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Bakalářská práce

**Comparison of Translations of a Selected
Literary Text**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

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INTRODUCTION

The aim of this bachelor thesis is to draw a comparison between two Czech translations of Lewis Carroll's novel *Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass and What Alice Found There*. The chosen translations are *Alenčina dobrodružství v říši divů a za zrcadlem* by Jaroslav Císař and *Alenka v kraji divů a za zrcadlem* by Aloys and Hana Skoumalovi. I chose a book from a children's literature genre specifically because I expected the criteria regarding translation of books for children to be greatly different, moreover stricter, taking the fact into consideration that children are less advanced readers than adults. The above-mentioned translations were chosen particularly because, in regard to both of these novels, they are considered high-quality translations.

My intent was to discover: how significant the differences in such translations might be; what criteria translators must observe during the translation process, especially when translating for children; and whether Skoumalovi drew inspiration from Císař's translation that preceded theirs.

This thesis is divided into the theoretical part and the practical part, i.e. the analysis. The theoretical part of this thesis, divided into two main parts, is based on works reflecting children's literature and its translation as well as translation in general, such as *Poetics of Children's Literature* by Zohar Shavit, *Translating for Children* by Riitta Oittinen or *Umění překladau* by Jiří Levý. The first part of the theoretical part deals with the issue of the children's literature genre, i.e. its development throughout Western Europe, and its role. In the second part, such translation problems are discussed that are particularly important to stress in regard to the comparison of the Czech translations: there are two more generic translation problems regarding translating names and poetry; the remaining problems regarding the translational norms, cultural context adaptations and illustrations are slightly more specific, as they are closely tied with translating for children. Furthermore, this part also provides a brief explanation of what it actually is translation.

The analysis is divided into three main parts. The first part covers the life of Lewis Carroll, the author of both novels. The second part is focused on how the story of a girl who fell down the rabbit hole into a wonderland came into existence and gained its significant amount of success. In the translation analysis, which is the third part of the analysis, both Czech translations are compared. The comparison is based on the

translation problems presented in the theoretical part of this thesis and is accordingly divided. Hence, the comparison is demonstrated on selected examples from the Czech translations, often accompanied by extracts from the source text for a better clarity. The aim of this comparison is to stress the similarities and the differences between the Czech translations and comment on the most probable reasons that might have led the translators to their final choices of expressions. The comparison also shows whether the translators observed the translation criteria presented in the theoretical part.

I. THEORETICAL PART

1 Children's Literature

Children's literature is seen as literature regarding the period from childhood to adolescence.¹ Certain events in Western Europe that took place in the seventeenth century entirely changed the way society perceived childhood until then and preceded the origins of children's literature. Children's literature commenced developing around the eighteenth century; the boom in children's books commenced later around the mid nineteenth century.

In times preceding the seventeenth century when the theological approach dominated, childhood was ignored by society. Adults and children were seen as equal and, according to society, writing books for children was not a necessity. It was not until the ideas of that time had entirely changed, which also changed the way society perceived childhood. The new perception of childhood is often linked to, for instance, the Industrial Revolution that took place later or the fact that mortality among children was decreasing. However, the ideological changes came even sooner: around the sixteenth century, children were already seen as innocent creatures, which is also portrayed in many religious paintings. Hence, children were suddenly seen as fragile and innocent human beings with a need to be educated. Therefore, an educational system was established and writing for children followed.

Since then, society commenced differentiating between adults and children as well as between their individual needs, for instance, the child's need to be educated or its lower text's comprehension competence. Shavit demonstrates this shift of perception of childhood on *The Little Red Riding Hood*, for instance. This book was rewritten multiple times in the course of three different centuries, and, therefore, it shows how the concepts of childhood were changing over time. In times preceding the seventeenth century, fairy tales, such as *The Little Red Riding Hood*, were not primarily addressed to children. However, in the seventeenth century, fairy tales were rather considered naive, and thus, an optimal reading material for children and the lower class.²

Concerning the role of translations, especially translations into English, the history of childhood reading as well as the scrutiny of books written for children indicate that children had been familiar with texts such as medieval romances, e.g. *Aesop's fables*, *The Arabian Nights Entertainments* etc., a long time before children's literature was

¹ LATHEY, 2010, p. XI

² SHAVIT, 1986, p. 3 – 9

fully acknowledged as a literary genre in the mid eighteenth century. These findings show that translation did not only give children the opportunity to read but also caused the transfer of books from adult literature into the children's literary system. Translations, thus, provided a solid foundation for the advent of children's literature as a whole and also contributed to enriching children's vocabulary.³

1.1 Definition of the Children's Literature Genre

Many scholars, pedagogues, authors and translators argue about one apt definition of children's literature. Riitta Oittinen defines children's literature as "*literature read silently by children and aloud to children*".⁴ Moreover, she states that children's literature may be seen from two different perspectives: either as literature written for children or as literature read by them. In her book, she also presents another theory, according to which children's literature reflects everything that the child perceives – pictures, newspapers, music etc. Now, looking at the issue from the child's point of view, children's literature might even include everything the child produces itself.⁵ In addition, she states that illustrations play a very important role in children's literature, especially for the illiterate child readers.⁶

In her work, even Asiain inclines to the fact that referring to children as to readers is not always correct, as it excludes potential adult readers as well as children who write themselves.⁷ In fact, a book primarily addressed to children cannot be exclusively classified as children's literature, owing to the fact that books for children might also appeal to adults (and vice versa). Therefore, children's literature is often defined as ambivalent.⁸ According to Shavit, ambivalence encompasses texts that simultaneously exist in two different literary systems and are read by at least two groups of readers who show different levels of reading abilities. Therefore, for instance, *Alice's Adventures in Wonderland* is to be considered ambivalent, as it belongs to more than one literary system – the children and the adult's literary system – and is concurrently read by two groups of readers whose perception of the text is largely different – children and adults.⁹

³ LATHEY, 2010, p. 1 – 2

⁴ OITTINEN, 2000, p. 4

⁵ Ibid., p. 61 – 62

⁶ Ibid., p. 5

⁷ ASIAIN, Teresa. *The Translation of Children's Literature: Ideology and Cultural Adaptions*. Captain Underpants as a Case Study [online]. p. 26

⁸ OITTINEN, 2000, p. 62 – 64

⁹ SHAVIT, 1986, p. 66

Another field of arguments concerning children's literature reflects the question whether children's literature should be considered a genre at all. Many scholars claim that children's literature should not be seen as a separate genre mainly because it very often overlaps with adult literature. It is not only the issue of book writing but also the issue of translation, as separating children's literature from other literary genres might indicate that translation of books for children requires different or specific criteria.¹⁰

The idea that children's literature should not be considered a separate genre may stem from its historical development and the way society used to perceive it. Children's literature has always been seen as a secondary term in the literary system and has always been evaluated as less important than adult literature. Even nowadays, children's literature serves quite a low status and has not gained much appreciation from society either.¹¹ Nevertheless, children's books are very often seen as a key component of children's development, as they serve very important functions, for instance, the creative and the informative functions.¹²

¹⁰ OITTINEN, 2000, p. 65

¹¹ SHAVIT, 1986, p. 34 – 36

¹² OITTINEN, 2000, p. 65

2 Translation

Levý states that the translation theory is, to a large extent, based on empiric studies. According to these, the translator should have sufficient knowledge of the target and the source language as well as of the factual content of the source text, e.g. cultural realia.¹³ However, he defines translation as communication where the translator is to communicate the author's message to the target reader via the target language.¹⁴

Hence, this part of the thesis will focus on a theoretical background of specific translation problems that are important to emphasize in regard to the comparison of the Czech translations of *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*.

2.1 Translating Names

Levý states that in the case of translating names, translation is permissible when such names carry a semantic value, but any association of the name with the national form, e.g. a register of prescribed forms of names across languages, excludes translation altogether and permits only substitution or transcription. It is the semantic value of the name, the meaning of which is connected with the semantic value of the plotline that permits translation. On the contrary, names carrying an absolute semantic value, e.g. names of popular artists that are acknowledged by the national culture, are, as a rule, not translated.

Substitution is mostly common among languages of different language groups as with English and Czech. Generally speaking, substitution is applicable when the meaning is present; alternatively it also applies to the use of domestic names. On the contrary, transcription is required when the name fully lacks a meaning. In addition to that, transcription becomes a copy when translating languages that both share the same script, as all languages that use a Latin alphabet, for instance. On the other hand, when translating from the Cyrillic alphabet into the Latin alphabet, the name must be transcribed.¹⁵

¹³ LEVÝ, 1998, p. 17

¹⁴ Ibid., p. 44

¹⁵ Ibid., p. 112 – 118

2.2 Translating Poetry

As Levý states, translating poetry is a tough task mainly because the syntax becomes marginal, as its function is greatly replaced by verses. On the contrary, many entities that show no syntactical connection are very often linked by rhymes. Hence, in comparison to translating prose, it is key to focus rather on the figures and single words. Furthermore, he stresses that when translating rhymes, it is often difficult to find the exact same rhyming words in the target language. Thus, in relation to the semantic structure of the source text, it is often recommended to translate rhymes more freely.¹⁶ Concerning the form, although there is no rule that would necessarily insist on preserving the style of the source text, Levý states that the majority of contemporary Czech translators of poetry pay attention to preserving, for instance, the stanza's composition, or the order of verses – also referred to as the inner form.¹⁷

2.3 Translating for Children

In the next three sections, such translation problems are discussed that are closely tied with translating for children: adherence to the translational norms, cultural context adaptations and translating illustrations.

2.3.1 Adherence to the Translational Norms

The translator of children's literature is allowed to manipulate the text to a certain extent, e.g. either by adding or omitting some information. Such a manipulation is only then permissible when the translator works in accordance with two principles: he/she has to assure that the text fulfils an educational function acknowledged by society and that the text is fully comprehensible to the child, i.e. is in accordance with the child's expected reading competence. However, these two principles are not always equal. While the principle based on the emphasis of the educational function prevailed in the past, nowadays, the second principle based on the text's comprehension predominates. The distinct approach towards death or violence in children's literature only proves their unequal, sometimes even contradictory position. In some cases, it is believed that the child is able to deal with violence, in other cases, however, actions of violence are rather considered a violating factor. Nevertheless, it is important to stress that these two

¹⁶ Levý, 1998, p. 225 – 228

¹⁷ Ibid., p. 236

principles have a great impact on the approach translators apply during the translation process, e.g. what parts will be omitted or preserved.¹⁸

2.3.2 Cultural Context Adaptions

Cultural context adaptions – “*the retention of culture-specific items – food, currency, and so on – from the source text*”¹⁹ – have always played an important role in children’s literature.²⁰ Even Levý states that the inclination to preserving the cultural context from the source text prevails in the translation theory and is accordingly preferred. He also stresses that when adapting, it is important to evoke the impression of such a cultural environment that is depicted in the source text. Hence, the translator should preserve only those items that are indisputably characteristic for the specific culture of the source text. On the contrary, such items that lack equivalents in the target language and even when transcribed do not evoke the impression of the cultural environment of the source text can be substituted with domestic items.²¹

2.3.3 Translating Illustrations

Oittinen, a translator and author of children’s books, finds translating illustrations crucial, while a significant number of other experts in the field find it the least important issue. Based on her findings, illustrations are of the same importance as the text itself. She considers texts open entities where parts influence the whole and vice versa. Hence, when translating, translators should pay attention to the whole that is comprised of both the text and the illustrations instead of only paying attention to the parts the whole is consisted of.

In fact, reading an illustration resembles reading a text, as the child should have sufficient abilities to be able to understand certain discrepancies, e.g. the fact that things captured in pictures are smaller in books than in reality. Nevertheless, while illustrations are indeed a great influencer, it is also the visual image of the book, for instance, the print, the style of letters, headings etc. that have an impact on the child’s emotional perception.

Illustrations might also fulfil two functions: congruency and deviation. These phenomena demonstrate how illustrations influence the reader’s idea about various

¹⁸ SHAVIT, 1986, p. 112 – 113

¹⁹ LATHEY, 2010, p. 7

²⁰ Ibid.

²¹ LEVÝ, 1998, p. 119 – 123

events or characters in the book. If a certain character or event is more or less in accordance with the reader's estimation, then they are in congruence; deviation is the opposite. While it may not seem that important, illustrations have actually proved to impact the reader's reading experience to a large extent, as they might completely change his/her point of view on both the characters and the setting.²²

Translating illustrations can impose linguistic constraints on the translator when it comes to translating illustrations that include a text caption. Unfortunately, an identical picture-word connection from the source text cannot be maintained in the target language unless the same connection is found in the target language as well. When translating such picture-word connections, it is important to realise that words and pictures interact with each other. Hence, the task of the translator is to preserve this relationship between pictures and words. That way, the translator enables the reader to decode these inter-connections himself/herself, thus, the position of the reader of the source text and the reader of the target text remains the same.

A common strategy, when dealing with words in pictures, is to find an equivalent of the foreign expression in the target language, which might be very difficult or even impossible sometimes. Asiain also implies that while such an adjustment can lead to better comprehension, the initial idea of the picture-word connection might be completely lost.²³

²² OITTINEN, 2000, p. 100 – 106

²³ ASIAIN, Teresa. *The Translation of Children's Literature: Ideology and Cultural Adaptions*. Captain Underpants as a Case Study [online]. p. 227 – 230

II. ANALYSIS

3 Lewis Carroll

Charles Lutwidge Dodgson was born on January 27, 1832 at Daresbury in Cheshire. He was born to Reverend Charles Dodgson and had ten siblings. As a child Dodgson was very talented: he used to build toys for his siblings, such as trucks or trains. Once he even made his own marionettes for which, with the help of his family and a local carpenter, he built a small theatre and even commenced writing his own plays.

