

Translation of Anthroponyms in Children's Cartoons: a comparative analysis of English dialogue and Lithuanian subtitles

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ABSTRACT

Despite being an important part of the audiovisual market, cartoon translation still lacks scholarly attention in present-day Lithuania. The article presents a comparative analysis of English dialogue and Lithuanian subtitles with consideration to anthroponym translation in five children's cartoons. The aims are to discover the most frequently used translation strategies to subtitle anthroponyms, to find out if the translation of anthroponyms with no semantic meaning is governed by the rules proposed by the State Language Commission and whether the translation of semantically meaningful names is governed by the translation tendencies noted by Lithuanian subtitlers and scholars. The study considers Chesterman's approach to translation as a norm-governed activity; the Lithuanian State Language Commission is seen as the main body to influence expectancy norms while the opinions expressed by Lithuanian subtitlers and scholars are considered to have influence on professional norms. The analysis shows that the dominant strategy for the rendering of the source language anthroponyms which carry semantic meaning is translation, while the majority of anthroponyms with no semantic meaning are transcribed and Lithuanian inflections are added. Thus it can be claimed that the translation of semantically meaningful anthroponyms is governed by the prevailing tendencies in Lithuania, while the translation of anthroponyms with no semantic meaning is governed by the rules proposed by the State Language Commission.

KEYWORDS: anthroponyms, cartoons, names, subtitling, translation.

Introduction

We live in the era of globalization when numerous products are becoming internationally available. Audiovisual texts are one of these popular foreign products, which undergo dubbing, voice-over or subtitling for consumption by different audiences all over the world. Dubbing, according to Chaume (2008:129), is "an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) exchanges are recorded". In voice-over, the audience can hear not only the dialogue in the TL, which is usually interpreted by one or two actors, but also the original dialogue, the volume of which has been turned down. Subtitling, which is the object of investigation of the present paper, is the most distinct type of audiovisual translation as the language mode is changed from speaking to writing. According to Diaz-Cintas and Remael (2007:8):

Subtitling may be defined as a translation practice that consists of presenting the written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image [...], and the information that is contained on the soundtrack.

Although there are other audiovisual translation modalities such as free-commentary or interpreting (Chaume 2011), the above mentioned modalities are probably the most widespread.

This article looks at cartoon subtitling, which is an important part of the audiovisual market, and presents a comparative analysis of anthroponym translation from English into Lithuanian in five children's cartoons. The aim of the study is threefold:

- to discover the most frequently used translation strategies for the rendering of anthroponyms in the cartoons analyzed;
- to find out whether the rendering of anthroponyms with no semantic meaning is governed by the rules proposed by the Valstybinė lietuvių kalbos komisija (VLKK) [The State Language Commission], which is considered as the main body to influence expectancy norms;
- to find out whether the rendering of semantically meaningful names is governed by the translation tendencies which are noted by Lithuanian subtitlers and scholars, thus influencing professional norms.

Regarding the scope of the analysis, the article is not aimed at making generalizations and presenting the tradition of anthroponyms subtitling in children's cartoons in Lithuania. Rather, it shows how some Lithuanian subtitlers handle this challenge. The paper is comprised of six sections. Section 1 provides an overview of audiovisual translation in Lithuania; Section 2 presents problematic aspects of anthroponym translation; Section 3 defines translation as a norm governed activity; Section 4 illustrates the methodology of the research; Section 5 presents the actual analysis of anthroponym translation in the cartoons illustrated with examples; finally, Section 6 is devoted to a summary of findings.

1. Audiovisual Translation in Lithuania

Sound films reached Lithuania in 1931; they were subtitled by presenting the translations on plates made of glass and shown on a small screen below the main one (Mikalauskas 1999: 166). According to Mikalauskas (*ibid.*: 346-347) the people involved in this process were literary translators and linguists who were not formally trained in audiovisual translation.

Television broadcasting in Lithuania started in 1957, when the country was under the Soviet regime. During the period of 1944–1990, the prestige language in Lithuania, as well as the original language of the films shown, was Russian. Lithuanian viewers were forced to watch Russian films, which occupied the majority of broadcast time, in Russian alone. The only exceptions were children's cartoons and foreign films in a language other than Russian, which were dubbed (Špokevičienė 2012) into Lithuanian.

Since the restoration of Lithuania's independence in 1990, some standard practices as regards audiovisual translation have been developed, and it can be stated that in present-day Lithuania voice-over is the main mode of translation for TV, whereas subtitling is dominant at the cinema and for DVD releases. Dubbing, in comparison to voice-over and subtitling, is not widely employed in Lithuania, although it is used for the translation of children's cartoons that are shown at the cinema and is increasingly widely employed for the translation of cartoons released on DVD. Dubbing appears to be the preferred form of translation for child audiences (Kapočiūtė

2010). This situation is likely to be due to the fact that in dubbed cartoons viewers do not need to divide their attention between the visual images on the screen and the information contained in the subtitles. Nonetheless, subtitling is not yet replaced by dubbing in cartoons released on DVD in Lithuania. In addition, some parents state that they prefer buying subtitled cartoons with the aim to foster their children's second language (English) acquisition (e.g. Mikšienė 2010).

From the viewpoint of professional training, subtitling, like other audiovisual translation modes in general, is still in its infancy in Lithuania if compared to, for example, a country such as Denmark which has comparatively a long tradition in this field. The Copenhagen University offered a *Postgraduate Course in Audiovisual Translation* as far back as 1991 (Gottlieb 1994: 261). A review of the 2010–2011 academic year curricula of the bachelor (BA) and master (MA) programs of *English Philology, Translation and Applied English Linguistics* that were offered at Lithuanian universities showed that six universities offered degree studies in these areas. However, only Kaunas Technological University offered a newly established mandatory module, *Translation of Audiovisual Media*, for master students of *Technical Translation and Localization*.

Despite the situation as regards professional training in Lithuania, more and more young researchers are expressing scholarly interest in audiovisual translation. According to Šidiškytė's conference paper (2011), Baravykaitė's article 'Ekranu kalbos vertimas: ar išgirstame tai, kas buvo pasakyta?', published in 2005, is the first publication on audiovisual translation in Lithuania. Baranauskaitė and Blaževičienė (2008), Judickaitė (2009a; 2009b), and Vaicekauskienė and Šmitaitė (2010) have published articles in the period of 2008–2010. Šidiškytė (2011) notes that up until 2011 several BA and MA theses on audiovisual translation were defended at Lithuanian universities (e.g. Blaževičienė 2008, Judickaitė 2009, Gorelė 2011, and Gustaitė 2011). The vast majority of the articles and theses concentrate on subtitling, but cartoons, despite being a very important part of the audiovisual market, still appear to lack scholarly attention. Among all the mentioned authors, only Judickaitė (2009a, 2009b, 2009c) concentrates on cartoon subtitling. However, none of her previous studies are focused on anthroponym translation.

