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Rudyard Kipling's *Just So Stories* and their Czech translation

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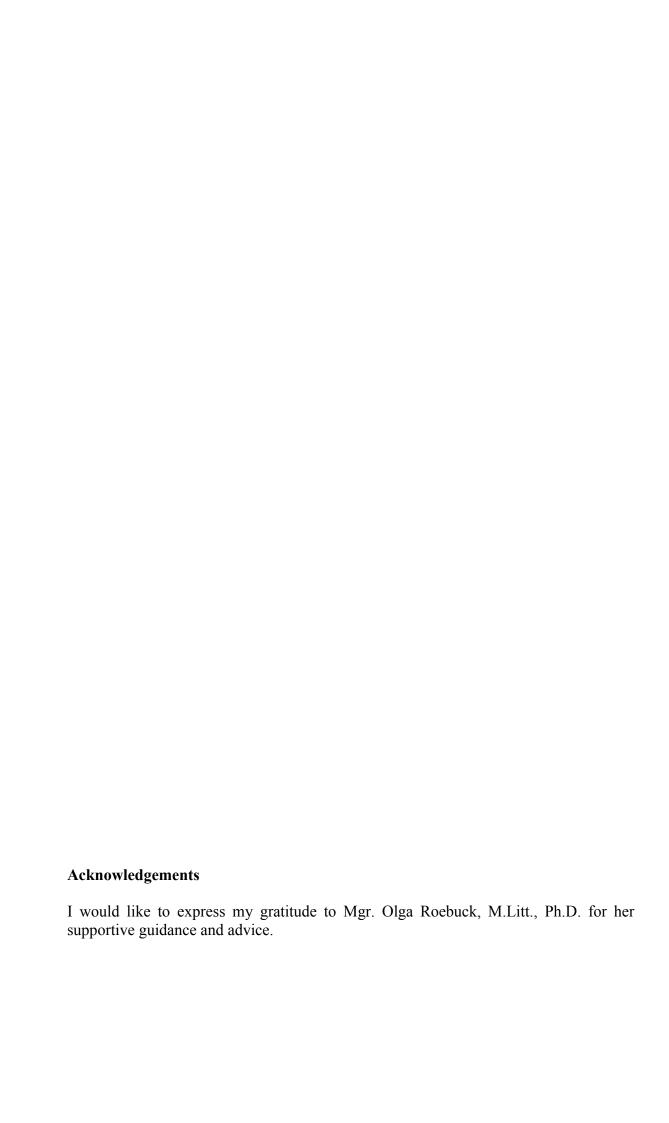
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Abstract

The aim of this bachelor paper is to compare two Czech translations of Rudyard Kipling's *Just So Stories*. The first translation was published in 1958 by Zdeněk Hobzík and the second one provided by Jaroslav Vančura is from the year 1978. In the theoretical part of this paper, work of Rudyard Kipling is examined, followed by defining children's litrature, and finally a process of translation is explained. The practical part consists of comparing two Czech translations of *Just So Stories*. Specific examples are provided for this analysis. In the final part, results of the analysis are presented.

Keywords

Rudyard Kipling, Just So Stories, translation, analysis

Abstrakt

Cílem této bakalářské práce je porovnání dvou českých překladů *Just So Stories*. První překlad pochází z roku 1958 a jeho autorem je Zdeněk Hobzík. Druhý překlad je od Jaroslava Vančury z roku 1978. V teoretické části této práce jsou zkoumány díla Rudyarda Kiplinga, následuje definování dětské literatury a poté je vysvětlen proces překládání. Praktická část obsahuje porovnání dvou českých překladů *Just So Stories*. Pro tuto analýzu jsou poskytnuty konkrétní příklady. V závěru jsou uvedeny výsledky analýzy.

Klíčová slova

Rudyard Kipling, Povídky jen tak, Bajky nebajky, překlad, analýza

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INTRODUCTION

The subject of this bachelor paper is a comparison of two Czech translations of Rudyard Kipling's *Just So Stories*. One translation is provided by Jaroslav Vančura and is from the year 1978. Its predecessor is a translation by Zdeněk Hobzík from the year 1958. The paper is divided into two main parts, theoretical and practical.

The theoretical part consists of three chapters. The first chapter is dedicated to works of Rudyard Kipling that are refered to in a chronological order. This is followed by defining and describing fables because a significant part of Kipling's work consists of these. Morals included in fables are mentioned briefly.

The next chapter deals with children's literature. At first, a fundamental question of defining children's literature is addressed. Afterwards, the creation, history, and development of children's literature are described in detail. Lastly, an attempt to understand children's literature is made, when a question is raised whether or not is children's literature of a same value as literature aimed at adults.