At the age of twelve, Charles was sent to a public school at Richmond. According to his diary, he did not spend very nice years there because he was bullied by other boys. Charles may have not been the best soccer player, but he indeed was very talented and given in a different way, as he commenced composing Latin verses: the first one was published in 1844.²⁴ In 1850 he went to the Christ Church College in Oxford where he became a scholar of mathematics and although he quit teaching in 1881, he never left that place until his very last breath.²⁵ A long time before the novel *Alice's Adventures in Wonderland* was written, an idea for one of the characters had already been born. All undergraduates at Oxford were divided into so called “messes” during dinnertime, and among those men, there was a special one – a man who allegedly became an inspiration for the character of the Hatter.²⁶

We know Charles as Lewis Carroll - the author of one of the most popular books for children ever written. Even before he commenced teaching at Oxford, he had been writing for many magazines – and that is when his pseudonym appeared. In 1856 he was writing for *The Train* and gave himself a pseudonym *Dares*, referring back to Daresbury, his birthplace. This pseudonym was rejected by the editor and Charles was compelled to create another one. The pseudonym *Lewis Carroll* is basically a different variation of the name Charles Lutwidge, of which *Lewis* stems from *Lutwidge* and *Carroll* from *Charles*.²⁷

Isa Bowman, a close friend of Carroll's, remembers him as a very confident young man. She claims that he would always laugh at his miseries but despite his self-confidence, he was very shy. That is also why she thinks he felt more comfortable in a company of

²⁴ COLLINGWOOD, Dodgson Stuart. *The Life and Letters of Lewis Carroll* (Rev. C. L. Dodgson) [online]. p. 9 – 24

²⁵ BOWMAN, Isa. *The Story of Lewis Carroll, told for young people by the real Alice in Wonderland* [online]. p. 4 – 7

²⁶ COLLINGWOOD, Dodgson Stuart. *The Life and Letters of Lewis Carroll* (Rev. C. L. Dodgson) [online]. p. 47

²⁷ Ibid., p. 66 – 67

children rather than adults. Furthermore, he was not just a brilliant mathematician and author but he also loved taking photographs, especially of children.²⁸

Isa also stresses that Carroll was a bit of a perfectionist, for instance, his writings were so precise that it was unnecessary to make any corrections to them.²⁹ Furthermore, she recalls their vacation at his house in Lushington Road at Eastbourne where he wrote plenty of beautiful letters to her.³⁰ He was passionate about letter writing in general and kept every letter he found interesting. Eventually, in 1888 he released a book called *Eight or Nine Words about Letter Writing*.³¹

Except for *Alice's Adventures in Wonderland* and its sequels/variations, he also wrote and published: *Hunting of the Snark (An Agony in 8 Fits)*, *Phantasmagoria*, *Rhyme and Reason* etc. *Sylvie and Bruno* is believed to be the last work of his that gained any significant popularity.³² Carroll died on January 14, 1898 at the age of sixty-six.³³

²⁸ BOWMAN, Isa. *The Story of Lewis Carroll, told for young people by the real Alice in Wonderland* [online]. p. 6 – 18

²⁹ Ibid., p. 33

³⁰ Ibid., p. 58

³¹ Ibid., p. 94

³² Ibid., p. 112 – 113

³³ Ibid., p. 4

4 Story Behind *Alice*

The very beginning of this story is dated back to July 4, 1862. Carroll and his friends, sisters Alice, Lorina and Edith Liddell, went for a boat trip up the river to Godstow. The girls begged Carroll to tell them a story, and Carroll eventually told them a story about “*Alice’s Adventures Underground*”.

The initial name of the story was *Alice’s Adventures Underground*, later referred to as *Alice’s Hour in Elfland*. In 1864 Carroll decided for the final title *Alice’s Adventures in Wonderland*.³⁴ It is important to stress that, initially, he addressed this book to Alice Liddell with no intent to publish it. The decision on publishing the story came from his friend, George Macdonald. The story he wrote for little Alice was illustrated by himself, but for the publishing purposes, he asked Mr John Tenniel – a very popular illustrator in the Victorian era – to illustrate it. The book *Alice’s Adventures in Wonderland* was first published in 1865, but its first edition was rejected by both Carroll and Tenniel simply because they did not find the illustrations good. However, the second edition was a huge success for Carroll.

Later on, there was a sequel of *Alice – Through the Looking-Glass and What Alice Found there*.³⁵ Here again, the initial title was slightly different from how we know it today: *Behind the Looking-Glass and What Alice Saw There*. The final title was an idea of Dr Liddon, a very close friend of Carroll’s.³⁶ Although the book gained a lot of success again, it was way more criticized than the first one. When Carroll asked one of his child-friends to tell him her thoughts on the book, she said she found it more “dumb” than the first one.

In the course of time, *Alice* was translated into French, German, Dutch, Italian, and the poem *Father William* even into Arabic. What is more, Carroll’s *Alice* has been commonly used in classes for children to read it aloud; both novels are even one of the most quoted books worldwide, besides Shakespeare.³⁷ Finally, in 1890 Carroll released another story about Alice – an abridged version *Nursery Alice* that, according to Carroll’s own words, was addressed to children up to five years of age.³⁸

³⁴ Hereinafter referred to as *Alice*

³⁵ Hereinafter referred to as *Through the Looking-Glass*

³⁶ COLLINGWOOD, Dodgson Stuart. *The Life and Letters of Lewis Carroll* (Rev. C. L. Dodgson) [online]. p. 138 – 139

³⁷ Ibid., p. 93 – 107

³⁸ Ibid., p. 292 – 293

5 Translation Analysis

In this part of the thesis, two Czech translations of *Alice* and *Through the Looking-Glass* will be analysed and compared based on the translation criteria regarding the translation problems presented in the theoretical part. The first translation is *Alenka v kraji divů a za zrcadlem* dated back to 1970 by Aloys and Hana Skoumalovi, the second one is *Alenčina dobrodružství v říši divů a za zrcadlem* dated back to 1996 by Jaroslav Císař.

5.1 Analysis of the Czech Translations

It needs to be stressed that despite the fact that *Alice* and *Through the Looking-Glass* are two separate novels, with *Through the Looking-Glass* being a sequel of *Alice*, sometimes they are referred to and published as one, especially in the case of translations.

Before we embark on the analysis, we have to understand the difference between the classical translation and reproductions; thus, understand the impact of the classical translation on its reproductions. Levý calls this issue a translation tradition where the classical translation evinces a creative value, while in the case of its reproductions, e.g. when popular literary works are translated multiple times, translators show a tendency to derive ideas from the previous versions. Nevertheless, every reproduction should act as the original; thus, show the translator's individual quality and creativity, and should never give any impression of plagiarism of former translations.³⁹ Therefore, it is important to state which of the analysed Czech translations preceded which. Císař's translation was first published at the turn of the 30s⁴⁰, and, in fact, it was the very first Czech translation of *Through the Looking-Glass*.⁴¹ Skoumalovi's translation, on the contrary, is dated back to the beginning of the 60s.⁴² In this thesis, the edition of Císař's translation from 1996 and the edition of Skoumalovi's translation from 1970 serve as the subjects of the comparison. Although Císař's first book edition is dated back to 1931, known as *Alenčina dobrodružství v podzemní říši*⁴³, this newer edition from 1996 preserves all the crucial parts that were used for the given comparison.⁴⁴ However, in

³⁹ LEVÝ, 1998, p. 104 – 107

⁴⁰ CARROLL, 1996, p. 294

⁴¹ Ibid., p. 286

⁴² CARROLL, 1970

⁴³ ČUBÁKOVÁ, Tereza. *Alenka v říši divů a za zrcadlem Lewise Carrola: Analýza díla a jeho adaptace* [online]. p. 28 – 29

⁴⁴ CARROLL, 1996, p. 317

comparison to the first edition, the edition from 1996 already includes a chess game⁴⁵ at the very end of the book that was initially omitted. When it comes to the editions of Skoumalovi's translation from 1960 and 1970, the only major difference lies in the illustrations. The first edition was illustrated by Dagmar Berková, but in the second edition from 1970, her illustrations were already replaced by Tenniel's illustrations.⁴⁶ Nevertheless, even in this context, Císař's translation must still be seen as the classical translation.

⁴⁵ The chess game is a little task that Carroll devoted to his readers and is further discussed in the section 5.6.1

⁴⁶ RAMBOUSEK, Jiří. K počátkům a vývoji českého překladu dětské literatury z angličtiny. *Bibliografie českých překladatelů a adaptací Carrollovy Alice* [online]

5.2 Translating Names

In the next three sections concerning translation of names, both Czech translations will be compared, and certain resemblances and differences will be accordingly demonstrated on selected examples.

5.2.1 Concordance between J. Císař and A., H. Skoumalovi in Translating Names

L. Carroll	A., H. Skoumalovi	J. Císař
a White Rabbit	Bílý Králík	Bílý Králík
a Mouse	Myš	Myš
a Duck	Kachna	Kachna
an Eaglet	Orlík	Orlík
an old Magpie	stará Straka	stará Straka
a Canary	Kanárek	Kanárek
a Duchess	Vévodkyně	Vévodkyně
a March Hare	Zajíc Březňák	Zajíc Březňák
the King and Queen of Hearts	Srdcová Královna a Srdcový Král	Srdcová Královna a Srdcový Král
the Red King and Red Queen	Černý Král a Černá Královna	Černý Král a Černá Královna
the White King and White Queen	Bílý Král a Bílá Královna	Bílý Král a Bílá Královna
Lily	Lilinka	Lilinka
White Pawns	Věže	Bílé Věže
a Rose	Růže	Růže
a Violet	Fialka	Fialka
a dahlia	Jiřina	Jiřina
a White and Red Knight	Bílý a Černý Jezdec	Bílý a Černý Jezdec (Rytíř)
a Frog	Žabák	Žabák
a leg of mutton (Mutton)	Skopová Kýta	Skopová Kýta

Table 1 - Concordance in Translating Names^{47 48 49 50}

As the table shows, some of the character names in *Alice* and *Through the Looking-Glass* are not even names as such but rather common nouns, e.g. a *White Rabbit*, a *Caterpillar* etc. This fact actually enabled the translators to apply translation quite abundantly (see Table 1).

⁴⁷ CARROLL, 2009

⁴⁸ CARROLL, 2005

⁴⁹ CARROLL, 1970

⁵⁰ CARROLL, 1996

5.2.1.1 Selected Examples

Zajíc Březňák as the equivalent of the *March Hare* occurring in both translations is a little translational curiosity. Here, the choice of literal translation of the *hare* is obvious. The noun *March*, in Czech *březen*, was substituted with *Březňák*. Even though Czech is quite a rich language offering a vast number of expressions, in this case, *Zajíc Březňák* seems to be the most optimal choice. Another alternative might be, for instance, *Březnový Zajíc*. However, even slightly more generic substitution might pose an option here in order to avoid repetition, e.g. *Jarní Zajíc* or *Zajíc Jarňák*, where *Jarní* or *Jarňák* both refer to the former idea of the spring season as in the case of *Zajíc Březňák*.

Both translations also use *Lilinka* as the equivalent of the White King and White Queen's child *Lily*. Here, the sameness in both translations is quite clear. It is very likely that Císař used this diminutive due to the fact that *Lily* is a child. Skoumalovi probably adhered to the same idea, as using diminutives to address children is a common practice in Czech.

Lastly, it is also worth to stress that each of the translators modified the *Red King* and the *Red Queen* as well as the *Red Knight* by altering their colours. Faithful translation would be *Červený Král*, *Červená Královna* and *Červený Jezdec* (Císař also uses *Rytíř*). However, the translators decided to use *Černý/á* instead. It is to assume that the translators based their choices of expressions on the chess game that is commonly played with white and black figures. That would also explain the fact that the *Knight* was rather translated as *Jezdec* than *Rytíř*. Under normal circumstances, both *Jezdec* and *Rytíř* would act as faithful translations, but concerning the chess game, the expression *Jezdec* is more appropriate to use.

5.2.2 Resemblance between J. Císař and A., H. Skoumalovi in Translating Names

L. Carroll	A., H. Skoumalovi	J. Císař
a Dodo	Blboun	Blboun Dodo
a Lory	Papoušek	papoušek Lora
Fury	Hafan	lítý pes
an old Crab	stará Krabice	starý mořský Krab
a Caterpillar	Houseňák	Housenka
a Pigeon	Holubice	Holub
a footman in livery	livrejovaný lokaj	lokaj v livreji
the Fish-Footman	rybí lokaj	Lokaj-Ryba
the Frog-Footman	žabí lokaj	Lokaj-Žába
a Dormouse	Plch	Plch/Sedmispáč
Five, Seven, Two	Pětka, Sedmička, Dvojka	Pětka, Sedma, Dvojka
the Knave of Hearts	Srdcový Spodek	Srdcový Kluk
a Mock Turtle	Paželv	Falešná Želva
Snowdrop	Sněhulka	Sněhurka
a Tiger-lily	Lilie Tygrovitá	Zlatá Lilie
a Daisy	Sedmikráska	Chudobka
Tweedledum and Tweedledee	Tydliták a Tydlitek	Tidlidum, Tidliti

Table 2 - Resemblance in Translating Names^{51 52 53 54}

The previous section showed that there is a vast number of names in Skoumalovi's translation that share an identical Czech equivalent with Císař's translation. However, there are also names that are not necessarily entirely different from those used by Císař, but at the same time, they are not entirely identical either. Such a resemblance is of a great importance, concerning the fact that Skoumalovi's translation is actually a reproduction of Císař's translation. Thus, these minor differences might indicate Skoumalovi's attempt to differ from Císař in order to preserve the originality of their translation (see Table 2).

5.2.2.1 Selected Examples

In the case of a *Dodo*, it is to notice that Císař translated the name as *Blboun* and also preserved the English expression *Dodo* that he made part of the name. In both languages English and Czech, a *dodo* is actually a polysemantic word: a *dodo* either indicates the inner characteristics of someone – in Czech *blboun*, *trouba*⁵⁵, *nekňuba*, *t'ulpas*⁵⁶ – or it refers to an extinct bird – in Czech *blboun nejapný*⁵⁷, or even *dodo*⁵⁸.

⁵¹ CARROLL, 2009

⁵² CARROLL, 2005

⁵³ CARROLL, 1970

⁵⁴ CARROLL, 1996

⁵⁵ Seznam slovník [online]

⁵⁶ HAIS, HODEK, 1991, p. 612

Polysemantics might be treacherous, but the given context makes the reference to the bird clear:

“*Byl nejvyšší čas, neboť louže začínala být pomalu přeplněna zvířaty a ptáky, kteří do ní spadli: byla mezi nimi kachna a papoušek Lora, dokonce jeden Blboun, kterému říkali Dodo [...].*”⁵⁹

This extract also shows how Císař used the English expression a *dodo* and its Czech equivalent *Blboun*: *Blboun* referring directly to the character and *Dodo* acting as its name.

The same method was also applied to a *Lory*. In Carroll’s novel, the character is only addressed as a *Lory*. Císař, however, again uses *Lory* as the character’s name and by adding a Czech equivalent *papoušek*, as the noun *lory* actually refers to small Australasian parrots⁶⁰, he stresses that *Lory* is a bird. He also changed *Lory* to *Lora*, specifying the gender of the character, as words ending with *-a* usually indicate a female in Czech. Skoumalovi, on the contrary, omitted the English expressions and used only the Czech equivalents *Blboun* and *Papoušek*.

When a mouse explains its hatred of dogs to Alice in a poem, it uses an expression a *Fury* that refers to a ferocious dog.⁶¹ In the Czech language, there is an equivalent of a *fury*: *zuřivost, vztek, fúrie, lítice*.⁶² However, because a *Fury* is used in a figurative sense here, there is actually no faithful equivalent in Czech. Císař, therefore, used a noun phrase *lítý pes* where the noun *pes* corresponds with the idea of the poem and, moreover, enables the use of the adjective *lítý* to specify the inner characteristics of the dog, which perfectly reflects the idea of the English expression a *Fury*. Skoumalovi decided to use a colloquial Czech expression *Hafan*, which is commonly used when a reference to a fierce, impolite dog is to be made. While both expressions are appropriate here, taking the contemporary child readers into consideration, *Hafan* seems a lot more child-like than *lítý pes*, which could rather be considered old-fashioned in the contemporary Czech language. On the contrary, it is important to emphasize that Císař translated *Alice* at the turn of the 30s when the Czech language was substantially

⁵⁷ HAIS, HODEK, 1991, p. 612.