2. Problematic Aspects of Anthroponym Translation

Anthroponyms are "personal names – proper names (surname, nickname, name, pseudonym, patronym, etc.) which refer to persons (Ambrasas et al. 2008: 27). They contain different types of information, a part of which at least needs to be transferred from a source language (SL) to a TL text, be it a novel or a list of subtitles. The authors who focus on the translation of names for child audiences emphasize different problematic aspects. For example, Embleton's (1991) article presents such problems as orthographic peculiarities of original names which are important for character definition. Nord (2003) highlights the fact that names alluding to the real world and referring to fictitious characters may be problematic in translation. In addition, Fernandes (2006) stresses the semiotic and sound symbolic meanings as well as the readability of names as potential problems or constraints in the translation of material directed at children. It is noticeable that similar ideas are also expressed by Lithuanian authors. For instance, Končius (2010) and Jaleniauskienė and Čičelytė (2009) draw readers' attention to names as being allusive (having indirect references to objects, people, affairs, events, etc.) and having qualities of character definition.

In this study anthroponyms which have semantic meaning and function as character defining devices are referred to using Kalashnikov's (2006) term *charactonym* which denotes a "name expressing characteristics of the bearer". In other words, *charactonyms* are semantically meaningful names which have descriptive and characterizing qualities; they usually have common noun stems (e.g. *Valiant*, which is also a common noun; *Bugsy*, which shares the common noun stem *bug*). Kalashnikov (ibid.) states that the semantic meaning in *charactonyms* is usually indicated by explicit and implicit motivators. Explicit motivators are understood as words or word combinations in a narrow context which reinforce the meaning of *charactonyms*, while implicit motivators characterize "a person on the basis of all information" and are found in a broader context (ibid.).

Despite researchers' apparent interest in the translation of anthroponyms in literature, hardly any information can be found on the translation of names in the audiovisual sphere. With regard to the subtitling of names from English into Lithuanian, at least four types of problems seem to be challenging for subtitlers, some of which are also common in literary translation, voice-over and dubbing. The first type refers to problems at the cultural level, which may arise in both literary and audiovisual translation. Davies (2003:71) states:

Not all proper names need be considered as CSIs [culture-specific items] [...] Some seem to be intercultural, in the sense that they are commonplace in several cultures, while others may be described as acultural, in that they are not identifiable as belonging to any particular language or culture [...]

Indeed, some names, affected by such factors as colonization, wars, migration and language contact, have become international. Yet it can be claimed that the perception of a name as belonging to a specific culture depends on the selection of cultures and languages that are juxtaposed in each particular case. For instance, if the name *Tom* is analyzed in the context of English and Lithuanian, it can be claimed to be intercultural, as the name is common in both languages. However, if the same name is analyzed in the context of English and the language of an Oriental country, whose culture is very different from that of English, *Tom* will be identified as part of the English culture. It is worth noting that, although names can be intercultural or international and have no clear identity, in different cultures the same names can evoke different connotations and have a different status which makes them culture-specific. For example, the English name *Henry* is a name shared by some past English rulers and, in certain situations, may carry connotations of power and leadership for English people. The same name also exists in Lithuania, but it has none of the previously mentioned connotations.

Apart from the difficulties that may arise due to the differences between Anglo-American and Lithuanian cultures, translators face differences in morphology. Lithuanian is an inflectional language, which allows the declination of nouns, pronouns, adjectives and numerals. This means that one possible strategy for the rendering of names is to adapt them by adding Lithuanian inflections.

Another type of problems is related to the differences of English and Lithuanian on the level of phonemes and spelling. According to the *Dabartinės lietuvių kalbos gramatika* [A Grammar of Modern Lithuanian], such phonemes as /ɜ/, /w/, /θ/, /ð/, /ŋ/ and /ə/, as well as all diphthongs containing /ə/, are not present in the Lithuanian language (Ambrasas et al. 2006: 17-19). In

addition, the English letters *q*, *w* and *x* are not present in the Lithuanian alphabet. Therefore the transfer of such names as *Burt* [bɜ:t] or *Thidwick* [θɪdɪkwɪk] into the Lithuanian orthography in literary translation and subtitling is problematic, whereas in dubbing and voice over they will cause problems for pronunciation.

Finally, one should consider the difficulties related to the specificity of subtitling. Unlike literary translators, subtitlers are constrained by spatial and temporal limits as the translation has to fit into two lines of approximately 40 characters a line (Díaz-Cintas and Remael 2007: 2); there is no possibility for footnotes and very limited possibilities for explication. In addition, subtitles have to be in synchrony with the soundtrack, they should be kept on screen for no less than 1 second and no more than 6 seconds, as the average reading speed is considered to be 2.5 words per second (3 words per second for DVD) (ibid.: 90 – 99). Compared to other types of translation, there is always the issue of credibility in subtitling, especially if the anthroponym in the subtitle does not coincide with the original dialogue track. Díaz-Cintas and Remael (ibid.: 205) state: “The viewer will hear the character say one name and read another, which can be confusing”. Thus, a subtitler is also constrained by the audio information as the original soundtrack is always present for the audiences in its full volume.

3. Translation as a Norm Governed Activity

Apart from various problematic aspects in the translation of anthroponyms that arise due to cultural differences, peculiarities of languages, and translation mode, it is worth mentioning that the process of translation on the whole is influenced by many factors including translator proficiency, dominant translation tradition or even the translators’ personal system of values. Such scholars as Toury (1995) or Chesterman (1997) see translation as a norm governed process, i.e. regulated by linguistic and cultural norms of the languages in which the source and the target texts appear (Toury 1995: 56). Toury (ibid.: 56 – 61) lists three groups of norms: initial, preliminary, and operational. The initial norm refers to a translator’s subjection either to the culture and norms of the source text or those of the target text (ibid.: 56). The preliminary norms deal with the factors “that govern the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/ language at a particular point in time” and the ones concerning the translation “from languages other than the ultimate source language” (ibid.: 58). Finally, the operational norms are related to the completeness of the target text (matricial norms) and “the selection of material to formulate the target text in” (textual-linguistic norms) (ibid.: 59).