The last chapter of the theoretical part focuses on translation theory. In this chapter, the term translation is defined and criteria that are to be used and applied by translators in order to produce high quality translations are described. This is followed by listing, comparing, and commenting on various types of translation as defined by different translators and translation theorists. Lastly, a process of translation is described followed by adressing the issue of equivalency.

The practical part of this paper deals with the analysis of five randomly selected fables from Rudyard Kipling's *Just So Stories*. Firstly, a brief summary of each fable is given. After that, an example of a part of the original text along with two Czech translations is provided. This is followed by analyzing the differences between both translations. The findings of these comparisons are summarized and reported in the last part of this paper.

1. WORK OF RUDYARD KIPLING

Rudyard Kipling was a British writer, who is best remembered as a poet, short-story writer, fabulist, journalist, and novelist (Snodgrass, 2009, 165), and even though his novels did not reach the success of his other works he successfully overcame this obstacle and as Tompkins claims Kipling "gradually accepted his restriction to the short story". (Tompkins, 1965, 1) This standpoint is later in his career represented by publishing a moderate number of novels, yet a considerable amount of literature written for children, which is by its definition of a shorter character.

Kipling's inclination towards literature manifested itself at an early age. Surrounded by books at home, Kipling's rhyming skills were along with his sister's meticously honed by their mother who "had an ear for a false rhythm or a false sentiment". (Carrington, 1986, 91)

After leaving school, young Kipling embarked upon a career in journalism editing the Civil and Military Gazette. He gradually managed to broaden his scope of work by not staying satisfied with editorial duties and writing short summaries and articles but expanding his creative repertoire to works dealing with the Anglo-Indian social scene. His years spent in India were later to become Kipling's rich source from which he gathered inspiration and ideas for writing. His first collection of stories based on these experiences was called *Plain Tales from the Hills*. Before long, Kipling was widely known and recognized as a promising young writer due to the increasing popularity of not only his articles but also verses. He left India in pursuit of writing travel articles never to return again except for a single short visit. (Engle)

Kipling's literary focus shifted while living in London towards stories and generally more lengthy works, the pinnacle of this being his first novel *The Light that Failed.* Simultaneously, a gradual change of the target audience, from prevalent Anglo-Indian to a broader English-speaking one, took place and produced well-known short stories "The Man Who Would Be King" and "The White Seal". This artistic transformation was most notably noted by Henry James, who while otherwise was an aficionado of Kipling's art complained about the overall simplicity in which Kipling's new works were written. (Havholm, 2007, 115-116)

While living in Vermont, Kipling wrote his famous children's books, *The Jungle Book*, and its sequel, *The Second Jungle Book*. Both of these later provided the outline for his novel *Kim*, which was accepted with mixed reviews although generally praised for its "vivid portrait of India, its teeming populations, and its superstitions". (Silvey, 1995, 374) Kipling went even further in his writing for children when he published a collection of fables called *Just So Stories for Little Children*, which is cited as being "the most widely read of Kipling's books for children". (Watson, 2001, 390-391) Kipling's creative drive continued and transferred into the new century with story collections, namely *Puck of Pook's Hill* and *Rewards and Fairies*. (Orel, 1986, 144) Carrington has nothing but words of praise for these works:

> To many readers the verses that accompany these stories mark the height of Kipling's literary achievement and here, if anywhere, he attained to the level of pure poetry, free from the cockney mannerisms, the occasional vulgarities and brutalities that the critics had been so quick to detect and to denounce in his earlier verse. (Carrington, 1986, 447)

Carrington here neatly summarizes the fact that while Kipling wrote all kinds of works in terms of their focus, literary genre, or even length his strong point is writing shorter pieces. Kipling's stories and poems for children represent a concrete manifestation of this.

As already mentioned, one significant part of Kipling's body of work is represented by his fairy tales and fables written for children. Cuddon's dictionary defines the fable as "a short narrative in prose or verse which points a moral" further describing fables works containing inanimate objects, non-human beings, and animals possessing human characteristics, qualities, and attributes. (Cuddon, 1998, 300) The usage of animals as a substitute for humans makes the characters more approachable and closer to children while simultaneously helping them relate to these characters easily. The correlation of human and animal characteristics is important when instilling strong morals as this comparability prevents misunderstanding from children's point of view. While teaching children morals and values through fables is of main importance, focus should still be kept on the entertainment aspect of these works so as not to discourage children from reading and enjoying them. This is partially prevented by fables retaining "a sense that the world is strange and full of wonder, a sense which has been at the heart of much good children's fiction." (Watson, 2001, 32)