⁵⁸ Seznam slovník [online]

⁵⁹ CARROLL, 1996, p. 27

⁶⁰ Merriam-Webster [online]

⁶¹ CARROLL, 2009, p. 20 – 21

⁶² HAIS, HODEK, 1992, p. 149

different from the Czech language we speak today and while the word *lítý* was probably frequent then, it is barely in use today. The word *hafan*, on the other hand, remains quite frequent.

Comparing both Czech translations, we can also observe an interesting diversity in genders, concerning some characters. An *old Crab*, a *Caterpillar* and a *Pigeon* pose a great example, although only the *pigeon* actually has different forms when referring to its gender in the standard Czech language. The *caterpillar* and the *crab* both share the same form regardless of the gender. The only admissible form for the *caterpillar*, in the standard Czech language, is *housenka*, which is also the expression used by Císař. Skoumalovi, on the other hand, used an expression *Houseňák*, which would probably be best characterized as a colloquial expression or a neologism, given the fact that such a word does not occur in the standard Czech language. Nevertheless, Skoumalovi clearly defined the gender of the *Caterpillar* being a male, supposedly due to the fact that in Carroll's story, the *caterpillar* smokes a hookah and is addressed "sir" by Alice.⁶³ Such a play with words does not only give Skoumalovi's translation the impression of the original but also makes the book more lively and appealing. The case of the *old Crab* is a similar instance: it was translated quite faithfully by Císař as *starý mořský Krab*, with addition of the adjective *mořský* referring to the habitat where the crab lives. Skoumalovi invented a word *Krabice*, which certainly indicates a female crab, especially given the ending *-á* in the attribute *stará* preceding the noun. This gender adjustment again corresponds with Carroll's text where the crab is addressed as a female.⁶⁴ The *Pigeon* is the only case where the genders differ in their form in Czech. Císař used an expression *Holub*, which refers to a male, while Skoumalovi used *Holubice*, which applies to a female. Even though there is only one form admissible in English, given the context, it is clear that the pigeon in Carroll's novel is a female.⁶⁵ The expression *Footman* poses another curious example. A *Footman* offers multiple equivalents in Czech – *sluha*, *komorník*, *lokaj* or even *pěšák*.⁶⁶ The translators decided for *lokaj*, which, given the contextual background, sounds indeed more nobly than *sluha*, for instance. On the other hand, considering the fact that the main addressee is the child, it might be a subject to discussion whether contemporary children are fully

⁶³ CARROLL, 2009, p. 30 – 31

⁶⁴ CARROLL, 2005, p. 20

⁶⁵ CARROLL, 2009, p. 34 – 35

⁶⁶ HAIS, HODEK, 1992, p. 100

familiar with the meaning of the word *lokaj*, and whether *sluha* would not be more appropriate in this case. However, Císař and Skoumalovi did not translate equally. Císař used an adjective *livřejový* as a pre-modifier of the noun *lokaj*, while Skoumalovi used the prepositional phrase *v livreji* as its post-modifier. Concerning the Czech translations of the *Fish-Footman* and the *Frog-Footman*, Císař interestingly preserved the form, using a hyphen linking two nouns – *Lokaj-Ryba*, *Lokaj-Žába* – which is rather unlikely in contemporary Czech. Skoumalovi, on the other hand, used a common Czech structure composed of a noun and its pre-modifier – *rybí lokaj*, *žabí lokaj*.

The case of the *Mock Turtle* is also quite interesting. Císař translated quite faithfully here, as *mock* has the meaning of *nepravý*, *falešný* or *hraný* in Czech.⁶⁷ Skoumalovi, however, invented their own expression *Paželv*, which might stem from the name *paryba* given to sea animals, e.g. sharks, in Czech, which basically demonstrates that sharks are not fish even though they look alike. Assuming this might be the case, Skoumalovi's *Paželv* would then refer to something that is not a turtle, although it resembles one, which indeed corresponds with the idea behind the *Mock Turtle*.

Plch as the equivalent of a *Dormouse* occurs again in both Czech translations. Císař also uses an expression *Sedmispáč*, which vividly reflects the characteristics of the *Dormouse* who is constantly asleep.⁶⁸

Lastly, the character names *Tweedledum* and *Tweedledee* are also worth to mention here. Both names are actually neologisms, therefore, translation is not permissible and only substitution or transcription can take place. With his *Tidlidum* and *Tidliti*, Císař applied a method of phonetic-based transcription, given the fact that when both the English and the Czech expressions are pronounced, they actually sound almost identically. Skoumalovi's *Tydliták* and *Tydlitek* also begin similarly, however, they rather indicate substitution.

⁶⁷ HAIS, HODEK, 1992, p. 738

⁶⁸ CARROLL, 2009, p. 48 – 49

5.2.3 Difference between J. Císař and A., H. Skoumalovi in Translating Names

L. Carroll	A., H. Skoumalovi	J. Císař
Dinah	Micka	Minda
Ada, Mabel	Ada, Mabel	Anča, Mařka
Pat	Anton	Petr
Bill (the Lizard)	Vilík (Jeřtřřík)	Vaněk
a Cheshire Cat	Šklřba	Čřnská Kočka
a Hatter	Švec	Kloboučník
Elsie, Lacie, Tillie	Lřza, Mřna, Třna	Mřla, Lřda, Vřra
a Gryphon	Noh	Gryfon
a Bandersnatch	Pentlochňap	Bodostra
a Messenger Haigha	Kurřr Švejda	Běžec Břřzan
a Messenger Hatta	Kurřr Zejda	Běžec Boučník
Humpty Dumpty	Valihrach	Hupity Dupity
Kitty	Katka	Mourek
Jabberwocky	Tlachapoud	Žvahlav
Jubjub bird	Pták Zlořkrv	Pták Neklav
a Larkspur	Stračí Nořka	Hledřk
a Dragon-fly/a Snap-dragon-fly	Modráček/Ohniváček	Chroust/Zimní Chroust
a Butterfly/a Bread-and-butter-fly	Babočka/Vánočka	Moucha Masařka/Moucha Chlebařka

Table 3 - Difference in Translating Names^{69 70 71 72}

Unlike in the previous sections that dealt with the concordance and resemblance between the translations in regard to translating names, in this section, the differences between both Czech translations will be analysed and compared, including, for instance, the distinct approaches towards translation of foreign names (see Table 3).

5.2.3.1 Selected Examples

In the case of Alice's girlfriends *Ada* and *Mabel*, Císař preserved the first letters in both names and substituted both with Czech names *Anča* and *Mařka*. He applied the same approach with names *Mřla*, *Lřda*, *Vřra*, though without preserving the first letters of the English names *Elsie*, *Lacie* and *Tillie*. Skoumalovi, on the contrary, transcribed *Ada* and *Mabel*, but they substituted *Elsie*, *Lacie* and *Tillie* with *Lřza*, *Mřna* and *Třna*.

Bill (the Lizard) was formerly substituted with *Vaněk* by Císař. While in his case, the motivation for such substitution remains in the background, the choice of Skoumalovi's substitution *Vilík (Jeřtřřík)* seems clearer. *Vilík*, assumingly a diminutive stemming

⁶⁹ CARROLL, 2009

⁷⁰ CARROLL, 2005

⁷¹ CARROLL, 1970

⁷² CARROLL, 1996

from the name *Vilém*, could act as a Czech alternative to *Bill*. *Ještěřík* is simply a diminutive of the Czech equivalent of the *lizard*, which perfectly rhymes with *Vilík*.

Similarly, the choice of the Czech name *Petr* in Císař's translation might act as an alternative to the English name *Pat*. However, the name *Anton* occurring in Skoumalovi's translation leaves no clear reference to its motivation.

The *Hatter* poses another curiosity. In Císař's translation, *Kloboučník* is to be considered faithful translation of the English expression *a Hatter* from Carroll's story. Skoumalovi used an expression *Švec*. Even Císař mentions in his afterword that while the English use a phrase "*mad as a hatter*", in Czech we say "*potrhlý jako švec*" instead of "*potrhlý jako kloboučník*".⁷³ However, unlike Skoumalovi, he rather remained faithful to the context, as the chapter *Who Stole the Tarts* in *Alice* gives a clear reference to Hatter's occupation.⁷⁴

The names *Haigha* and *Hatta* were again approached differently by each of the translators. Císař, similarly as Carroll, chose such names that both begin with the same letter: *Břežan* and *Boučník*. Moreover, since the messengers *Haigha* and *Hatta* are actually the *Hatter* and the *White Rabbit* from *Alice*, there is a certain phonetic resemblance between *Břežan* and *Břežňák* and between *Boučník* and *Kloboučník*. Skoumalovi, on the contrary, applied a method of rhymes with their *Švejda* and *Zeжда*. However, the case of Carroll's *Cheshire Cat* is even more interesting. Although its origin remains hidden, a phrase "*grinning like a Cheshire cat*" refers to someone who smiles broadly. This phrase was popularized by Carroll, thus, he is often referred to as its founder, but according to some extant citations dated back to 1770 – 1819, this phrase had already occurred before Carroll.⁷⁵ Nevertheless, exactly the grin might lead to a possible explanation as to why Skoumalovi decided to call the *Cheshire Cat* *Šklíba*. Císař, on the other hand, used an expression *Čínská kočka* where the pre-modifier *čínská* could act as a phonetic-based derivation from the word *Cheshire*, as both words begin with the same sound.

By a *Gryphon*, we can notice two different approaches towards its translation. While Císař applied phonetic transcription with his *Gryfon*, Skoumalovi applied substitution

⁷³ CARROLL, 1996, p. 285

⁷⁴ CARROLL, 2009, p. 76

⁷⁵ MARTIN, Gary. The meaning and origin of the expression: Grinning like a Cheshire cat. *The Phrase Finder* [online]

where the *Gryphon* is substituted with *Noh* – a mysterious bird also often occurring in Czech literature, for instance, in Jirásek's *Staré pověsti české*.⁷⁶

Humpty Dumpty appears as *Hupity Dupity* in Císař's translation where he again chose to preserve its first letters *H* and *D*. In addition to that, there is also a certain phonetic resemblance to the English expression. Skoumalovi's *Valihrach* is rather motivated only by the characteristics of *Humpty Dumpty*, indicating something hefty or sturdy.

Jabberwocky is another example of neologisms invented by Carroll. When comparing both Czech translations, we can notice two substitutions: *Tlachapoud* in Skoumalovi's translation and *Žvahlav* in Císař's translation, which might seem like two completely different expressions at first sight, but the beginning of each of the words implies that they both stem from two words sharing an identical meaning: *Tlacha-* from *tlachat* and *Žva-* from *žvatlat*. The choice of these words *žvatlat* and *tlachat* was most probably no coincidence, as when analysing the English expression *Jabberwocky*, *jabber* actually carries a very similar meaning to both *žvatlat* and *tlachat* – *brebentit, drmolit, mlít*.⁷⁷

The *Jubjub bird* is a similar case, however, unlike in the case of *Jabberwocky*, neither of the Czech alternatives to the *Jubjub bird* indicates the origins of its motivation. *Zlo-* in the beginning of Skoumalovi's *Pták Zloškrv* might indicate that this character is scary, but there seems to be no such an indication in Císař's *Pták Neklav*.

A similar analysis approach as applied to *Jabberwocky* might be applied to *Pentlochnňap* in Skoumalovi's translation. *Pentlochnňap* is composed of two words *pentle* and *chňapnout* that were most likely derived from *band* and *snatch* in Carroll's *Bandersnatch*. However, Císař's translation remains rather mysterious. From a linguistic point of view, *Bodostra* might refer to something sharp with spikes on it, however, such a theory cannot be applied with certainty, as there is neither a picture of the *Bandersnatch* provided in Carroll's story nor a description of its appearance. One possible explanation as to why Císař invented *Pták Neklav* and also *Bodostra* might be found in the poem *Jabberwocky* in *Through the Looking-Glass* where both names are essential for the rhyme:

“, Ó synu, střež se *Žvahlava*,
má zuby, drápy *přeostré*;
střež se i ptáka *Neklava*,
zuřmící *Bodostre!*”⁷⁸

⁷⁶ JIRÁSEK, Alois. *Staré pověsti české s obrázky* [online]

⁷⁷ HAIŠ, HODEK, 1992, p. 482

⁷⁸ CARROLL, 1996, p. 152

5.3 Translating Poetry

Both *Alice* and *Through the Looking-Glass* are typically known for the abundant occurrence of verses, e.g. in various poems, nursery rhymes etc. Some are even nonsensical, packed with neologisms, thus, difficult to translate. Accordingly translators applied various approaches towards their translations. For instance, Henri Bué, the author of the French translation of *Alice*, replaced the poem *How Doth the Little Crocodile*, which is actually a parody on *How Doth the Little Busy Bee*, with a parody on a French poem by La Fontaine.⁷⁹ The Czech translators also worked with parodies on Czech poems quite abundantly. It needs to be stressed though that they completely omitted the opening poems in *Alice* and *Through the Looking-Glass* as well as the poem at the end of *Through the Looking-Glass*.⁸⁰

In the next section, the Czech versions of poems *Jabberwocky*, *How Doth the Little Crocodile* and *Father William* as well as the approaches of each of the translators towards their translations are analysed and compared.

5.3.1 Selected Examples

When comparing the structure of the original poem *Jabberwocky* by Carroll with Císař and Skoumalovi's translations, it is quite noticeable that verses in Císař's translation are way more condensed. On the contrary, Skoumalovi's version is rather extended, which greatly resembles the English original. However, from the rhythmic point of view, Císař's version gives the impression of a fast-paced, dynamic rhyme exactly like Carroll's original. Skoumalovi's version might seem rather prolix due to the choice of more polysyllabic words in some stanzas. However, regardless of the count of words in verses or their length, both Czech translations adhere to the same count of verses in each stanza as in the English original, including the same count of stanzas.

⁷⁹ COLLINGWOOD, Dodgson Stuart. *The Life and Letters of Lewis Carroll (Rev. C. L. Dodgson)* [online]. p. 139

⁸⁰ CARROLL, 1996, p. 317

L. Carroll

“ ‘Twas brillig, and slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

‘Beware the Jabberwock, my son!
The Jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!’

He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.
[...]

’”⁸¹

J. Císař

“Bylo smažno, lepě svihlí tlové
se batoumali v dálnici,
chrudošní byli borolové
na mamné krsy žárnící.

‘Ó synu, střež se Žvahlava,
má zuby, drápy přeostré;
střež se i ptáka Neklava,
zuřmící Bodostre!’

Svůj chopil vorpálový meč,
jímž lita soka vezme v plen,
pak used v tumtumovou seč
a čekal divišlen.

[...]

H., A. Skoumalovi

“Je svačvečer. Lysperní jezeleni
se vírně vrtáčejí v mokřavě.
Vetchaří hadroušci jsou roztruchleni
a selvy syští tesknoskuhravě.

‘Střež se, střež Tlachapouda, milý synu,
má tlamu zubatou a ostrý dráp.
Pták Zloškrv už se těší na hostinu,
vzteklitě číhá na tě Pentlochňap.’