According to Chesterman (1997: 64-70), two types of norms are operative in translation, namely: expectancy norms and professional norms. The former refer to readers’ expectations about the translation and can be “validated in terms of their very existence in the target language community” or “by a norm-authority [...] such as a teacher, an examiner, a literary critic [...]” (ibid.: 66). They are also “partly governed by the prevalent translation tradition in the target culture” (1997: 64). For Chesterman, (ibid.: 67) professional norms “regulate the translation process itself” and are “determined by the expectancy norms”. He subdivides the professional norms into the accountability norm (a translator is responsible for the translation’s loyalty to the original text), the communication norm (a translator is a mediator between the SL text and TL readers) and the relation norm (a translator is responsible for the appropriate relation between the SL and TL texts) (1997: 68-69).

It can be claimed that in Lithuania the expectancy norms for the translation of anthroponyms in fiction are regulated by the VLKK which handles and regulates all issues related to Lithuanian language usage. According to the representative of one of the main publishing houses in Lithuania, translators of fiction for both adult and child readers are advised to refer to the rules for name translation proposed by the VLKK (Puzauskaitė 2012). These rules not only influence readers' expectations but also the relation norm in a way that they determine the type of similarity between the anthroponyms in SL and TL texts. The VLKK presents the fundamentals for the usage of foreign names and toponyms (place names) in Lithuanian and states that "names and place names that are written in the languages which use the Latin alphabet should be adapted according to their pronunciation in fiction and popular publications for children and youth, considering these individuals' age and level of education" (my translation) (VLKK 1997). These fundamentals are accompanied by a set of specific rules for adaptation which, according to the VLKK, are also valid for the translation of names in children's cartoons (VLKK 2012). A review of the rules shows that two strategies are proposed for the rendering of anthroponyms into Lithuanian. One strategy is *transcription without Lithuanian inflections*, which is valid, however, only for the translation of "feminine names and the majority of surnames which end in consonants", "unstressed -i or -y" and names "which end in stressed vowels" (my translation), e.g.: *Bess* – *Bes*, *Mary* – *Meri* (VLKK 2004, rules 1.3 and 6). The other translation strategy is *transcription with Lithuanian inflections*, e.g. *Watkins* – *Votkinsas*, *Churchill* – *Čerčilis* (ibid., rule 1). It has to be emphasized that the two strategies are not allowed to be used interchangeably as different rules are applied to different names considering the addition/non-addition of Lithuanian inflections, e.g.: *Bordeaux* – *Bordo* (ibid., rule 9), *Bruno* – *Brunas* (ibid., rule 10).

It is noticeable that the translation of anthroponyms which have semantic meaning is also regulated by the same rules proposed by the VLKK, as the rules apply to all the names, without any additional specifications. However, the criticism expressed by Lithuanian scholars shows that in fiction the prevailing tendency is to transfer their semantic meaning to the TL text (e.g. Končius 2010) instead of transcription. Subtitlers also state that the translation of semantically meaningful anthroponyms is a common practice in audiovisual translation (Katilienė, personal communication, May 14, 2012). Following Chesterman's (1997: 64) concept of expectancy norm, it is expected that the subtitlers would resort to 1) transcription without Lithuanian inflections or 2) transcription with Lithuanian inflections (according to the rules proposed by the VLKK) as strategies to translate anthroponyms with no specific semantic meaning. However, bearing in mind translator's and scholars' views, it is also expected to find 3) rendering of the semantic meaning to render anthroponyms with specific semantic meaning.

4. Methodology

The material for the study is based on five children's cartoons on DVD which were released either in the USA or the UK. The decision on which cartoons to choose was governed by two criteria, namely: the cartoons should be relatively new, i.e. released during the last ten years; and popular, i.e. shown in cinemas in Lithuania. It should be noted that the analysis concentrates on the subtitled DVD cartoons whose dubbed version had previously been shown in the cinema. The corpus for the analysis is comprised of English dialogues and Lithuanian subtitles that appear in *Valiant* (Chapman 2005), *The Wild* (Williams 2006), *Over the Hedge* (Johnson and Kirkpatrick 2006), *Ratatouille* (Bird 2007) and *Horton Hears a Who* (Hayward and Martino 2008). 114

different anthroponyms have been identified in the corpus; however, their repetitions were also considered in the analysis. The corpus includes not only the anthroponyms that refer to the characters in the cartoons themselves, but also the ones which refer to people and fictional characters outside the boundaries of the cartoons. The English transcripts were obtained from the internet site <http://www.veryabc.cn> and proofread for any discrepancies with the dialogues on DVD.

The 114 anthroponyms identified in the corpus were subdivided into five categories: *charactonyms*, *non-charactonyms*, *semi-charactonyms*, *diminutive anthroponyms* and *established anthroponyms*, in order to emphasize their distinctive features which are important in the translation process. The labels for the first three groups of anthroponyms build on Kalashnikov's (2006) term *charactonym*, which is defined in Section 2.

In this study, *non-charactonyms* are defined as anthroponyms which have no descriptive or characterizing qualities. While such names are not considered meaningless – they contain such information as etymology, connotative meaning or cultural identity – their non-referential information does not play a role in the development of the plot or character definition.

Apart from *charactonyms* and *non-charactonyms*, cartoon dialogues also contain *semi-charactonyms*, i.e. names which have some characterizing qualities. Yet, these qualities are not very prominent or important for character definition and function only as additional information (e.g. etymology of a name).

Diminutive anthroponyms defined as “a short and/or affectionate form”, often used only by relatives and friends (‘Diminutive’ 2010) are also present in the corpus. In English, diminutives for first names are often formed on the basis of the first sound or syllable of a name, and also by adding such suffixes as *-y* or *-ie*, e.g.: *Charles* – *Charlie* (ibid.). Similarly, Lithuanian diminutives are formed by either shortening the names (e.g. *Virginijus* – *Virgis*) or by adding diminutive suffixes *-ėl-*, *-yt-*, etc. (e.g. *Jolanta* – *Jolantėlė*, *Agnė* – *Agnytė*).

The last category, *established anthroponyms*, contains the names which function as references. Similar to other fiction, cartoons are often the portrayal or the interpretation of the real world, correlating with and referring to real events, people, fictional characters and objects. Thus, a subtitler may have to deal with names which refer to well-known people or objects, referred to as *established anthroponyms* in this study. Such anthroponyms have, in most cases, already been translated into the TL.

