	Skvělá	FL

3. Compounding

3.1 Endocentric compounds

English	Czech	Source
Discworld	Zeměplocha	D
Featherwitch	Péřová čarodějka	MBF
Hogfather	Otec prasátek	D
Dreadfort	Hrůzov	SIF

3.2 Exocentric compounds

3.2.1 Personal names

English	Czech	Source
Romance type		
Grabthroat	Hrdlodus	D
Rincewind	Mrakoplaš	D
Rattleneck	Chřestíkrk	FL
Germanic type		
Blackfish	Černá ryba	SIF
Bluepearl	Modroperel	MBF
Cheesewright	Popsalsir	D
Deathskull	Smrtileb	MBF
Dogman	Psí čumák	FL
Dunsparrow	Šerana	MBF
Hardbread	Tvrdá kůrka	FL
Hot Pie	Horký koláč	SIF
Littlebottom	Řiťka	D
Longfoot	Chodec	FL
Ninefingers	Devítiprst'ák	FL
Redmask	Rudomask	MBF
Shadowmoon	Měsíční stín	MWS

Shadowthrone	Stínupán	MBF
Silverdeath	Stříbromor	MWS
Splitfoot	Rozseknutá noha	FL
Stormborn	Za bouře zrozená	SIF
Teatime	Časnačaj	D
Threetrees	Trojstrom	FL
Thunderhead	Hrom	FL
Twoflower	Dvoukvítek	D
Washpot	Myčák	D
Whoresbane	Děvkozhouba	SIF
Synthetic compounds		
Bridgeburners	Paliči mostů	MBF
Bonehunters	Lovci kostí	MBF
Hamcrusher	Šunkozboř	D
Kingslayer	Králokat	SIF
Piecemaker	Piecemaker, glossed	D
Edgewalker	Pomezičník	MBF
Stone-splitter	Drtikámen	FL
Throatlitter	Hrdlořez	MBF
Miscellaneous		
Nightchill	Tumava	MBF
Tattersail	Besana	MBF
Whiskeyjack	Whiskeyjack	MBF

3.2.2 Place names

English	Czech	Source
Angland	Angland	FL
Barsteel	Barsteel, glossed	D
Blackdog forest	Les černého psa	MBF
Blackwater bay	Černovodý proud	SIF
Bluerose	Modrá růže	MBF
Flea bottom	Bleší zadek	SIF
Frostfangs	Mrazokly	SIF
Godswood	Boží háj	SIF
Greenwater lake	Jezero zelených vod	MBF
Greydog	Šedopsy	MBF

Gulltown	Město racků	SIF
Highgarden	Vysoká zahrada	SIF
Hunghung	Visovis	D
Kingswood	Králův les	SIF
Lannisport	Lannisport	SIF
Midderland	Midderland	FL
Oldtown	Staré město	SIF
Ramtops	Hory beraní hlavy	D
Rimfall	Krajopád	D
Skullcup	Lebeň	MBF
Starikland	Starikland	FL
Trollbone	Hory trollí kosti	D
Westport	Westport	FL
Winterfell	Zimohrad	SIF
Wolfswood	Vlčí les	SIF
Worrytown	Skuhrov	MBF

3.3 Phrasal compounds

English	Czech	Source
Cut-me-own-throat	Aťsepicnu	D
Cut-Me-Own-Hand-Off	Aťtratím	D
One-Man-Pouring-a-Bucket-of-Water-over-Two-Dogs	Jeden muž vylévající kbelík vody na dva psy	D
Stranger-Come-Knocking	Cizák-co-klepe	FL
The Place Where The Sun Doesn't shine	Místo, kam slunce nesvítí	D
Visit-the-Infidel-with-Explanatory-Pamphlets	Postihnout-hříšné-vysvětlující-brožurkou	D

4. Word manufacture

This table includes only examples with a change in the translated form

English	Czech	Source
Adua	Adova	FL
Bhangbhangduc	Brmbrmbuc	D
Cotillion	Kotilion	MBF

Djelibeybi	Mžilibaba	D
Darujhistan	Darúdzhistán	MBF
Magrat	Magráta	D
Nebrahl	Nebrál	MBF
Rallick	Ralik	MBF
Shae	Šae	SIF
Teppic	Těpic	D
Trymon	Trémon	D