Meč Šaršoun vytrh, pevně sevřel v dlani
a v lese stopoval ty chvostnatce,
pak pod strom Tumtum used v zadumání
a hotovil se k diví šarvátce.

[...]

⁸¹ CARROLL, 2005, p. 60 – 61

⁸² CARROLL, 1996, p.152 – 154

⁸³ CARROLL, 1970, p. 135 – 138

From the linguistic point of view, it is no coincidence that both Czech translations greatly differ, especially due to the fact that the poem is greatly nonsensical. When comparing both translations to the original, it is quite prominent that Císař was fairly faithful to Carroll's text. Even though *brillig* is not an actual word, given its form and position of a complement to the linking verb *to be*, it is to assume that it might serve the function of an adjective, an adverb or a noun. This fact could actually explain Císař's choice of *smažno*. Moreover, he also preserved the past tense. Skoumalovi rather used a noun *svačvečer*, which is also fairly faithful, however, they changed the verbal tense from past into presence. Another resemblance between Císař and Carroll is prominent in the noun phrase *svihlí tlové*, which may have been derived from *slithy toves*, whereas the noun phrase *lysperní jezeleni* in Skoumalovi's version seems rather coincidental. Interestingly, in the second verse where Carroll used two verbs *gyre* and *gimble*, each Skoumalovi and Císař used only one: *batoumat* or *vrtáčet*.

L. Carroll

“ ‘*Twas brillig, and slithy toves
Did gyre and gimble in the wabe;
[...]*”

J. Císař

“*Bylo smažno, lepě svihlí tlové
se batoumali v dálnici,
[...]*”

A., H. Skoumalovi

“*Je svačvečer. Lysperní jezeleni
se vírně vrtáčejí v mokřavě.
[...]*”

Another evidence of Císař's faithful approach towards translation is prominent in the following four verses. Císař worked with the expression *střež* in both the first and the third verses like Carroll with *beware*. Thus, the repetition at the beginning of these verses is maintained. In Skoumalovi's version, the word *střež* appears only in the first verse, thus, the repetition in the verse one and three is lost. What is more, in the fourth verse Carroll calls the Bandersnatch *frumious*, which noticeably reminds of *furious*. Císař again worked with the same idea, using the word *zuřmící*, which reminds of *zuřící*. Moreover, while the fourth verse consists of a noun and its pre-modifier in Carroll's original and Císař's translation, Skoumalovi used an entire syntactical structure.

L. Carroll

“ *Beware the Jabberwock, my son!
The Jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!* ”

J. Císař

“ *Ó synu, střež se Žvahlava,
má zuby, drápy přeostré;
střež se ptáka Neklava,
zuřmící Bodostre!* ”

A., H. Skoumalovi

“ *Střež se, střež Tlachapouda, milý synu,
má tlamu zubatou a ostrý dráp.
Pták Zložkrv už se těší na hostinu,
vzteklitě číhá na tě Pentlochňap.* ”

Concerning the poem *How Doth the Little Crocodile*, both Císař and Skoumalovi applied a very similar approach to H. Bué in his French translation. Císař most probably parodied the Czech nursery rhyme *Běžel zajíc kolem plotu*⁸⁴, Skoumalovi referred to the song *Nad Berouňkou pod Tetínem*.⁸⁵ However, unlike Císař, they did not only parody the song but also adjusted the text to resemble Carroll's. Especially when comparing the second stanzas of both poems, a noticeable resemblance between Skoumalovi's text and Carroll's is to notice.

L. Carroll

“ *How cheerfully he seems to grin,
How neatly spread his claws,
And welcome little fishes in
With gently smiling jaws!* ”⁸⁶

A., H. Skoumalovi

“ *Potutelně usmívá se
v šupinatém pancíři,
očkem po rybičkách pase,
zda mu ve chřtán zamíří.* ”⁸⁷

Lastly, the translators' approaches to translation of the poem *Father William* are also worth to compare. The first two verses in Císař's translation indicate a certain resemblance to the poem by F. L. Čelakovský *Toman a lesní panna*.⁸⁸ Skoumalovi assumingly referred to the same poem, as the first verse in their version also begins similarly as in Čelakovský's poem. Nevertheless, both Czech translations accord quite faithfully with the text of Carroll's poem. Here, unlike the case of *How Doth the Little Crocodile*, the poem *Father William* is accompanied by illustrations that depict the situation described in the text. For instance, the first stanza, including a passage where a son comes to his father and asks him whether he finds standing on his head right, is

⁸⁴ REDAKCE. Běžel zajíc kolem plotu. *Předškoláci* [online]

⁸⁵ Ondra. Richard Pachman – Nad Berouňkou Pod Tetínem. In: *Ujdeto.cz* [online]

⁸⁶ CARROLL, 2009, p. 13

⁸⁷ CARROLL, 1970, p. 20 – 21

⁸⁸ ČELAKOVSKÝ, František Ladislav. *Ohlas písní českých* [online]. p. 7

accompanied by a picture depicting the son standing in front of his father who is standing on his head. Hence, since Tenniel's illustrations appear in both Czech translations⁸⁹, it is a necessity for the text to remain in accordance with the illustrations.

L. Carroll

“*You are old, Father William,*’ the young man said,
‘*And your hair has become very white;*
And yet you incessantly stand on your head –
Do you think, at your age, it is right?’
[...]⁹⁰”

J. Císař

“*Večer před svatým Janem*
hovoří syn s Tomanem:
„Jste už stár, váš vlas je bílý,
a přec ještě každou chvíli
na hlavě vás vidím stát.
Myslíte, ve vašem stáří
že je zdrávo hospodáři,
aby tenhle sport měl rád?’
[...]⁹¹”

A., H. Skoumalovi

“*Na svatého Řehoře*
slyšet kroky na dvoře.
Syn otevře – duše zlatá! –
na hlavě tam stojí táta.

K otci honem utíká,
třese se jak osika.
Ten se směje: Nevídáno,
stojku dělám každé ráno.
[...]⁹²”

5.4 Adherence to the Translational Norms

In this section, a comparison of selected parts from both Czech translations will be drawn based on the adherence to the principles demonstrated in the section 2.3.1, i.e. the principle of the educational function and the principle of adequate reading comprehension.

5.4.1 Educational Function

The approach towards education in Carroll's *Alice and Through the Looking-Glass* could be characterized as satiric. A great demonstration of that is, for instance, the fact that Alice knows how far the centre of the earth is, but she thinks that people in Australia walk upside down.⁹³ Concerning the Czech translations, both Skoumalovi and Císař remained faithful to Carroll's approach towards education. However, as demonstrated on selected examples, even though the satiric approach prevails, there are educational aspects to be found, too.

⁸⁹ CARROLL, 2005, p. 24

⁹⁰ CARROLL, 2009, p. 31

⁹¹ CARROLL, 1996, p. 49

⁹² CARROLL, 1970, p. 44

⁹³ CARROLL, 2009, p. 6

5.4.1.1 Selected Examples

There is quite an important fact to mention right at the beginning of the book. The wonderland, into which Alice fell, is an imaginary world that does not exist in reality. While this fact is clear to the adult readers, it may not be so clear to the child readers, especially to those of young age. Therefore, it should be stressed that Císař as well as Skoumalovi mastered to make a clear distinction between the reality and the fiction exactly like Carroll in his original. As translators, they could have chosen to omit such a detail, as at first sight, it might not seem that important to preserve it. However, each of them decided to preserve a clear reference to Alice feeling “*sleepy*” and “*stupid*”, which is mentioned shortly before she spots the White Rabbit.⁹⁴ Such a reference indicates that Alice was most probably asleep when she fell into the rabbit hole; hence, it implies that her adventures in the wonderland were just a dream.

J. Císař

*“Přemýšlela tedy – jak nejlépe mohla, neboť byl horký den, a to ji dělalo ospalou a hloupou [...].”*⁹⁵

A., H. Skoumalovi

*“Rozvažovala tedy u sebe (pokud to vůbec šlo, byla horkem celá ospalá a zmámená) [...].”*⁹⁶

Children are usually reminded to obey their parents and observe the rules set by them. In the extract where Alice hesitates whether to drink a bottle that says “*drink me*”, Carroll intended to emphasize the educational approach preached in a family that it is important to remember what you have been taught, as it might prevent you from occurring in an unpleasant situation.⁹⁷ Concerning both Czech translations, this aspect was again fully preserved.

⁹⁴ CARROL, 2009, p. 5

⁹⁵ CARROLL, 1996, p. 9

⁹⁶ CARROLL, 1970, p. 9

⁹⁷ CARROLL, 2009, p. 8

J. Císař

“[...] *To se pěkně řekne: ‚Vypij mne!‘ – tohle však moudrá Alenka neudělá tak náhle. – ‚Ne, napřed se podíváme,‘ řekla si, ‚není-li na tom nálepka s nápisem JED!‘ neboť četla mnoho povídek o dětech, které se spálily [...], a to všechno jen proto, že ne a ne, aby si pamatovaly jednoduché poučky, kterým je učili jejich přátelé [...].*”⁹⁸

A., H. Skoumalovi

“*To se lehko řekne ‚Vypij mě‘, ale moudrá Alenka se do toho nepohne. ‚Ba ne,‘ řekla si, ‚napřed se podívám, jestli tam není označení jed.‘ Co se už načetla hezkých povídek o tom, jak děti uhořely [...] jen proto, že nedbaly prostých ponaučení, která jim jejich přátelé vštěpovali [...].*”⁹⁹

On the contrary, the above-mentioned extracts also include an aspect that might rather contradict the educational function – a reference to violence – specifically in the phrase “*jak děti uhořely*”. It is to notice that Císař used a more gentle expression “*spálily*”. A similar aspect appears in the poem *Jabberwocky* where he has his head cut.¹⁰⁰ As discussed in the section 2.3.1, sometimes it is considered harmful when children’s literature mentions actions of violence. However, assumingly, none of the Czech translators found it harmful enough to omit it.

J. Císař

“[...]
vorpálný meč spěl v šmiků let.
Žvahlava hlavu za opas
[...]”¹⁰¹

A., H. Skoumalovi

“[...]
Šaršounem mával stále lítěji,
až hlavu ut’al mu [...].”¹⁰²

Comparing certain passages in both Czech translations, an interesting difference in the use of the Czech language is to notice. Císař’s language compared to Skoumalovi’s seems nobler, indicating that Alice was most likely raised in a middle-class family and was accordingly educated. In Císař’s translation, we can notice that Alice does not only use formal language when she talks with adults but also when she addresses herself. Skoumalovi’s Alice uses formal language only when she addresses adults, which also applies to the use of formal language in contemporary Czech. However, while such a use of language in both translations indeed fulfils the educational function, as it serves as a demonstration of language that is likely for a well-behaved child to speak,

⁹⁸ CARROLL, 1996, p. 14

⁹⁹ CARROLL, 1970, p. 13

¹⁰⁰ CARROLL, 2005, p. 61

¹⁰¹ CARROLL, 1996, p. 154

¹⁰² CARROLL, 1970, p. 136

nowadays, Císař's use of such a formal style would be seen as excessive and might seem slightly peculiar to the contemporary child readers.

J. Císař

“*„Bláhová Alenko!“ odpověděla si. „Jak byste tady chtěla dělat úlohy? Vždyť je tu sotva místo pro vás samotnou, kam by se sem ještě vešly školní knížky?“*”¹⁰³

A., H. Skoumalovi

“*„Ty hloupá Alenko,“ odpovídala si. „Jak se chceš tady učit? Stěží se sem sama vejdeš, jakpak by se sem vešly učebnice!“*”¹⁰⁴

5.4.2 Comprehension of the Text

As stated in the section 2.3.1, the text should always be adjusted to the child's lower reading competence. Therefore, the level of comprehension of both Czech translations is further compared and demonstrated on selected examples.

5.4.2.1 Selected Examples

As stated in the section 2.1, two options are usually preferred when it comes to translating names: either transcription or substitution (rarely translation). However, taking the fact into consideration that *Alice* and *Through the Looking-Glass* both belong to the children's literature genre, substitution probably seems more appropriate here, as some foreign names might be quite difficult for the child to read.

Thanks to Císař's decision to adapt his setting to the Czech cultural context (see 5.5), he also substituted English names with Czech names. Skoumalovi also inclined to substitution in some cases, however, names such as *Ada* or *Mabel* are left in English. Hence, it is very likely that such names will be mispronounced by the Czech child reader who is not familiar with the English phonetic system.

However, it must be stressed that, considering the text as a whole, the vocabulary and the syntax in both Czech translations do correspond with the expected reading competence of the child. In both Czech translations, there are expressions that might potentially pose a difficulty to the child reader with understanding, such as archaic words, foreign names etc. However, these might also enrich children's vocabulary and broaden their minds, which then goes hand in hand with the educational aspect of books for children. Concerning the characters, the Czech translators also mastered to invent

¹⁰³ CARROLL, 1996, p. 38

¹⁰⁴ CARROLL, 1970, p. 35

adorable and appealing Czech equivalents, using diminutives, for instance, which make the language even more child-like.

Concerning the syntax, rather longer syntactical structures prevail. That is predominantly due to each of the translators being quite faithful to the syntax of the English original. Císař's use of the English punctuation mark – a semicolon – to separate clauses is also interesting to stress, as it is rather unlikely in contemporary Czech. In some cases, these extended syntactical structures were also caused by the occurrence of direct speech. Nevertheless, even though some sentences are quite long, they should not pose any difficulty to the child reader, as, content-wise, they are still easy to process. These aspects are quite properly demonstrated in the following extracts from the chapter six *Pig and Pepper* in *Alice*.¹⁰⁵

J. Císař

“Neušla příliš daleko, když spatřila dům Zajíce Březňáka; hádala, že to musí být jeho dům, podle toho, že komíny měly tvar uší a střecha byla pokryta kožíšinou. Byl to dům tak veliký, že si netroufla jít blíž, dokud neukousla kousíček hříbu z levé ruky a zvětšila se na velikost asi dvou stop. Ale i potom kráčela k domu dosti nesměle, říkajíc si: ‚Co kdyby přece jenom byl úplně šílený? [...]‘”¹⁰⁶

A., H. Skoumalovi

“Popošla jen kousek a zahlédla domek Zajíce Březňáka. Napadlo jí, že to bude on, protože komíny měly podobu slechů a místo došků byla na střeše srst. Byl to velký domek, a teprve když si uždibla houby z levé ruky a povyrostla na dvě stopy, troufla si blíž, a i pak kráčela bázlivě, protože si myslila: ‚Co když přece jen potrhle vyvádí! [...]‘”¹⁰⁷

5.5 Cultural Context Adaptions

Concerning the cultural context adaptions, each of the Czech translators applied a different approach towards cultural adapting. In some cases, the cultural context from the source text was preserved; in others it was not. Therefore, this part of the thesis will focus on the comparison of these distinct approaches towards cultural adapting.