The Lithuanian renderings of the English anthroponyms were classified using Hermans' (1988) typology of translation strategies as it explicitly reflects the possibilities of name translation from one language into another. His classification (1988: 13-15) includes such translation strategies as *copy*, *transcription*, *translation*, *substitution*, *non-translation*, *replacement of a proper noun with a common noun*, *insertion* and *replacement of a common noun by a proper noun*:

- *copy* – the translation strategy when an SL name is transferred into the TL text without any changes in its orthographic form.
- *transcription* – the transliteration or adaptation of spelling, phonology, etc. It should be noted that in order to match the translation strategies proposed by the VLKK and to take into consideration the specificity of the TL under study, Hermans' strategy of *transcription* is subdivided into *transcription with Lithuanian inflections* and *transcription without Lithuanian inflections*.
- *translation*¹ – the rendering of semantic meaning of an SL name.
- *substitution* – the substitution of an SL name with a TL name.
- *non-translation* – the omission of an SL name.
- *replacement of an SL proper noun with a TL common noun*.
- *replacement of an SL common noun with a TL proper noun*.
- *insertion* – the addition of anthroponym in the target text when such anthroponym does not exist in the source text.

The research is a descriptive case study since the aim is to describe the relationship between the rules of the VLKK as well as the tendencies of anthroponym translation confirmed by Lithuanian subtitlers and scholars and the actual renderings of anthroponyms in Lithuanian subtitles (Toury 1995: 19). Prescriptive generalizations and evaluative conclusions on the translation quality of the selected cartoons are thus outside the boundaries of the study. It considers Chesterman's (1997) approach to translation as an activity governed by norms, and the emphasis is placed on the expectancy and professional norms. The VLKK is seen as the main body to influence expectancy norms and to regulate the translation of anthroponyms with no semantic meaning, while the already mentioned translator's and scholars' views are expected to have influence on the professional norms of charactonyms' translation.

5. Translation of Anthroponyms

The aim of this section is to present the tendencies identified when analyzing the subtitling of anthroponyms from English into Lithuanian in the chosen cartoons. The following sub-sections present the analysis of the five types of SL anthroponyms which are found in the corpus: *charactonyms*, *non-charactonyms*, *semi-charactonyms*, *diminutive anthroponyms* and *established anthroponyms*. Table 1 shows the distribution of the anthroponyms among the cartoons:

Table 1: Distribution of anthroponyms among the cartoons

	Charactonyms	Non-charactonyms	Semi-charactonyms	Diminutive charactonyms	Established charactonyms
<i>Valiant</i>	10	3	-	-	1
<i>The Wild</i>	3	10	2	1	1
<i>Over the Hedge</i>	6	19	-	6	-
<i>Ratatouille</i>	2	18	-	-	1
<i>Horton Hears a Who</i>	5	13	7	6	-

¹ It should be noted that *translation* in the paper is understood both as a general process of rendering items from a SL into a TL and as a translation strategy.

As mentioned in section 4, the Lithuanian renderings are divided according to Hermans' (1988) classification of translation strategies. Table 2 shows general tendencies of anthroponyms translation in the cartoons, as regards translation strategies:

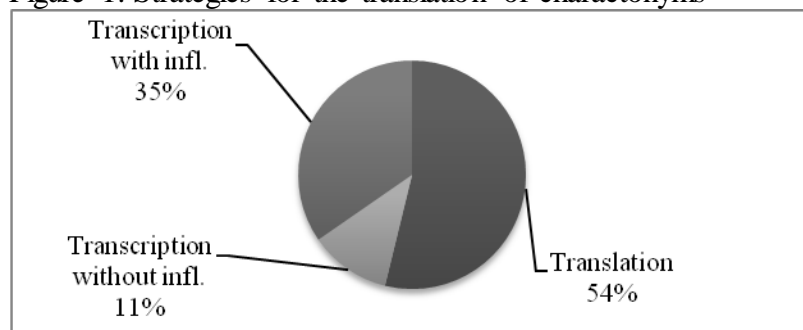
Table 2: General tendencies of anthroponyms translation in the cartoons

	<i>Valiant</i>	<i>The Wild</i>	<i>Over the Hedge</i>	<i>Ratatouille</i>	<i>Horton Hears a Who</i>
Translation	8	0	3	1	1
Transcription with Lithuanian inflection	3	14	21	11	24
Transcription without Lithuanian inflection	3	2	7	8	6
Copy	0	1	0	1	0

5.1. Charactonyms

The analysis shows that *charactonyms* comprise roughly 21% of the corpus. Three strategies are used for the rendering of *charactonyms*, namely: *translation*, *transcription with Lithuanian inflections* and *transcription without Lithuanian inflections*, as indicated in Figure 1.

Figure 1: Strategies for the translation of charactonyms



The dominant use of the strategy of *translation* shows the attempt of translators to transfer into Lithuanian the original meanings of the majority of the SL *charactonyms*. Example 1 below presents the use of the strategy of *translation* in the cartoon *Horton Hears a Who* (2008). *Yelp* is the name of the character who is the secretary of the Whoville's Mayor, Nedd Mcdodd:

Example 1

English charactonym	Lithuanian subtitle	Back-translation	Translation strategy	Cartoon
- You are late. - Thank you Miss Yelp .	- Vėluojate. - Ačiū, panele Viauksyte .	- You are late. - Thank you Miss Yelpy .	Translation	<i>Horton Hears a Who</i>

Following Kalashnikov (2006), it can be noted that the name in example 1 contains the stem of a common English noun *yelp*. Its characterizing features are further reinforced by the explicit motivator – *Miss Yelp's* voice sounds like a constant *yelp*. The subtitler uses the stem of the verb

viauksėti, which is the Lithuanian equivalent for *yelp*, and the diminutive *-yte*, which serves as an indication of the feminine gender. Unlike the SL name, the Lithuanian rendering is not a common noun, but rather a creation based on the stem of the common noun. Similarly to the name in example 1, Lithuanian common nouns or their stems are used for all the SL *charactonyms* found in the cartoons that are rendered using the strategy of *translation*.

As Figure 1 shows, 35% of all the SL *charactonyms* found in the cartoons are transcribed in the subtitles with the addition of Lithuanian inflections. The implementation of this strategy is shown in Example 2:

Example 2

English charactonym	Lithuanian subtitle	Translation strategy	Cartoon
- The wildebeests have gone mad. - Cloak .	Antilopės išprotėjo.// - Kloukai .	Transcription with Lithuanian inflection	<i>The Wild</i>

Cloak is a chameleon character who is a covert agent in the cartoon *The Wild*, thus the name is not meaningless but rather serves as a character defining item. The fact that *Cloak* is a covert agent is indicated by a number of clues in the cartoon. First, the character introduces himself as a covert agent in the dialogue; second, the image of a chameleon, a creature which is able to blend in with the environment by changing its color, further reinforces the notion of secrecy. Finally, the name itself functions as an explicit motivator, as the noun *cloak* refers to “something that covers or conceals” (Collins English Dictionary 2003: 320). However, this meaning is not retained in the subtitles; the English *charactonym* is adapted on the level of phonology, spelling and grammar, following the rules of the VLKK (2004, rule 1.1), and becomes meaningless to the Lithuanian audience. It is noticeable that the choice of the translator is not constrained by spatial and temporal limits of subtitling. The name appears twice in two line subtitles which consist of 29 and 45 characters respectively, in this way not exceeding the maximum number of characters allowed. Although the rate of speech in these episodes is fast and the subtitle containing 45 characters stays on screen for only 2 seconds, it contains 7 words, which gives enough time to read the subtitle (as mentioned in Section 2, 3 words per second is the usual DVD reading speed). The translator’s decision not to translate the semantic meaning of the name *Cloak* coincides with the general strategy of *transcription with Lithuanian inflections*, which is used for the rendering of all *charactonyms* in the cartoon *The Wild* (see Table 2). This suggests that a translator’s incompetence might be one of the reasons for choosing such a strategy.