Fables as a separate genre of literature are recommended as an appropriate reading material by John Locke in his book *Some Thoughts Concerning Education* (1693), in which he actively urges children to read if they are provided with literature that suits their preferences and abilities. Even though Locke is not in favor of children reading fairy tales, he supports the idea of fables as they convey messages of morality citing *Aesop's Fables* as a suitable book for children. (Granahan, 2009, 50-51)

A central importance of fables lies in instilling strong morals into children's minds even though this was not always the case. As Silvey claims, fables were not originally aimed at children but rather acted as exemplary cases of inappropriate behavior and misconduct for young gentlemen. (Silvey, 1995, 1) These young men were expected to respect moral teachings included in fables and act accordingly, otherwise their antics would lead to inevitable and and serious consequences. This idea of teaching morals by the means of fables perseveres and is still present when the readership changes from gentlemen to children. As children are the intended audience, it is crucial that fables are easy to read and therefore are kept short and storylines are not overly complicated. If these requirements are not met, there is a strong possibility children may be confused by fables and moreover, may not enjoy them. This would lead to numbers of readers decreasing and would be followed by a decline of the genre. As Tompkins notes, Kipling respects the simplicity and straightforwardness fables demand and his fables do not consist of complicated stories. Instead, he describes everyday things and ocurrences as they are seen by people and includes the subject matter in names of particular fables. Examples provided by Tompkins are fables about how elephant got his trunk or how the alphabet was created. (Tomkins, 1965, 58) These examples illustrate reasons why Kipling's fables are enjoyed by children to this day as they present morals in a clear and comprehensible form children are able to understand and simultaneously enjoy.

2. CHILDREN'S LITERATURE

To undertake the task of defining children's literature is challenging, because a singular definition that would be widely accepted has not yet been agreed upon. Many definitions vary on different levels, whether it is the aim of children's literature, the scope of the readership or the pragmatic question of its marketability, which is an important aspect as it influences the authors and their writing.

A general and quite broad definition of children's literature is provided by Wolf, who firstly divides the term into two separate units – children and literature. Being targeted readers, children's way of thinking undergoes a fundamental shift as they grow older. Comparing past times with today's world when speaking about children's age, children then, meaning for example the 18th century, are nowadays considered adults, which is what fully represents this shift but nevertheless even further complicates the matter at hand. Moreover, the invention of young adult genre in the 20th century broadened the category even more. Other complicated questions present themselves, for example the selection of young readers and even more importantly how the ways of addressing them. In the past, children's literacy presented a major problem when a great number of them were not able to read. The accessibility of books and reading material in general was also an issue, whether it was caused by a lack of money or a lack of bookshops or libraries where reading material could be acquired. When defining literature, Wolf applies two approaches. The first addresses the question of quality versus popularity, trying to decide whether children's literature should only be of value in cases when skillfully written or should be praised merely for its popularity, selling well being the measuring tool. The second approach Wolf employs deals with the aim of children's literature and questions it on its informative, educational but also entertainment levels. (Wolf et al., 2011, 179-180)

An answer to the aim of children's literature is provided by Darton, who clearly states that children's books are "printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them *profitably* quiet." (Darton, 2011, 1) This point of view comes from the facts that before the 17th century books for children were mainly schoolbooks and

therefore were published mainly for didactic and informative reasons rather than for children's enjoyment. (Darton, 2011, 1)

Similarly, a simple yet clear definition of children's literature is presented by Reynolds, who maybe oversimplifies the matter when stating that it is literature published for and read by children that can be obtained in specific sections - dedicated to children and young adults - of libraries and bookshops. (Reynolds, 2011, 1) This is a very common and straightforward way of defining children's literature and it corresponds with Wolf's reasoning above. It analyzes the ways in which to write specifically for children and how to best approach them afterwards in order to appeal to them and their reading habits. In conclusion, if the accepted definition of children's literature characterizes it as texts written for children and read by them. But there are still aspects to be discussed.

The first of these aspects that need to be examined is what exactly is appealing to children and, therefore, how to produce such literature. This essential aspect is explored by Cullingford, who briefly notes that while children instantly and without a doubt recognize which books they like and are willing to even re-read in the future, they understandably cannot give reasons as to why that is. (Cullingford, 2000, 53-54) If they were able to precisely pinpoint these reasons, it would make writing of children's literature simpler for its authors, and publishers would be able to reach their readership more easily. However, with the situation being as it is, the authors and publishers "produce what *they* think will appeal" (Cullingford, 2000, 54) hoping that children will buy and enjoy their work. The fact that children read these works during their formative years places a collective responsibility on the authors because the ideas, beliefs, and assumptions that are portrayed in their works - no matter whether in the past or present because they are still relevant - have a direct impact on children's minds. (Cullingford, 2000, 54) This is closely connected to questions posed by Reynolds, who discusses important points such as suitability of children's literature, what may be considered as too explicit and therefore not appropriate for children, and what may seem to be morally confusing, citing colloquial language and swearing as content which may badly influence young readers. (Reynolds, 2011, 1) Therefore, it is vital for the authors of children's literature not to merely convey information or teach but also put their readers – children – above everything else. Children's literature should be written by people

who genuinely enjoy writing it and have children's best interest in mind. It should not be written for the sake of personal profit.