¹⁰⁵ CARROLL, 2009 p. 44

¹⁰⁶ CARROLL, 1996, p. 69

¹⁰⁷ CARROLL, 1970, p. 62

5.5.1 Selected Examples

5.5.1.1 Cultural Context Adaptions Concerning the National Colour

At the beginning of the story, Císař gives a clear reference to adapting Carroll's story to the Czech national colour. This reference indicates that his intention was to make the reader aware of Alice's origin and by pointing out why she is now called Alenka, he indicates that Alice moved from England to the Czech Republic. Skoumalovi, on the other hand, made no such a reference; hence, they did not necessarily specify the setting at first.

*“Alenka – dokud ještě byla s rodiči ve své rodné Anglii, říkali jí Alice [...].”*¹⁰⁸

Skoumalovi's distinct approach towards cultural context adaptions in comparison to Císař's, concerning the realia, is even more interesting. While Císař referred to the German realia, Skoumalovi preserved the reference to the English/French realia from the source text. The application of the German realia may have two explanations. Firstly, Germany has always played an important role in the historical development of the Czech lands. Secondly, the reference to William the Conqueror in Carroll's novel also indicates a certain blend of two historically connected nations – the English and the French – similarly as in the case of the Czechs and the Germans in Císař's translation. Hence, it is important to stress that while Císař adapted the setting to the Czech cultural context, Skoumalovi preserved the English cultural context.

L. Carroll

*“ ‘William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria – [...].’ ”*¹⁰⁹

J. Císař

*“ ,Když Ota Veliký porazil Maďary u Augsburgu, vypudil je z říše německé a při řece Enži po obou březích Dunaje obnovil proti nim Marku Východní, kterou spravoval markrabě, podřízený vévodovi bavorskému [...].’ ”*¹¹⁰

A., H. Skoumalovi

*“Vilém Dobytel, jemuž přál papež, brzy podrobil Angličany, kterým se nedostávalo vůdců a poslední dobou se oddávali loupežím a výbojům. Edwin a Morkar, hrabata z Mercie a Northumbrie – [...].’ ”*¹¹¹

¹⁰⁸ CARROLL, 1996, p. 9

¹⁰⁹ CARROLL, 2009, p. 17

¹¹⁰ CARROLL, 1996, p. 28

5.5.1.2 Cultural Context Adaptions Concerning the Language Facet

A great example of the cultural context adaptations in the field concerning the language facet can be demonstrated on the reference to the language Alice speaks in the Czech translations. Císař, as he adapted the setting of the book to the Czech cultural context, refers to Alice speaking Czech. Skoumalovi, on the contrary, preserved the cultural context from the source text; hence, their Alice speaks English. Again it is quite interesting to note the emphasis on the cultural affinity between the Czechs and the Germans in Císař's translation as the equivalent of the cultural affinity between the English and the French presented by Carroll.

J. Císař

“*Možná že nerozumí česky,*‘ pomyslí si Alenka; *to bude, počítám, německá myš, která sem přišla s Jindřichem Ptáčníkem.*”¹¹²

A., H. Skoumalovi

“*Možná že nerozumí anglicky,*‘ myslí si Alenka. *Tohle bude francouzská myš, přišla sem s Vilémem Dobyvatelem.*”¹¹³

This little curiosity can be demonstrated on another example from the chapter two *Pool of Tears* in *Alice* where right after Alice eats a cake, she starts growing larger and is so shocked that she forgets “*how to speak good English*”¹¹⁴. While Císař simply substituted *English* with *Czech*, Skoumalovi omitted the entire reference specifying the language and kept their translation rather neutral.

J. Císař

“*Divoucnější a divoucnější!*‘ zvolala Alenka (byla tak překvapena, že na okamžik zapomněla *správně česky*) [...].”¹¹⁵

A., H. Skoumalovi

“*Úžasnocnější a úžasnocnější!*‘ zvolala Alenka (tu chvíli zapomněla *samým překvapením správně mluvit*) [...].”¹¹⁶

5.5.1.3 Cultural Context Adaptions Concerning the Currency

Another distinction regarding the cultural context adaptations can be seen in the translators' approach towards conversion of different currencies. Having investigated the translators' approach towards cultural context adaptations as a whole, we have

¹¹¹ CARROLL, 1970, p. 25

¹¹² CARROLL, 1996, p. 24

¹¹³ CARROLL, 1970, p. 23

¹¹⁴ CARROLL, 2009, p. 11

¹¹⁵ CARROLL, 1996, p. 18

¹¹⁶ CARROLL, 1970, p. 17

discovered that Císař is faithful to adapting the setting to the Czech environment. In accordance with his inclination to adapting, he omitted the reference to pounds and used a neutral expression *tisíce* instead, which, context-wise, rather inclines to the Czech currency than pounds. Skoumalovi, on the other hand, showed the tendency to preserve the cultural context from the source text, and accordingly, they decided to refer to pounds rather than crowns. Generally speaking, even though that preserving the culture-specific items from the source text is preferred, the term *pound* might be slightly unfamiliar to the Czech child reader. Thus, Císař's expression *tisíce* seems more appropriate in this case. However, since Skoumalovi decided to evoke the impression of the English cultural context, using the Czech currency would seem quite peculiar here.

J. Císař

“[...] *A donášší věci, které mu hodíte, a dovede se postavit a prosit o jídlo, a všechno možné dovede – ani si to všechno nemohu vzpomenout – a patří zahradníkovi, víte, a ten říká, že je tak užitečný, a stojí za tisíce!* [...]”¹¹⁷

A., H. Skoumalovi

“[...] *Hodíš mu něco a on ti to přinese, panáčkuje a prosí o jídlo a dělá ještě jinší kousky, kdepak bych si honem na všechno vzpomněla – patří jednomu sedlákovi a ten o něm říká, že je moc užitečný, že by ho nedal ani za sto liber!* [...]”¹¹⁸

¹¹⁷ CARROLL, 1996, p. 26

¹¹⁸ CARROLL, 1970, p. 24

5.6 Translating Illustrations

Illustrations have become a very important component of children's literature; nowadays, we could almost say an inevitable component. The importance of illustrations along with their translation was discussed in the section 2.3.3. This section will primarily focus on the comparison of the translators' work with selected illustrations.

5.6.1 Selected Examples

Concerning the illustrations in both Czech translations of *Alice* and *Through the Looking-Glass*, it is important to stress that both translations preserve the original illustrations by J. Tenniel, in the identical order and without omitting one. One minor difference, when comparing these translations, can be found in the placing of a little chess game in *Through the Looking-Glass*. In Carroll's original, it is placed right at the beginning of the book as well as in Skoumalovi's translation. As stated in the section 5.1, this chess game was entirely omitted by Císař. In the newer edition from 1996, however, the chess game is already included at the very end of the book.

RED

WHITE

White Pawn (Alice) to play, and win in eleven moves

1	Alice meets RQ	page 63	1	RQ to K R's 4th	page 65
2	Alice through Q's 3rd (<i>by railway</i>)	65	2	WQ to QB's 4th (<i>after shawl</i>)	73
	to Q's 4th (<i>Tweedledum and Tweedledee</i>)	66			
3	Alice meets WQ (<i>with shawl</i>)	73	3	WQ to QB's 5th (<i>becomes sheep</i>)	74
4	Alice to Q's 5th (<i>shop, river, shop</i>)	74	4	WQ to K B's 8th (<i>leaves egg on shelf</i>)	76
5	Alice to Q's 6th (<i>Humpty Dumpty</i>)	76	5	WQ to QB's 8th (<i>flying from R Kt</i>)	83
6	Alice to Q's 7th (<i>forest</i>)	84	6	RKt to K's 2nd (<i>check</i>)	84
7	WKt takes RKt	85	7	WKt to K B's 5th	89
8	Alice to Q's 8th (<i>coronation</i>)	89	8	RQ to K's sq. (<i>examination</i>)	89
9	Alice becomes Queen	91	9	Queen's castle	91
10	Alice castles (<i>feast</i>)	92	10	WQ to QR's 6th (<i>soup</i>)	94
11	Alice takes RQ and wins	94			

Picture 1 - Chess Game Carroll¹¹⁹

Na tahu je Bílý Pěšák (Alenka) a v jedenácti tazích vyhraje.

1. Alenka se setká s Černou královnou	1. Černá Královna jde na H5
2. Alenka projede (vlakem) D3 na D4 (Tidlidum a Tidliti)	2. Bílá Královna jde na C4 (za šálou)
3. Alenka se setká s Bílou Královnou (se šálem)	3. Bílá Královna jde na C5 (sníží se ovci)
4. Alenka jde na D5 (krám, řeka, krám)	4. Bílá Královna jde na F8 (staví vajíčko na poličku)
5. Alenka jde na D6 (Hupity Dupity)	5. Bílá Královna jde na C8 (uniká před Černým Rytířem)
6. Alenka jde na D7 (les)	6. Černý Rytíř jde na E7 (šach)
7. Bílý Rytíř bere Černého Rytíře	7. Bílý Rytíř jde na F5
8. Alenka jde na D8 (korunovace)	8. Černá Královna jde na E8 (škoutka)
9. Alenka královnou	9. Královnin zámek
10. Alenčin zámek (banket)	10. Bílá Královna jde na A6 (polevka)
11. Alenka bere Černou Královnou a vítězí	

Picture 2 - Chess Game Císař¹²⁰

Bílý Pěšec (Alenka) táhne a vyhraje v jedenácti tazích.

1. Alenka potká Č. K.	1. Č. K. na h5
2. Alenka projede d3 (vlakem) na d4 (Tydliták a Tydlitka)	2. B. K. na c4 (za šálou)
3. Alenka potká B. K. (v šálo)	3. B. K. na c5 (promění se v ovci)
4. Alenka na d5 (krám, řeka, krám)	4. B. K. na f8 (postaví vejce na polku)
5. Alenka na d6 (Hupity Dupity)	5. B. K. na c8 (stávká před Č. J.)
6. Alenka na d7 (les)	6. Č. J. na e7 (šach)
7. B. J. bere Č. J.	7. B. J. na f5
8. Alenka na d8 (korunovace)	8. Č. K. na e8 (škoutka)
9. Alenka královnou	9. Královnin zámek
10. Alenka dělá rokádu (banket)	10. B. K. na a6 (polevka)
11. Alenka bere Č. K. a vyhraje	

Picture 3 - Chess Game Skoumalovi¹²¹

¹¹⁹ CARROLL, 2005, p. 52

¹²⁰ CARROLL, 1996, p. 322

¹²¹ CARROLL, 1970, p. 122

In the section 2.3.3, we discussed the options translators have when they need to make certain adjustments, especially when the illustrations include a text caption. Concerning Tenniel's illustrations, a great majority of those portray only the characters and the surrounding environment. Despite that, there are also pictures that do include words. It is interesting to note that whereas in Císař's translation the caption is preserved in English, the caption is entirely omitted, and the space of the missing text is left blank in Skoumalovi's translation.



Picture 4 - Hatter Císař¹²²



Picture 5 - Hatter Skoumalovi¹²³

Of course, the Czech reader, who is only familiar with one of these translations, without having read the English original, will not be able to spot the difference. The problem may arise when the illustration is semantically connected with the plot, as in the case of the illustration depicting Alice holding a bottle that says “*drink me*”.¹²⁴ Here, in both translations, the information given in the text happens to be in breach of the illustration. In Císař's case, such a discrepancy results from the use of different languages in the text and in the illustration. In Skoumalovi's translation, the problem is caused by the fact that the information given in the text is omitted in the illustration.

¹²² CARROLL, 1996, p. 71

¹²³ CARROLL, 1970, p. 65

¹²⁴ CARROLL, 2005, p. 14

J. Císař

“[...] a tenkrát tu našla lahvičku (,která tu před chvílí zcela určitě nebyla,‘ řekla si Alenka) a na té byla přivázána cedulka, na níž bylo velikými písmeny krásně vytištěno: **VYPIJ MNE!** [...]”¹²⁵



Picture 6 - Drink Me Císař¹²⁶

A., H. Skoumalovi

“[...] Tentokrát tam našla lahvičku (,ta tu předtím určitě nebyla,‘ řekla si Alenka) a ta měla na hrdle cedulku s nápisem krásně vytištěným velkými písmeny: **VYPIJ MĚ.**”¹²⁷



Picture 7 - Drink Me Skoumalovi¹²⁸

¹²⁵ CARROLL, 1996, p. 14

¹²⁶ Ibid., p. 15

¹²⁷ CARROLL, 1970, p. 13

Lastly, one more comparison deserves to be drawn. In the previous example, it was demonstrated that the information given in the text did not quite correspond with what was depicted in the picture. A similar case also appears in the chapter nine *Queen Alice* in *Through the Looking-Glass* where the information given in the text is also connected with an illustration.¹²⁹ Unlike in the previous example, Skoumalovi altered the illustration by replacing the English caption with a Czech caption, so a clear connection between the text and the picture is made. Císař, on the contrary, left the caption in English where the language diversity again rather violates the picture-word connection.

J. Císař

“Stála před klenutým portálem, nad nímž byla velkými písmeny napsána slova **KRÁLOVNA ALENKA** [...]”¹³⁰



Picture 8 - Queen Alice Císař¹³¹

¹²⁸ CARROLL, 1970, p. 14

¹²⁹ CARROLL, 2005, p. 92

¹³⁰ CARROLL, 1996, p. 266

¹³¹ Ibid.

A., H. Skoumalovi

“Stála před klenutým vchodem, nad nímž byl velkými písmeny nápis **KRÁLOVNA ALENKA** [...]”¹³²



Picture 9 - Queen Alice Skoumalovi¹³³

¹³² CARROLL, 1970, p. 236

¹³³ Ibid.

CONCLUSION

The aim of this thesis was to compare two Czech translations of the novel *Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass and What Alice Found There* by Lewis Carroll. The Czech translations *Alenčina dobrodružství v říši divů a za zrcadlem* by Jaroslav Císař and *Alenka v kraji divů a za zrcadlem* by Aloys and Hana Skoumalovi were particularly chosen for the comparison, as they are often referred to as the highest quality translations in regard to these novels.

The comparison was mainly focused on the significance of potential differences between the given translations as well as on the extent to which the translators are limited in their choices of expressions during the translation process by the translation criteria, especially in regard to translation of books for children, and whether these were observed. Furthermore, I was curious whether I was right about my assumption that the translation criteria regarding translation of books for children are stricter than the translation criteria regarding translation of books for adults. Lastly, the comparison was to reveal whether Skoumalovi drew inspiration from Císař's translation.

According to the translational norms regarding children's literature, presented in the theoretical part of this thesis, translators of children's books should always, among other things, work in accordance with two specific principles: assure that their translation has an educational function and that the text is adjusted to the child's lower reading competence. Thus, my assumption about stricter translation criteria concerning translation of books for children seemed to be right.