The last strategy which is used for the rendering of the *charactonyms* is *transcription without Lithuanian inflections* (Example 3):

Example 3

English charactonym	Lithuanian subtitle	Translation strategy	Cartoon
Hi, this is Gladys Sharp . Your president?	Gleidisė Šarp klausio.// Jūsų prezidentas?	Transcription without Lithuanian inflection	<i>Over the Hedge</i>

The anthroponym *Sharp* is a common noun meaning something bitter or harsh (Collins English Dictionary 2003: 1485), all of which are clearly noticeable features of *Gladys Sharp*, who is presented as a negative, impatient, rude and violent character throughout the cartoon. However,

by favouring the rules set by the VLKK, the personal qualities of this character are not transferred into the subtitles, since the transcribed version of the English name becomes meaningless in Lithuanian. There also appear cases when the strategy of *transcription without Lithuanian inflection* is a violation of the rules imposed by the VLKK, for instance in Example 4:

Example 4

English charactonym	Lithuanian subtitle	Translation strategy	Cartoon
- Good night, Quillo . - Night, Uncle Verne.	- Labanakt, Gilo . // - Labanakt, dėde Vernai.	Transcription without Lithuanian inflection	<i>Over the Hedge</i>

The name *Quillo*, which refers to a porcupine character in *Over the Hedge*, contains the common noun *quill*, which has a meaning of “any of the stiff hollow spines of a porcupine or hedgehog” (*Collins English Dictionary* 2003:1331), and therefore serves as a character defining feature. However, the name is transcribed in the subtitle without the addition of a Lithuanian inflection. In this case, not only is the characterizing quality of the name lost, but also the rules proposed by the VLKK are violated, as the Lithuanian inflection *–as* (*Gilas*) should have been added to the transcribed name (2004, rule 10).

Some inconsistencies have been identified regarding the translation of *charactonyms* in *Over the Hedge* (Example 5):

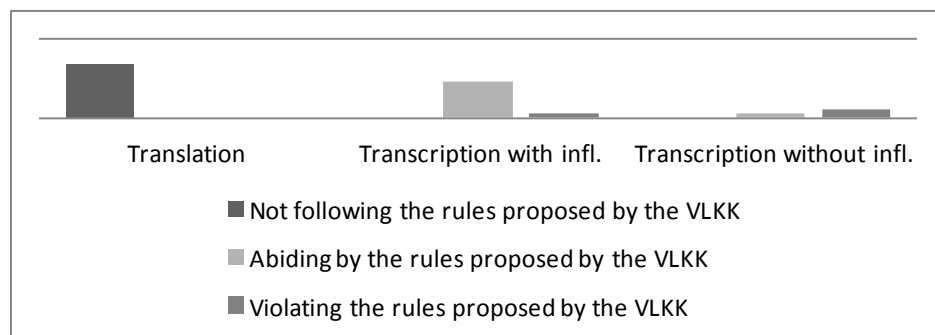
Example 5

English charactonym	Lithuanian subtitle	Back-translation	Translation strategy	Cartoon
Bucky and Quillo were up every three or four weeks.	Spyris ir Dyglys prabudinėjo kas 3 // ar 4 savaitės.	Kick and Quill kept waking up every 3 or 4 weeks.	Translation	<i>Over the Hedge</i>
- Night, Bucky . - Good night.	- Labanakt, Baki .// - Labanakt.	- Night, Baki . - Night.	Transcription with Lithuanian inflection	
Bucky , pass this to Lou.	Buki , perduok Lu.	Buki , pass this to Lu.	Transcription with Lithuanian inflection	

The name *Bucky* contains the common noun stem, *buck*, which helps to reflect the personal traits of the character – restless and energetic. Despite the fact that in the scene where the audience sees the porcupine character for the first time, the implicit meaning of his name is retained in the translation by using the Lithuanian common noun *spyris* (en. *kick*), later in the subtitles the transcribed versions *Baki* and *Buki* are used instead without any clear reason. Such variation may cause distraction and confusion for child audiences. Considering subtitling constraints, although the transcribed versions of the name (*Baki*, *Buki*) are shorter than the translated one, they appear in relatively short subtitles (28 and 17 symbols each) and stay on screen for 3 and 2 seconds respectively, therefore, such inconsistency of name translation does not seem to be influenced by subtitling constraints.

The results presented in Figure 2 confirm one of the hypotheses as the majority of English *charactonyms* in the cartoons are rendered by following the tendencies of charactonym translation which are indicated by the Lithuanian scholars and subtitlers, i.e. the majority of charactonyms are translated in the subtitles of the cartoons by transferring their semantic meaning rather than adapted according to the rules proposed by the VLKK.

Figure 2: Tendencies for the translation of charactonyms

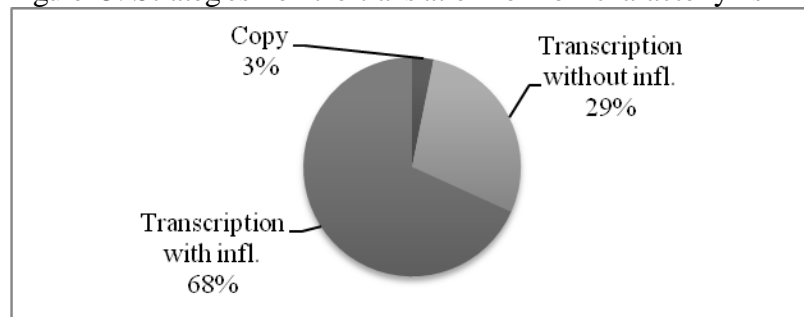


Still, the difference between the translated *charactonyms*, which do not follow the rules proposed by the VLKK and those which are translated by abiding by the rules proposed by the VLKK is not very big, 58% and 42% respectively. A study on a larger scale is necessary in order to endorse or refute these findings.