Given the findings of the comparison, drawn in the translation analysis, both Czech translations share great similarities in the field of the text's comprehension and its educational function. That is mainly due to the fact that the translators remained faithful to the source text, concerning both the syntax and the content. None of the translators even decided to omit certain references to violence as in the poem *Jabberwocky*, for instance, which could be considered in breach of the educational purpose of the book. What could be emphasized in regard to the language facet is the excessive use of formal language in Císař's translation. On the whole, both principles regarding the text's comprehension and the educational function have been predominantly observed. Concerning the reading comprehension, an average child reader should have no problem with understanding. What is more, in both translations, children are introduced to domestic or foreign realia, words that might enrich their vocabulary and, in addition

to that, also to observance of rules of good manners. On the contrary, it needs to be stressed that transcribed foreign names, certain archaic expressions or even certain discrepancies in translation of illustrations might potentially make the comprehension slightly more difficult.

The comparison of translations of Carroll's poems and nursery rhymes shows that each of the translators approached this issue also very similarly; as demonstrated on selected examples in the practical part, both Skoumalovi and Císař mostly preserved the inner form of the poems (e.g. the stanza's composition). Overall, their approaches towards translation of such poems and nursery rhymes were greatly based on parodies, similarly as in the case of their French counterpart. Speaking of the parodies, Skoumalovi's version of the poem *How Doth the Little Crocodile* is interesting to stress. Unlike Císař who only replaced Carroll's poem with a parody, Skoumalovi even managed to preserve the meaning of the source text.

Their attitudes to translation of the character names were also interesting to observe. Even though that some cases could be debatable in terms of drawing inspiration from Císař's translation or in terms of the incorrect use of some expressions regarding both translations, e.g. needless substitution in the case of the *Hatter* in Skoumalovi's translation or transcription of foreign names, it is important to stress that Skoumalovi showed a solid sense of originality, given the fact that in most cases they tried to differ from Císař. It is fair to say that Skoumalovi were more successful with their translation regarding, for instance, *Šklíba*, *Pentlochňap*, *Vilík (Ještěřík)* or the gender distinction. On the contrary, Císař dealt better with *Kloboučník*, *Tidlidum* and *Tidliti*, *Hupity Dupity* or the substitution of foreign names.

Great differences can be found in the field regarding the cultural context adaptations. According to the translation theory, it is often preferred to preserve the cultural context from the source text, which is also the case of Skoumalovi's translation. However, Císař remained faithful to the Czech setting. Even though such an approach would most likely be considered incorrect, Císař clearly intended to make the text more comprehensible, thus, his approach should not be considered entirely wrong.

Finally, both translations greatly differ in their approaches towards translating text captions in illustrations. The text captions are either omitted or left in English. The analysis showed that when such illustrations are semantically connected with the plotline, both approaches of the translators violate the picture-word connection.

Nevertheless, Skoumalovi managed to maintain the picture-word connection at least on one occasion when they translated the English caption into Czech.

To conclude, the comparison shows that both Czech translations predominantly meet the translation criteria as well as the criteria (norms) set by the children's literature genre. However, particularly in the field of the cultural context adaptations, illustrations, or even character names it could be debatable. Concerning the originality of Skoumalovi's translation, the comparison shows that it shares similarities of ideas and expressions with Císař. However, these similarities are predominantly justifiable, as sometimes the language does not enable the translator to avoid repetition of expressions used by previous translators. What is more, Skoumalovi showed a great sense of creativity in regard to, for instance, the character names or translating poems, and thus, their translation is to be considered a full-fledged work.

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ABSTRACT

The aim of this thesis is to draw a comparison between two Czech translations of the novel *Alice's Adventures in Wonderland* and its sequel *Through the Looking-Glass and What Alice Found There* by Lewis Carroll. The subjects of the comparison are *Alenčina dobrodružství v říši divů a za zrcadlem*, translated by Jaroslav Císař and *Alenka v kraji divů a za zrcadlem*, translated by Aloys and Hana Skoumalovi. The theoretical part of the thesis deals with the development of children's literature in Western Europe as well as with the role of children's literature in general. Furthermore, this part also provides a definition of the term translation and a theoretical background of such translation problems that have been specifically selected on the basis of the comparison of the given translations, such as translating names, translating poetry, cultural context adaptations etc. The practical part, i.e. the analysis, is concerned with the life of Lewis Carroll, the story behind his Alice, mainly, however, with the comparison of the Czech translations on the basis of the translation criteria presented in the theoretical part.

RESUMÉ

Cílem této práce je provést porovnání mezi dvěma českými překlady novely *Alice's Adventures in Wonderland* a jejího pokračování *Through the Looking-Glass and What Alice Found There* od Lewise Carrola. Předmětem porovnání jsou překlady *Alenčina dobrodružství v říši divů a za zrcadlem* Jaroslava Císaře a *Alenka v kraji divů a za zrcadlem* Aloyse a Hany Skoumalových. Teoretická část této práce se zabývá vývojem dětské literatury v západní Evropě a její obecnou rolí. V této části je dále definován termín překlad a nastíněn teoretický podklad k takovým problematikám překladu, které byly specificky vybrány na základě porovnání daných překladů, jako např. překládání jmen, překládání poezie nebo adaptace kulturního kontextu. Praktická část, tj. analýza, pojednává o životě Lewise Carrola a jeho Alence, především se ale zaměřuje na porovnání obou překladů na základě kritérií překladu uvedených v teoretické části této práce.

APPENDICES

Appendix 1 – Extract from *A Caucus-Race and a Long Tale* (CARROLL, 2005, p. 18 – 20)

Appendix 2 – Císař’s Translation (CARROLL, 1996, p. 27 – 34)

Appendix 3 – Skoumalovi’s Translation (CARROLL, 1970, p. 25 – 31)

Appendix 1 – Extract from A Caucus-Race and a Long Tale

CHAPTER THREE

A Caucus-Race and a Long Tale

They were indeed a queer-looking party that assembled on the bank – the birds with draggled feathers, the animals with their fur clinging close to them, and all dripping wet, cross, and uncomfortable.

The first question of course was, how to get dry again: they had a consultation about this, and after a few minutes it seemed quite natural to Alice to find herself talking familiarly with them, as if she had known them all her life. Indeed, she had quite a long argument with the Lory, who at last turned sulky, and would only say, 'I am older than you, and must know better'; and this Alice would not allow without knowing how old it was, and, as the Lory positively refused to tell its age, there was no more to be said.

At last the Mouse, who seemed to be a person of authority among them, called out, 'Sit down, all of you, and listen to me! I'll soon make you dry enough!' They all sat down at once, in a large ring, with the Mouse in the middle. Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get dry very soon.

'Ahem!' said the Mouse with an important air, 'are you all ready? This is the driest thing I know. Silence all round, if you please! "William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria –"'

'Ugh!' said the Lory, with a shiver.

'I beg your pardon!' said the Mouse, frowning, but very politely. 'Did you speak?'

'Not I!' said the Lory hastily.

'I thought you did,' said the Mouse. '– I proceed. "Edwin and Morcar, the earls of Mercia and Northumbria, declared for him; and even Stigand, the patriotic archbishop of Canterbury, found it advisable –"'

'Found *what*?' said the Duck.

'Found *it*,' the Mouse replied rather crossly: 'of course you know what "it" means.'

'I know what "it" means well enough, when *I* find a thing,' said the Duck: 'it's generally a frog or a worm. The question is, what did the archbishop find?'

The Mouse did not notice this question, but hurriedly went on, '– found it advisable to go with Edgar Atheling to meet William and offer him the crown. William's conduct at first was moderate. But the insolence of his Normans –' How are you getting on now, my dear?' it continued, turning to Alice as it spoke.

'As wet as ever,' said Alice in a melancholy tone: 'it doesn't seem to dry me at all.'

'In that case,' said the Dodo solemnly, rising to its feet, 'I move that the meeting adjourn, for the immediate adoption of more energetic remedies –'

'Speak English!' said the Eaglet. 'I don't know the meaning of half those long words, and, what's more, I don't believe you do either!' And the Eaglet bent down its head to hide a smile: some of the other birds tittered audibly.

'What I was going to say,' said the Dodo in an offended tone, 'was, that the best thing to get us dry would be a Caucus-race.'

'What *is* a Caucus-race?' said Alice; not that she wanted much to know, but the Dodo had paused as if it thought that *somebody* ought to speak, and no one else seemed inclined to say anything.

'Why,' said the Dodo, 'the best way to explain it is to do it.' (And, as you might like to try the thing yourself, some winter day, I will tell you how the Dodo managed it.)



First it marked out a racecourse, in a sort of circle ('the exact shape doesn't matter,' it said), and then all the party were placed along the course, here and there. There was no 'One, two, three, and away,' but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out 'The race is over!' and they all crowded round it, panting, and asking, 'But who has won?'

This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger

pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said, 'Everybody has won, and all must have prizes.'

'But who is to give the prizes?' quite a chorus of voices asked.

'Why, *she*, of course,' said the Dodo, pointing to Alice with one finger; and the whole party at once crowded round her, calling out in a confused way, 'Prizes! Prizes!'

Alice had no idea what to do, and in despair she put her hand in her pocket, and pulled out a box of comfits (luckily the salt water had not got into it), and handed them round as prizes. There was exactly one apiece, all round.

'But she must have a prize herself, you know,' said the Mouse.

'Of course,' the Dodo replied very gravely. 'What else have you got in your pocket?' he went on, turning to Alice.

'Only a thimble,' said Alice sadly.

'Hand it over here,' said the Dodo.

Then they all crowded round her once more, while the Dodo solemnly presented the thimble, saying 'We beg your acceptance of this elegant thimble'; and, when it had finished this short speech, they all cheered.

Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and, as she could not think of anything to say, she simply bowed, and took the thimble, looking as solemn as she could.

The next thing was to eat the comfits: this caused some noise and confusion, as the large birds complained that they could not taste theirs, and the small ones choked and had to be patted on the back. However, it was over at last, and they sat down again in a ring, and begged the Mouse to tell them something more.

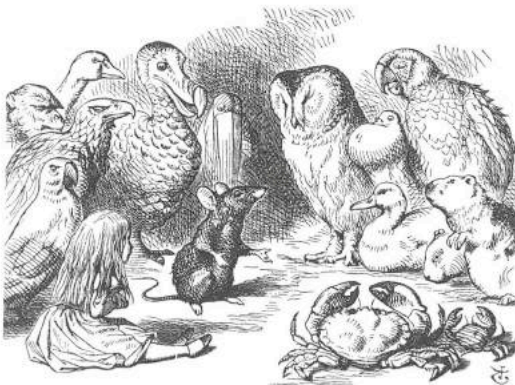
'You promised to tell me your history, you know,' said Alice, 'and why it is you hate - C and D,' she added in a whisper, half afraid that it would be offended again.

'Mine is a long and a sad tale!' said the Mouse, turning to Alice, and sighing.

'It is a long tail, certainly,' said Alice, looking down with

wonder at the Mouse's tail; 'but why do you call it sad?' And she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this:

'Fury said to
a mouse that
he met in the
house, "Let
us both go
to law: I
will prose-
cute *you*. -
Come, I'll
take no de-
nial; we
must have
a trial:
for really
this morn-
ing I've
nothing
to do."
Said the
mouse to
the cur,
"Such a
trial, dear
sir, with
no jury
or judge,
would
be wast-
ing our
breath."
"I'll be
judge,
I'll be
jury,"
said cun-
ning
old
Fury:
"I'll
try
the
whole
cause,
and
con-
demn
you to
death."



'You are not attending!' said the Mouse to Alice severely. 'What are you thinking of?'

'I beg your pardon,' said Alice very humbly: 'you had got to the fifth bend, I think?'

'I had *not*!' cried the Mouse, sharply and very angrily.

'A knot!' said Alice, always ready to make herself useful, and looking anxiously about her. 'Oh, do let me help to undo it!'

'I shall do nothing of the sort,' said the Mouse, getting up and walking away. 'You insult me by talking such nonsense!'

'I didn't mean it!' pleaded poor Alice. 'But you're so easily offended, you know!'

The Mouse only growled in reply.

'Please come back and finish your story!' Alice called after

Alice's Adventures in Wonderland

it; and the others all joined in chorus, 'Yes, please do!' But the Mouse only shook its head impatiently, and walked a little quicker.

'What a pity it wouldn't stay!' sighed the Lory, as soon as it was quite out of sight; and an old Crab took the opportunity of saying to her daughter, 'Ah, my dear! Let this be a lesson to you never to lose *your* temper!' 'Hold your tongue, Ma!' said the young Crab, a little snappishly. 'You're enough to try the patience of an oyster!'

'I wish I had our Dinah here, I know I do!' said Alice aloud, addressing nobody in particular. 'She'd soon fetch it back!'

'And who is Dinah, if I might venture to ask the question?' said the Lory.

Alice replied eagerly, for she was always ready to talk about her pet: 'Dinah's our cat. And she's such a capital one for catching mice you can't think! And oh, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it!'

This speech caused a remarkable sensation among the party. Some of the birds hurried off at once: one old Magpie began wrapping itself up very carefully, remarking, 'I really must be getting home; the night-air doesn't suit my throat!' and a Canary called out in a trembling voice to its children, 'Come away, my dears! It's high time you were all in bed!' On various pretexts they all moved off, and Alice was soon left alone.

'I wish I hadn't mentioned Dinah!' she said to herself in a melancholy tone. 'Nobody seems to like her, down here, and I'm sure she's the best cat in the world! Oh, my dear Dinah! I wonder if I shall ever see you any more!' And here poor Alice began to cry again, for she felt very lonely and low-spirited. In a little while, however, she again heard a little pattering of footsteps in the distance, and she looked up eagerly, half hoping that the Mouse had changed his mind, and was coming back to finish his story.

KANDIDÁTNÍ ZÁVODY A PŘÍBĚH SE ZAMOTANÝM KONCEM

Byl nejvyšší čas, neboť louže začínala být pomalu přeplněna zvířaty a ptáky, kteří do ní spadli: byla mezi nimi kachna a papoušek Lora, dokonce jeden Blboun, kterému říkali Dodo, orlík a několik jiných podivných stvoření. Alenka vedla a celá společnost plavala ke břehu.

Byla to vskutku podivně vyhlížející společnost, která se na břehu shromáždila – ptáci se zarousaným peřím, zvířátka se srstí připlíhly k tělu, a všichni mokří, až z nich kapalo, mrzutí a smutní.

První otázka ovšem byla, jak se opět osušit: začali se o tom radit a za několik minut to Alence nepřipadalo nikterak divné, že se s nimi našla v důvěrném hovoru, jako by je byla znala od narození. Dostala se dokonce do dlouhého sporu s Lorou, která se nakonec stala nevrlo a omezila se na to, že opakovala: „Já jsem starší než vy a musím to vědět líp.“ A to Alenka nechtěla uznat, dokud nevěděla, kolik je Loře let, a jelikož Lora rozhodně odmítala povědět svůj věk, nedalo se dále nic dělat.

Konečně Myš, která se mezi nimi zdála být osobností požívací velké vážnosti, zvolala: „Sedněte si všichni a poslouchejte! Já vás všechny osuším v okamžiku!“ Všichni bez meškání usedli, vytvořivše veliký kruh, v jehož středu stála Myš. Alenka na ni úzkostlivě upírala oči, neboť byla jista, že z toho vyjde se zlou rýmou, nepodaří-li se jí brzy uschnout.

„Mhm!“ řekla Myš, tváříc se velmi důležitě. „Jste všichni připraveni? Toto je nejsušší věc, kterou znám. Ticho kolem,

prosím! — ,Když Ota Veliký porazil Maďary u Augsburgu, vypudil je z říše německé a při řece Enži po obou březích Dunaje obnovil proti nim Marku Východní, kterou spravoval markrabě, podřízený vévodovi bavorskému. Otův syn udělil ji roku 976 Leopoldu Babenberskému a vymanil ho z moci vévody bavorského. Markrabě Leopold IV. měl nevlastního bratra Konrada III., krále německého.‘ “

„Uf!“ řekla Lora a otřásla se.

„Prosím?“ řekla Myš mračíc se, ale velmi zdvořile. „Řekla jste něco?“

„Já ne!“ řekla Lora kvapně.

„Myslela jsem, že jste něco řekla,“ pravila Myš. „Pokračuji: ,Leopold IV. měl nevlastního bratra Konrada III., krále německého. Jeho uznati nechtěl mocný vévoda bavorský Jindřich Pyšný z Welfů. Nemoha s ním ničeho spraviti po dobrem, král Konrád III. nalezl to nutným...‘ “

„Nalezl co?“ pravila Kachna.

„Nalezl to,“ odpověděla Myš podrážděně. „Snad víte, co ,to‘ znamená.“

„Já vím docela dobře, co ,to‘ znamená, když já něco najdu,“ řekla Kachna; „obvykle je to žabka nebo červ. Otázka je, co našel ten váš král.“

Myš přešla otázku bez povšimnutí a kvapně pokračovala: „Konrád III. nalezl to nutným vyhlásiti naň říšskou klatbu, odňal mu Bavorsy a vévodou bavorským učinil věrného bratra svého Leopolda, po jehož smrti ponechal Bavorsy mladšímu bratru Jindřichovi. Ale nástupce Konradův Jindřich Barbarossa, jenž byl vychován se synem Jindřicha Pyšného, Jindřichem Lvem, přilnul k tomuto celým srdcem a vrátil mu vévodství bavorské.‘ — Jak se vám daří, má drahá?“ přerušila se, vracejíc se k Alence.

„Stále ještě mokrá,“ řekla Alenka smutně. „Nezdá se vůbec, že by mne to osušovalo.“

„V tom případě,“ řekl slavnostně Blboun Dodo, vstávaje, „navrhuji, abychom odročili schůzi za účelem meritorního přijetí energičtějších sankcí.“

„Mluvte česky!“ řekl Orlík. „Já nerozumím, co znamená polovina těch cizích slov, a co víc, nevěřím, že jim rozumíte sám.“ A Orlík sklonil hlavu, aby skryl úsměv; někteří z ostatních ptáků se chichotali docela slyšitelně.

„Co jsem chtěl říci, je,“ zakoktal Blboun uraženě, „že nejlepší věc, kterou se můžeme osušit, jsou kandidátní závody.“

„Co jsou kandidátní závody?“ zeptala se Alenka; ne, že by se jí moc chtělo mluvit – ale Blboun se odmlčel, jako kdyby chtěl naznačit, že by *někdo* měl něco říci, a nikdo jiný se k tomu neměl.

„Nu,“ řekl Blboun, „nejlepší vysvětlení je zkusit to.“ (A jelikož byste to mohli chtít někdy v zimě zkusit sami, povím vám, jak to Blboun uspořádal.)

Nejprve vyznačil na zemi závodní dráhu, v jakémisi kruhu („Na přesném tvaru nezáleží,“ řekl), a podle ní rozestavil všechny členy společnosti. Nebylo žádného „Jedna – dvě – tři – teď“, ale každý začal běžet, kdy se mu zlíbilo, a přestal, kdy se mu zlíbilo, takže nebylo snadno poznat, kdy je po závodech. Nicméně, když tak nějaké půl hodiny všichni běhali, byli zase úplně suší a Blboun náhle zvolal: „Závody jsou u konce!“ a všichni se shrnuli kolem něho, popadajíce dech a ptajíce se: „Kdo vyhrál?“

Na tuto otázku nemohl Blboun odpovědět bez delší úvahy a seděl tedy drahnou dobu s jedním prstem přitlačeným na čelo (tak to Alenka vidávala na obrazech velkých básníků a mys-

litelů), zatímco ostatní čekali v naprostém tichu. Konečně Blboun řekl: „Všichni vyhráli a všichni musí dostat ceny.“

„Ale kdo je má rozdat?“ ptal se celý sbor hlasů.

„Nu, ovšemže *ona*,“ řekl Blboun, ukazuje prstem na Alenku; a celá společnost se ihned shlukla kolem ní, vykřikujíc zmateně: „Ceny! Ceny!“

Alenka neměla zdání, jak si má počínat; v zoufalství strčila ruku do kapsy a vytáhnuvši krabici bonbónů (naštěstí k nim slaná voda nepronikla), rozdala je kolem jako ceny. Vystačily jí právě tak, že se na každého z jejích společníků dostal jeden.

„Ale ona musí též dostat cenu, že ano?“ podotkla Myš.

„Ovšem,“ odvětil Blboun velmi vážně. „Co máte ještě v té kapsičce?“ pokračoval, obraceje se k Alence.

„Jenom náprstek,“ řekla Alenka smutně.

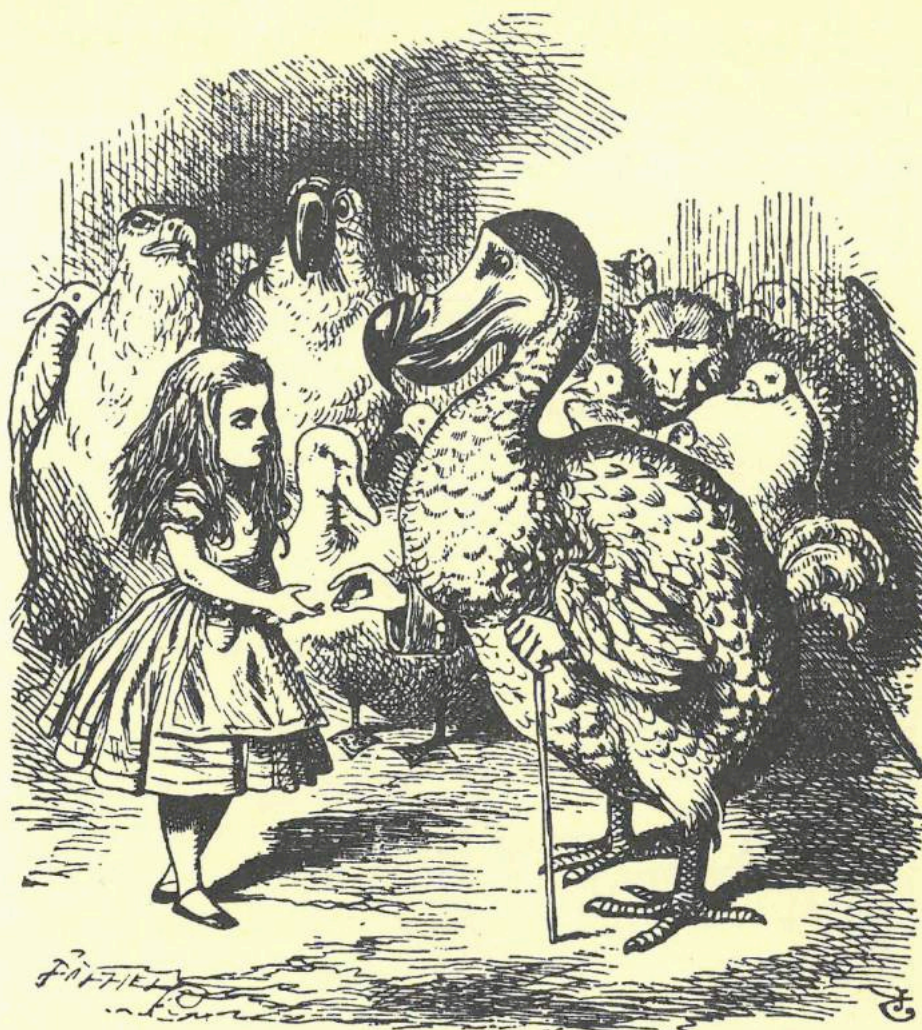
„Podejte mi ho,“ řekl Blboun.

A tu se opět všichni shlukli kolem ní a Blboun jí slavnostně odevzdal náprstek, řka: „Prosíme, abyste ráčila přijmouti tento elegantní náprstek.“ A když ukončil tuto krátkou řeč, všichni tleskali a volali slávu.

Alence se celá ta věc zdála hodně nesmyslnou, ale všichni hleděli tak vážně, že se neodvážila smát; a jelikož jí nenapadlo nic vhodného, co by mohla říci, prostě se poklonila a vzala náprstek, hledíc, jak vážně jen dovedla.

Pak se měly jíst bonbóny; to způsobilo mnoho zmatku a hluku: velcí ptáci si stěžovali, že ani neochutnali, a malí se zakuckali a musilo se jim bušit do zad. Když to však bylo všechno odbyto, sedli si opět do kruhu a prosili Myš, aby jim ještě něco vyprávěla.

„Slíbila jste mi, že mi povíte příběh svého života, nezapomněla jste?“ řekla Alenka, „a proč nenávidíte K- a P,“ dodala šeptem, trochu se obávajíc, aby ji opět neurazila.



„Je to historie zvířete se smutným a zamotaným koncem!“
řekla Myš, obracejíc se k Alence a vzdychajíc.

„Zamotaný je, o tom není pochyby,“ řekla si Alenka, hledíc s údivem na ocásek vlekoucí se za Myší v mnoha záhybech, „ale proč by měl být smutný?“ A po celou tu dobu, co Myš mluvila, lámala si hlavu nad otázkou, proč by měl být myší ocásek smutný, takže jí konec jejího vyprávění uvázl v hlavě asi takhle:

Lítý pes potkal
myš. Řekl:
„Slyš, ještě
dnes bude
soud. Na ten
tě povedu beze
všech ohledů,
beze všech pout.
Je mi dlouhá
chvíle, nestr-
pím protestů,
proto jenom
čile vydej se
na cestu,
rychle dej
se v klus!“
Řekla myš:
„Pane, slyš,
byl by bloud,
kdo by šel
na ten soud.
Kde jsou
svědci, kde
je sudí?
Takovéhle
právo budí
ve mně
jenom
hnus.“
„Já jsem
svědkem,
já jsem
sudím,“
zachechtal
se chrt.
„K právu
v tobě
úctu
vzbudím!
Rozsudek
zní:
Smrt!“

„Vy ale vůbec nedáváte pozor!“ řekla Myš Alence přísně. „Nač myslíte?“

„Prosím za prominutí,“ řekla Alenka pokorně. „Došla jste, myslím, k páté zatáčce?“

„K žádné zatáčce jsem nedošla,“ řekla Myš a vstala a odcházela. „Urážíte mne takovými nesmysly!“

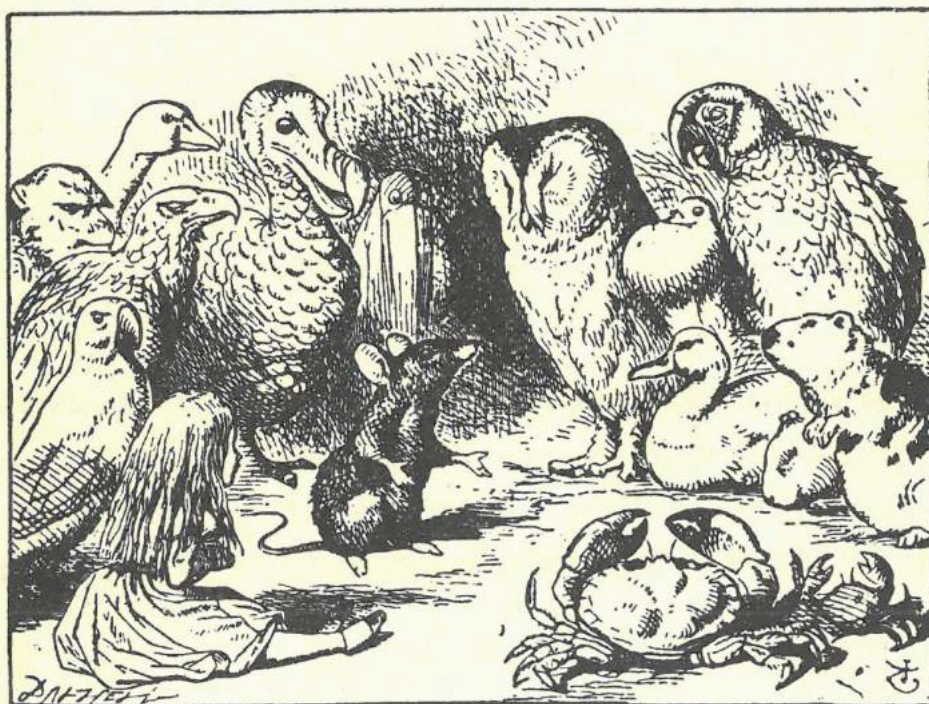
„Já to tak nemyslela!“ omlouvala se ubohá Alenka. „Víte, ale vy se tak snadno urazíte!“

Myš v odpověď jenom nevrle zabručela.

„Prosím vás, vraťte se a dokončete své vypravování!“ volala Alenka za ní. A ostatní se k ní přidali sborem: „Ano, prosíme, zůstaňte!“

Ale Myš jen netrpělivě zavrtěla hlavou a přidala do kroku.

„Jaká škoda, že nezůstala!“ vzdychl papoušek Lora, když zmi-



zela z dohledu; a jeden starý mořský Krab použil této příležitosti, aby řekl své dceři: „Ach, vidíte, má drahá! Ať je vám to ponaučením, že se nikdy nemáte dát unést svým temperamen-tem.“ „Ale mlč, papá!“ odsekla mladá Krabová trochu nakvašeně. „Ty bys připravil ústřici o trpělivost!“

„Kdybych já tu jen měla svou Mindu, panečku!“ řekla Alenka nahlas, nemluvic k nikomu zvláště. „Ta by ji brzy přivedla zpátky!“

„A kdo je Minda, smím-li si dovolit otázku?“ řekl Lora.

Alenka byla vždycky ochotna mluvit o svém miláčku, odvětila tedy dychtivě: „Minda je naše kočka. A ta vám umí chytat myši, to si nedovedete představit! A to ještě nic není proti tomu, jak dovede chytat ptáky! Panečku, ta sní ptáčka, jen se naň podívá!“

Tato slova způsobila v celé společnosti podivuhodné vzrušení. Někteří ptáci náhle odešli beze slova; jedna stará Straka se začala pečlivě zahalovat, a spěchala pryč s poznámkou: „Už opravdu musím domů; tenhle noční vzduch mi nedělá dobře na krk!“ a Kanárek volal chvějícím se hlasem na své děti: „Pojďte pryč, drahouškové! Je nejvyšší čas, abyste byli v posteli!“ Pod různými záminkami se všichni vytratili, a Alenka brzy zůstala samotna.