5.2. Non-Charactonyms

The largest part of the corpus for this study, around 58%, is comprised of *non-charactonyms*. As Figure 3 illustrates, the dominant strategy for the translation of *non-charactonyms* is *transcription with Lithuanian inflections*.

Figure 3. Strategies for the translation of non-charactonyms



Consider example 6 for the illustration of the translation procedure:

Example 6

English non-charactonym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
Is this Burt from accounting?	[b3:ʔt]	Tu Bertas iš buhalterijos?	Transcription with Lithuanian inflection	<i>Horton Hears a Who</i>

According to the website *Behind the Name*, both an etymology and a meaning can be ascribed to the name *Burt*. Nevertheless, such information is not vital for either plot or characterization. In this case, according to the rules proposed by the VLKK, the name has been transcribed and the endings *-as* added to indicate the masculine gender (2004, rule 1.1).

The second most frequently used strategy for the rendering of *non-charactonyms* in the cartoons is *transcription without Lithuanian inflections* (Example 7):

Example 7

English non-charactonym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
- Excellent work, Francois , as usual. - It's good, isn't it?	[fransua:]	- Puikus darbas, Fransua , kaip visada.// - Puiku, ar ne?	Transcription without Lithuanian inflection	<i>Ratatouille</i>

As shown in example 7, the SL name is transcribed (VLKK 2004, rule 9). However, the ending of the TL name does not lend itself to declination. Despite the suggestions proposed by the VLKK, such a translation strategy in some situations (although it is not the case in example 7) may cause ambiguities in meaning as the relation among words in Lithuanian sentences is signaled by means of inflection. For example, the Lithuanian translation of the English sentences “*It’s Francois*” and “*It’s Francois’s*” would have the same orthographic form, *Tai Fransua*, without any indication of the possessive case.

One SL *non-charactonym* is copied in the Lithuanian subtitles (Example 8):

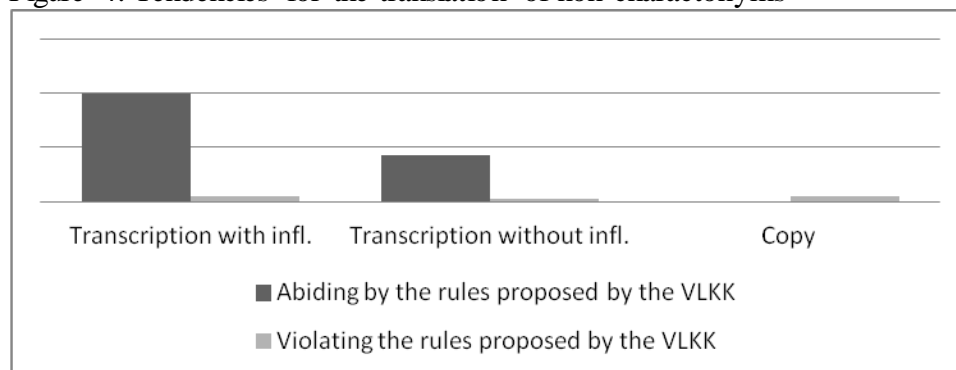
Example 8

English non-charactonym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
Lalo! We have some veal stomach soaking, yes?	[lalo]	Lalo! Ar turime mirkstančią// veršiuko vidurių?	Copy	<i>Ratatouille</i>

According to Example 8, the name *Lalo* is transferred into the Lithuanian subtitles without any changes in its orthographic form. As the orthography of both English and Lithuanian names is identical, it can also be claimed that the translation strategy is *transcription without Lithuanian inflection*. In any case, such rendering violates the rules proposed by the VLKK, as the Lithuanian inflection *-as* (*Lalas*) should have been added (2004, rule 10). It is also noticeable that the translator is not constrained by the limited number of characters, as the subtitle contains only 25 characters. In addition such subtitler’s decision does not coincide with the general strategy of name-translation in this particular cartoon, which is *transcription with Lithuanian inflections* (see Table 2).

Figure 4 shows that the vast majority of English non-charactonyms are rendered by abiding by the rules proposed by the VLKK, which confirms hypotheses 1 and 2 which are raised in section 3.

Figure 4: Tendencies for the translation of non-charactonyms



In several cases the violation of norms may be seen to be reasonable (Example 9):

Example 9

English non-charactonym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
Not so fast, monsieur. This is Rollo .	[rolo]	Ne taip greitai, pone. Čia Rolo .	Transcription without Lithuanian inflection	<i>Valiant</i>

In this case the double *-l-* in *Rollo* is adapted to the TL spelling rules, as normally double letters do not occur in the stems of Lithuanian words, yet the name preserves its original ending *-o*, in this way contradicting the rules (the name should have been rendered as *Rolas*) for adaptation of personal and place names proposed by the VLKK (2004, rule 10). Yet it can be claimed that the subtitler intended to preserve the original ending for the purpose of characterization and as an indication of distinctiveness, since in the cartoon *Valiant* the majority of characters are British and *Rollo* belongs to a small group of French characters. Having in mind that all British names in the cartoon are either translated or adapted using Lithuanian inflections in the subtitles, the preservation of the original ending could function as an indication for French characters. Still, it does not explain the fact that the names of the other French characters in the same cartoon are transcribed or translated into Lithuanian.

5.3. Semi-Charactonyms

Semi-charactonyms comprise approximately 8% of the corpus and can be divided into two different groups, namely: anthroponyms with distinctive etymological meaning, and those with orthographic peculiarities. All the names with etymological meaning are transcribed and the appropriate Lithuanian inflections are added, such as in Example 10:

Example 10

English semi-charactonym	Lithuanian subtitle	Translation strategy	Cartoon
Samson and his team have clinched the title!	Samsonas ir jo komanda // užsitikrino čempionų vardą!	Transcription with Lithuanian inflection	<i>The Wild</i>

Samson is the lion character who lives in the New York Zoo. Considering the etymology of the name it can be claimed to be allegoric, i.e. used as a symbol, since *Samson* originates from Hebrew and means “sun” (‘Samson’, *Behind the Name*). Also, it is widely known that in astrology *leo* is one of the fire signs which is ruled by the Sun and in The Old Testament *Samson* was an exceptionally strong hero, whose “uncut hair was the source of his power” (ibid.). All these references assimilate closely to the idea that the lion is considered to be the king of the animal kingdom. Yet the etymological information plays a less important role in defining the character since such personality traits as courage and ability to lead a team are revealed in different episodes of the cartoon. Moreover, the image of the lion as an allegory of power, strength and leadership is easily recognizable for Lithuanian children as it is introduced in the early stages of their life in coloring books, tales and cartoons.

As regards semi-charactonyms with orthographic peculiarities, these have all been rendered by means of *transcription with Lithuanian inflection* as shown in Example 11:

Example 11

English semi-charactonym	Lithuanian subtitle	Translation strategy	Cartoon
And... a few of my daughters. - Haley, Holy, Hooly , Hilder and Heddy . - Hi!!	Ir kelios mano dukterys – // Heilė, Holė, Hulė , Hilda ir Hedė .	Transcription with Lithuanian inflection	<i>Horton Hears a Who</i>

This example provides the names of the daughters of *Nedd McDodd*, the mayor of Whoville. The narrator of this cartoon informs the viewers that the mayor has “ninety-six daughters, some here and some there” (*Horton Hears a Who* 2008). Although they are secondary characters, their names serve as a feature of distinction since all of them have the initial letter *H* and also, the repetition of the letter *l* is noticeable in the majority of the names. The same pattern is retained in the Lithuanian subtitles.

It has to be noted that the majority of *semi-charactonyms* are rendered by violating the rules proposed by the VLKK, for instance in Example 12:

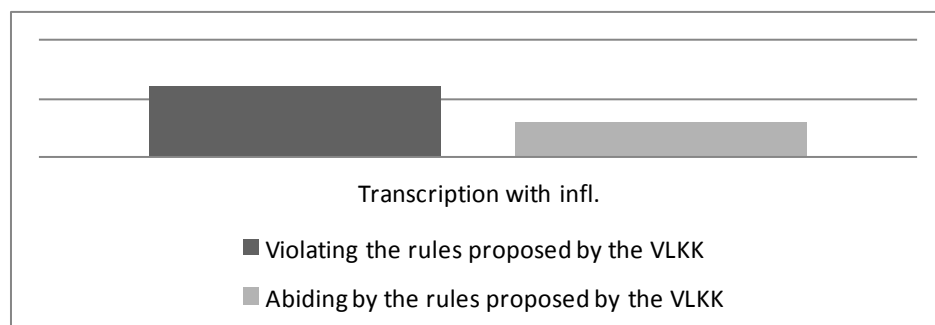
Example 12

English semi-charactonym	Lithuanian subtitle	Translation strategy	Cartoon
Haley, Hooly, Holy , Hilder, Heddy . Miss. Yelp, Dr. Larue	Heilė, Hulė, Holė , Hilda, // Hedė , panelė Viauksytė	Transcription with Lithuanian inflection	<i>Horton Hears a Who</i>

As shown in Example 12, Lithuanian inflection *-ė*, indicating feminine gender, is added to the semi-charactonyms which end in *-y*, in this way violating the rules of name adaptation. According to the VLKK, “inflections are not added to the feminine names and toponyms which end in unstressed *-y* or *-i*” (my translation) (2004, rule 6). Therefore, the names should have been rendered as *Heili*, *Huli*, *Holi* and *Hedi*.

As Figure 5 illustrates, the majority of semi-charactonyms are rendered in Lithuanian subtitles by transcribing and adding Lithuanian inflections, thus violating the rules proposed by the VLKK, since, as stated in Section 3, some names do not require the addition of inflections:

Figure 5: Tendencies for the translation of semi-charactonyms



Such results may be influenced by the fact that the majority of names in this corpus belong to the cartoon *Horton Hears a Who*, the translator of which tends to add Lithuanian inflections to all *semi-charactonyms*, despite the VLKK rules. It can be stated that the apparent tendency in the cartoons is to retain the distinctive orthographic features of SL *semi-charactonyms* and not to explicate the meaning of those *semi-charactonyms* whose etymology only reinforces the definition of characters. However, a study on a broader scale is needed to test the results.

5.4. Diminutive Anthroponyms

The analysis shows that *diminutive anthroponyms* comprise nearly 15% of the corpus. In general, it is noticeable that Lithuanian diminutive suffixes are not used for the rendering of the English names in the corpus of this study; all the names are transcribed and the Lithuanian inflections are added in the subtitles, except in one case, which is presented in Example 13:

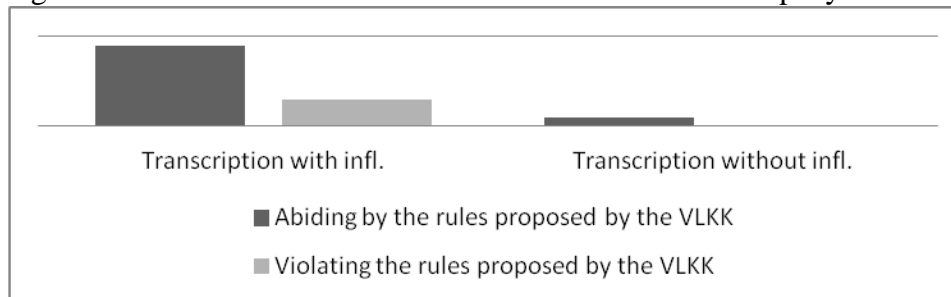
Example 13

English diminutive anthroponym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
Hey, Joe ! Don't work too hard!	[dʒəʊ]	Ei, Džo , nepersistenk.	Transcription without Lithuanian inflection	<i>Horton Hears a Who</i>

The name *Joe* in Example 13 is the diminutive of *Joseph* ('Joe' *Behind the Name*). It is the only name in the sub-corpus of diminutives to preserve the original ending. However, such a rendering does not violate the rules proposed by the VLKK, as it is stated that "inflections are not added to anthroponyms and toponyms which end in stressed vowels" (2004, rule 9).

The vast majority of *diminutive anthroponyms* are rendered by abiding by the rules proposed by the VLKK, as indicated in Figure 6.

Figure 6: Tendencies for the translation of diminutive anthroponyms



Considering the cases of rule violation, a certain tendency is noticeable (Example 14):

Example 14

English diminutive anthroponym	Pronunciation	Lithuanian subtitle	Translation strategy	Cartoon
Horton, this is my wife Sally .	[sæli]	Hortonai, tai mano žmona Selė .	Transcription with Lithuanian inflection	<i>Horton Hears a Who</i>

According to the rules proposed by the VLKK, "the endings are not added to the feminine names which end in -y or -i" (my translation) (2004, rule 6), and therefore the addition of the ending -ė to indicate the feminine gender in the rendering of the name *Sally* is a violation of the rule. Yet the tendency to violate this rule is noticeable throughout the whole corpus. For example, the *non-charactonym* *Nancy* is rendered as *Nansė* instead of as *Nansi*, the *semi-charactonym* *Haley* is rendered as *Heilė* instead of as *Heili* and so forth. Such a tendency may be influenced by the fact that unlike the ending -ė, the final -i in the Lithuanian language is used to indicate the feminine gender of adjectives (e.g. *a pretty girl* – *graži mergaitė*), not nouns.