„Kéž bych se nebyla zmínila o Mindě!“ řekla si lítostivým hlasem. „Nezdá se, že by ji zde dole měl někdo rád, a přece je to jistě ta nejlepší a nejmilejší kočka na světě! Ó, má drahá Mindičko! Jestlipak tě ještě kdy uvidím!“ A tu se ubohá Alenka znovu dala do pláče, neboť začala pociťovat velkou tesknotu a skleslost. Po chvíli však z dálky zaslechla opět drobné cupitání, a vzhlédla toužebně, napolo doufajíc, že si to Myška rozmyslila a že se vrací, aby dokončila své vypravování.

Kuriální závod a sáhodlouhý obrázek

Sešla se tam na břehu prapodivná cháska — ptáci s urousaným peřím a ostatní zvířata se zplihlou srstí, všichni promočení, podráždění, nevrlí.

Především jim šlo samozřejmě o to, jak se usušit: radili se a za chvíli se s nimi Alenka nenuceně bavila, jako by je znala odjakživa. Dokonce se poškorpila s Papouškem a ten ji nakvašeně usadil: „Jsem starší než ty, a tak to musím vědět líp.“ Alenka mu to nechtěla uznat, dokud jí nepoví, kolik je mu; a protože jí to Papoušek za nic nechtěl říct, nedalo se nic dělat.

Nakonec vykřikla Myš, která se zřejmě těšila všeobecné vážnosti: „Všichni se posadte a poslouvejte! Já vás osuším jedna dvě!“ Hned se všichni posadili, Myš uprostřed. Alenka na ni starostlivě upírala oči; jestli se hned neosuší, to věděla, dostane rýmu jako trám.

„Ehm!“ odkašlala si významně Myš. „Dáváte všichni pozor? Nic suššího nad tohle neznám. Ticho, prosím! Vilém Dobyvatel, jemuž přál papež, brzy podrobil Angličany, kterým se nedostávalo vůdců a poslední dobou se oddávali loupežím a výbojům. Edvin a Morkar, hrabata z Mercie a Northumbrie —“

„Brr!“ otrásl se Papoušek.

„Prosím?“ zeptala se Myš zamračeně, ale zdvořile. „Říkal jsi něco?“
„Já ne!“ řekl honem Papoušek.

„No proto,“ řekla Myš. „Tedy pokračuji. Edvin a Morkar, hrabata z Mercie a Northumbrie, se přidali k jeho praporu, a dokonce Stigand, vlastenecký arcibiskup canterburský, to shledal prospěšným —“

„Co shledal?“ zeptala se Kachna.

„No přece to,“ odsekla Myš nadurděně, „snad víš, co je to.“

„Samozřejmě že vím, co je to, když to hledám já,“ řekla Kachna.

„Bývá to žába nebo červ. Ale jde o to, co shledal arcibiskup.“

Myš si této otázky nevšimla a rychle pokračovala: „— to shledal prospěšným, vydat se s Edgarem Athelingem Vilémovi v ústrety a nabídnout mu korunu. Vilém si zpočátku vedl umírněně. Ale zpupnost jeho Normanů — Jak je vám, milá?“ obrátila se Myš k Alence.

„Mokrá jako dřív,“ řekla Alenka smutným hlasem. „Vůbec jsem při tom neuschla.“

„Když je tomu tak,“ řekl slavnostně Blboun a vstal, „navrhuji odroční schůze za příčinou bezodkladného akceptování efektivnějších procedur —“

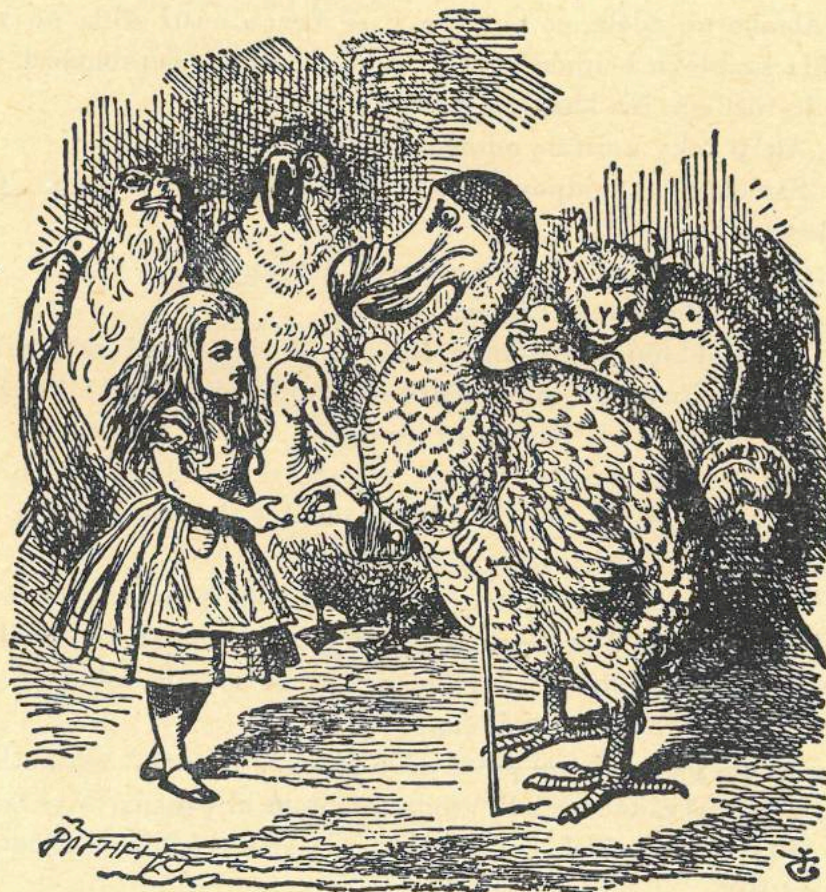
„Mluv jasně!“ řekl Orlík. „Já těm dlouhatánským slovům nerozumím a ostatně ty, jak se mi zdá, taky ne!“ A Orlík sklopil hlavu, aby nebylo vidět, jak se usmívá, zato jiní ptáci se uchichtli.

„Chtěl jsem říct jen tolik,“ bránil se Blboun uraženě, „že nejlíp se usšíme kuriální závodem.“

„Co je to kuriální závod?“ zeptala se Alenka; ne že by jí na tom záleželo, ale Blboun se odmlčel, jako by čekal, že někdo něco řekne, a bylo vidět, že se do toho nikomu nechce.

„No nejlépe si to vysvětlíme,“ řekl Blboun, „když to uděláme.“ (A protože byste si to možná někdy v zimě sami rádi zkusili, řeknu vám, jak to Blboun provedl.)

Nejdřív vyznačil jakžtakž do kruhu závodní dráhu („na přesném tvaru nezáleží,“ řekl), pak přítomné rozestavil na závodní dráze každého jinam. Žádné „raz, dva, tři, teď“, každý se rozběhl, kdy chtěl, takže bylo těžko poznat, kdy doběhl. Běhali tak asi půl hodiny, až úplně uschli, a tu křikl Blboun: „Konec závodu!“ a všichni ho obklopili a udýchaně se ptali: „Kdo vyhrál?“



Než jim Blboun odpověděl, hluboce se zadumal, dlouhou chvíli seděl a prst si tiskl na čelo (však víte, jak to na obrázcích dělává Shakespeare) a ostatní tiše čekali. Konečně řekl Blboun: „Všichni vyhráli a všichni budou odměněni cenou.“

„Ale kdo bude udílet ceny?“ ozvali se sborem.

„No samozřejmě *ona*,“ řekl Blboun a ukázal prstem na Alenku. Všichni ji obklopili a volali jeden přes druhého: „Ceny! Ceny!“

Alenka nevěděla, co počít, a v té bezradnosti sáhla do kapsy a vytáhla krabičku bonbónů (naštěstí je slaná voda nepromáčela) a za odměnu je rozdala. Na každého se dostal jeden.

„Ale ji taky musíme odměnit cenou,“ řekla Myš.

„Samozřejmě,“ odpověděl se smrtelnou vážností Blboun. „Co máš ještě v kapse?“

„Jenom náprstek,“ řekla smutně Alenka.

„Sem s ním,“ řekl Blboun.

Znovu obklopili Alenku a Blboun jí slavnostně odevzdal náprstek se slovy: „Račiz přijmout tento roztomilý náprstek,“ a když ten krátký proslov dopověděl, všichni křikli hurá.

Alence to připadalo hloupé, ale oni se tvářili tak vážně, že jí zašla chuť do smíchu; a protože jí žádné vhodné slovo nenapadlo, jen se uklonila a velmi vážně přijala náprstek.

Potom se jedly bonbóny. Neobešlo se to bez křiku a zmatku, velcí ptáci reptali, že jim bonbóny nechutnají, malí se zas dávili, až dostali herdu do zad. Konečně dojedli, znovu se sesedli dokola a prosili Myš, aby jim ještě něco vyprávěla.

„Slíbila jsi mi, že mi povíš něco ze svého života,“ řekla Alenka, „a jak to, že nemáš ráda — K a P,“ dodala šeptem, aby se snad Myš zase neurazila.

„Ten můj obrázek je sáhodlouhý a smutný,“ řekla Alence s povzdechem Myš.

Alenka přeslechla, co Myš říká, a s úžasem se zahleděla na její ocásek: „Sáhodlouhý, to je, ale proč by měl být smutný?“ A tak při Myščině vyprávění pořád hloubala, až se jí ten obrázek proměnil v takovýto ocásek —

Spustil Hafan

na Myš:

„Marně se mi bráníš,
na soud pojecháš,
proč?

se ještě ptáš!

Já tam taky půjdu,

žalovat tě budu,

o tvé vině soud

musí rozhodnout.

Pojď a neodmlouvej.“

Myš mu řekla:

„Ouvej, to mi

nejde do noty,

bez soudce a poroty

není

žádné rozsouzení.“

Odpověděl pes:

„Milá Myško, věz,

jak je zvykem Hafanů,

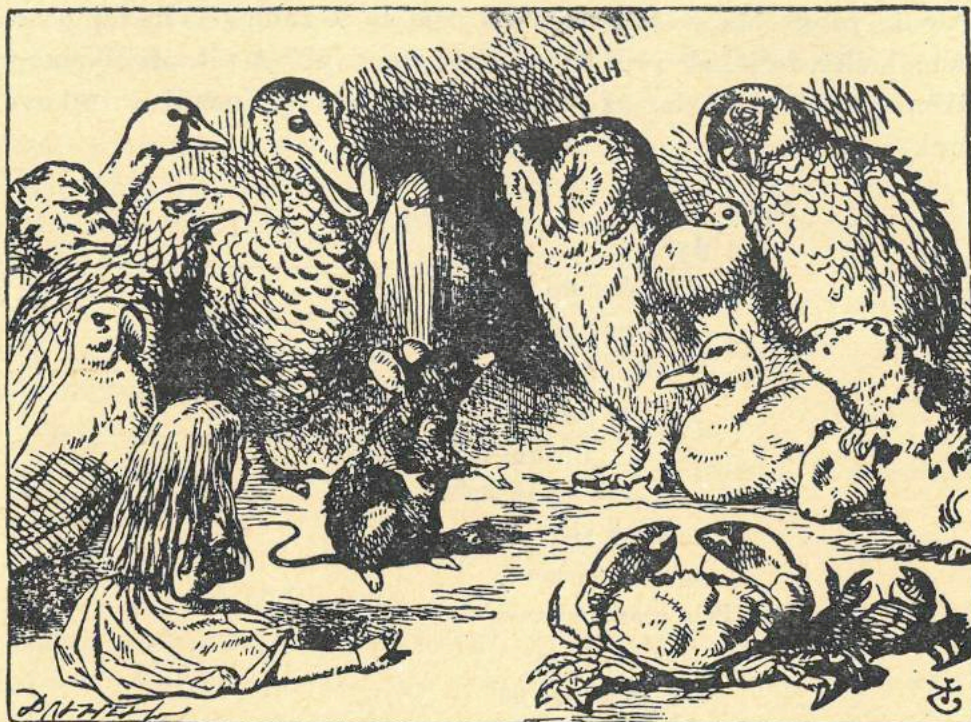
porotu i soudce

zastanu.

Po tom procesu

ortel smrti

vynesu.“



„Když ty nedáváš pozor!“ plísnila Myš Alenku. „Nač myslíš?“
„Promiň laskavě,“ řekla Alenka poníženě, „ale v těch zákrutech jsi došla, zdá se mi, na osmičku.“
„Jakou smyčku?“ utrhla se na ni Myš.
„Smyčku!“ Alenka ráda každému pomáhala, a hned se tedy ohlížela kolem sebe. „Dovol prosím, já ti ji rozvážu!“
„To nedovolím,“ Myš vstala a šla pryč. „Urážíš mě těmi nesmyslnými řečmi.“

„Já jsem to tak nemyslila,“ bránila se chudák Alenka. „Ale když ty jsi tak urážlivá!“

Myš místo odpovědi jen zavrčela.

„Prosím tě, vrať se a dopověz nám to,“ volala za ní Alenka. A všichni do toho vpadli sborem: „Vrať se, prosím!“ Ale Myš nedůtklivě zavrčela hlavou a přidala do kroku.

„Škoda že tu nezůstala!“ povzdechl si Papoušek, sotva jim zmizela z očí; a stará Krabice se toho hned chytla a napomenula dceru: „Milé dítě! Vezmi si z toho příklad a nikdy se nedej strhnout k hněvu!“ „Buď zticha, mami!“ odsekla dcera. „Ty bys i ústřici dožrala!“

„Kdybych tady tak měla Micku!“ řekla Alenka nahlas, jen tak pro sebe. „Ta by mně ji hnedle přinesla zpátky.“

„A kdo to je Micka, že jsem tak smělý,“ zeptal se Papoušek.

Alenka o svém miláčkovi vždycky ráda povídala, a tak ochotně odpověděla: „Micka je naše kočka. Jak ta vám chytá myši, to stojí za to. A jak pase po ptáčcích, to bys viděl! Sežere ptáčka, jen ho uvidí!“

Po jejích slovech nastalo mezi přítomnými hotové pozdvižení. Někteří ptáci se hned sebrali a zmizeli. Jedna stará Straka si důkladně zapjala límeček a prohodila: „Já už musím opravdu domů; večerní vzduch mi nedělá dobře na krk!“ a jeden Kanárek svolával rozechvělým hláskem děti: „Pojďte, dětičky! Musíte na kutě!“ Pod různými záminkami odcházeli a Alenka tam zůstala sama.

„Neměla jsem se o Micce zmiňovat!“ řekla si smutně. „Nikdo ji tady nemá rád, a přec je to nejlepší kočka na světě! Ach má zlatá Micko! Jestlipak tě ještě někdy uhlídám!“ A nešťastná Alenka se ze samého stesku a žalu znovu rozplakala. Ale za chvíli se zase zpozvdáli ozvalo cupitání; dychtivě zdvihla hlavu, jestli si to snad Myš nerozmyslila a nejde jí dopovědět ten svůj obrázek ze života.