5.5. Established Anthroponyms

Only three *established anthroponyms* were found in the cartoons. They are not the names of any characters but rather references to real people or fictional characters in literary works outside the cartoons (Example 15):

Example 15

English established anthroponym	Lithuanian subtitles	Translation strategy	Cartoon
Maybe Gusteau in overalls and Huckleberry Tom hat.	Gal Gusto su kombinezonu ir // Tomo Hekleberio skrybėlė.	Transcription with Lithuanian inflection	<i>Ratatouille</i>
Slow down, Romeo . You are a squirrel and she is...	Neskubėk, Romeo . // Juk tu- voverė, o ji...	Copy	<i>The Wild</i>
The highest medal for animal Bravery is the Dickin Medal.	<i>Aukščiausias gyvūnų apdovanojimas už // drasę – Dikino medalis.</i>	Transcription with Lithuanian inflection	<i>Valiant</i>

The name *Huckleberry* refers to the fictional character in Mark Twain's novel *Adventures of Huckleberry Finn*, while the name *Romeo* refers to the main character of Shakespeare's *Romeo and Juliet*'s love story. *Dickin* is a reference to a real person, Maria Dickin, who was the founder of the People's Dispensary for Sick Animals in England. In the Lithuanian subtitles the names *Huckleberry* and *Dickin* are transcribed and the Lithuanian inflections are added, while the name *Romeo* is copied. In case of *Romeo*, the orthography of both English and Lithuanian names is identical, therefore it can also be claimed that the translation strategy is *transcription without Lithuanian inflection*. It is worth mentioning that Mark Twain's book *Adventures of Huckleberry Finn* is translated into Lithuanian as *Hekleberio Fino nuotykių* and this is the established title under which the book is regularly republished. However, the subtitle did not use the established equivalent. Moreover, the rendering which appears in the subtitle is not the exact phonetic equivalent (*lt. Haklberis*) either. With consideration to the cartoon *The Wild*, the name *Romeo* is transferred into the subtitle without any changes, which is always the case in Lithuanian literary translations of Shakespeare's *Romeo and Juliet*. Finally, it has to be noted that the name *Dickin* is transcribed and the inflection *-as* is added to indicate the masculine gender, despite the name referring in reality to a woman. The translator might have been misled by the inappropriate translations of the name which appear on some Lithuanian websites (e.g. Juodelis 2011).

Considering the rules, only the name *Romeo* is transferred by abiding by the rules proposed by the VLKK (2004, rule 9). The name *Hekleberis* is not the exact phonetic Lithuanian equivalent of the SL name, and it therefore violates the fundamentals of name translation (with reference to the fundamentals for the usage of foreign names and place names in the Lithuanian language, as proposed by the VLKK), while the name *Dickin* is treated as being masculine. Because of the limited sample size in the present study, the three names do not and cannot reflect the real situation of the translation of *established anthroponyms* in children's cartoons.

6. Conclusion

In conclusion, according to the comparative analysis of the English dialogue and its Lithuanian subtitles in five children's cartoons, four translation strategies are used to render the SL names into the TL subtitles, namely: *transcription with Lithuanian inflections*, *transcription without Lithuanian inflections*, *translation* and *copy*. Such strategies as *substitution*, *non-translation*, *replacement of a proper noun with a common noun*, *insertion* and *replacement of a common noun by a proper noun* are not used in the corpus.

For the rendering of *charactonyms* the most commonly used translation strategy appears to be *translation*: 54% of the *charactonyms* are translated into Lithuanian subtitles with an attempt to retain the semantic meaning of the names. Considering the norms, it can be claimed that the rules proposed by the VLKK do not seem to be the most influential factor in the translation of *charactonyms*, as 54% of the *charactonyms* are translated and 35% are transcribed with the addition of Lithuanian inflections. This proves hypothesis 3 and shows that the prevailing tendencies of *charactonyms* translation reflects the views of Lithuanian scholars and subtitlers, which are mentioned in Section 3. It should be emphasized, however, that the choice to transcribe the English names does not seem to be influenced by subtitling constraints, rather it might be a result of linguistic incompetence.

The analysis shows that 68% of SL *non-charactonyms* are transcribed and Lithuanian inflections are added in the subtitles, and that 91% of *non-charactonyms* are rendered by abiding by the rules proposed by the VLKK. This proves the hypothesis that the translation of *anthroponyms* with no semantic meaning is regulated by the VLKK, which can be claimed to have influence on expectancy norms. It should also be noted that space constraints do not prevent from adding Lithuanian inflections and in this way making the subtitles longer.

Semi-charactonyms are further subdivided into names with distinctive etymological meaning and names with orthographic peculiarities. All the *semi-anthroponyms* are transcribed and the Lithuanian inflections are added. It should be noted that the etymological information is not explicated in the subtitles. However, the orthographic peculiarities are retained. Two thirds of the *semi-charactonyms* are translated by violating the VLKK rules, yet, since only nine *semi-charactonyms* are found in the corpus and the majority of them appear in one cartoon (*Horton Hears a Who* 2008), the results are very likely to be influenced by the decision of the individual translator.

Diminutive anthroponyms make around 15% of the corpus and are mainly transcribed by adding Lithuanian inflections. 93% of all *diminutive names* are transferred by abiding by the rules proposed by the VLKK. Despite the wide range of Lithuanian diminutive suffixes, these are not used by the translators; therefore, the diminutive aspect is lost in the Lithuanian subtitles.

Established anthroponyms appear to be the smallest category as they make only around 3% of all the *anthroponyms* found in the corpus. The tendencies as regards their translation and the influence of the VLKK norms are not clear. One SL *established anthroponym* is *copied* in the subtitles, abiding by the VLKK rules; the others show the translator's attempts at transcription and the addition of Lithuanian inflections. However, one of the renderings does not appear to be the exact phonetic equivalent for the SL name, while the other name is rendered as masculine despite the bearer of the name being a woman.

Although the results are not conclusive, the study could be treated as the first attempt to fill the gap of *anthroponym* translation in the audiovisual sphere in Lithuania, as well as offering a possible model for further investigation. A much larger study is needed to validate the findings and to investigate the tendencies in the sphere of *anthroponym* translation in children's cartoons, especially the translation of *semi-charactonyms* and *established charactonyms*, which are very rare in the corpus of the present study. Also, an important aspect for future investigation could be the question of how various cultural aspects are (not) transferred through the translation of

names. Thorough descriptive results might then lead to prescriptive conclusions or advice for subtitlers.

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