The second of these aspects is closely connected to profitability of children's books. During the 19th century, notable educational improvement occurred, which led to an increase in literacy and therefore to a rapid growth of the book market. Literary taste developed and changed accordingly resulting in children's literature gaining importance while unfortunately this also being the reason which made people realize even this genre has the potential of being exploited by those writing specifically for children's tastes. (Cullingford, 2000, 55) This notion continued and went even further when the readership of children's literature has recently broadened even more, because adults discovered the appeal of these works. The prime examples illustrating this development may be the *Harry Potter* books, *The Book Thief*, and *Persepolis*. (Reynolds, 2011, 1)

To conclude, although there is no unified definition of children's literature, authors, writers, and critics have a chance to define this term on their own is that it suits them and their works. Still, the majority can agree on a basic meaning which explains children's literature as texts written for children and intended to be read by them. Confusion may be created when comparing children's literature from the past with contemporary work. It is caused by the different perception of the line (link? or borderline?) between childhood and adulthood during different periods of time. Children's literature gains broader readership when adults discover the appeal of these works and thus, this line between literature for children and for adults starts to gradually disappear. The definition of children's literature then becomes even more difficult.

Children showed interest in hearing the stories in times of ancient Rome, when stories were spread orally even though those created specifically for children were few, *Aesop's Fables* being one of these notable works. (Brown) This resulted in children developing interest in materials written for adults, such as folktales or fables, their main point being explaining common occurrences of nature. While still passed on by storytellers, the first printed works begin to appear. However, this appearance partly fails to attract more children to reading due to the low literacy level. However, with the invention of the printing press in the 15th century and therefore increased availability of reading material, more people start to pay attention to their education to be able to enjoy works of literature. (Granahan, 2010, 45-47)

However, even more noticeable change occurs during the 17th century caused by Puritans who, being of a very strict nature, insist that their children are literate to be able to read and understand the Bible. Other literature for children starts to appear as well to encourage children in their religious beliefs and to firmly set their standards of morality in accordance to Puritan teachings. (Granahan, 2010, 49)

The key milestone marking the creation of children's literature, meaning literature written for and to be read and enjoyed by children, represents *A Little Pretty Pocket-Book* written by John Newbery in 1744 and "was the first book truly intended both to inform and entertain children." Newbery published this book after taking advice from John Locke, who promoted the idea of children's books being written first and foremost for children enjoyment. (Granahan, 2010, 52)

This new era of children's literature fully establishes itself into everyday lives of people and is followed by broadening of topics broached in these works and develops into various branches of literature aimed at children, more specifically fantasies, adventure stories, and domestic stories. (Brown)

Regarding children's literature, the pertinent question that needs to be faced is whether or not these works are of the same value as those specifically written by and for adults. In relation to this, the question of how is this literary value to be measured if at all needs to be answered. This is closely connected with often misplaced feelings of adults, who dismiss children's literature quite unfairly, yet their regards towards it are understandable. This finding is neatly summarized by Hunt:

> Children's books are different from adults' books: they are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. If we judge children's books (even if we do it unconsciously) by the same value systems as we use for adult books—where they are bound by definition to emerge as lesser— then we give ourselves unnecessary problems. (Hunt, 1999, 3-4)

What can be deduced from this particular excerpt is the fact that if critics or readers were to judge children's literature by the same standards as literature for adults, children's literature would never be able to stand such a comparison and would be likely to suffer unnecessarily . The reason for this is in different target readerships and therefore different scope of readers enjoying the works. As Watson states, children's literature is aimed specifically at young readers and its authors "are quick to reject the

implication that their work is childish, easy or simply ephemeral" (Watson, 2001, 184-185), which even further supports the argument for differentiating between literature for children and literature for adults when evaluating either one of them. Watson even goes as far as suggesting that the theoretical studies behind children's literature should be a part of a higher education curriculum and refers to Peter Hunt as being one of the major researchers being associated with this topic. (Watson, 2001, 185)

      To summarize, in order to understand children's literature adult readers need to be able to fully comprehend the situation they find themselves in. Children's literature is written to be read by children and therefore cannot be expected to measure up to literature aimed at adults when being compared to it. Its aim is not, and never was, to appeal to adult readers but to children and young people.

3. THEORY OF TRANSLATION

Translation is a term, which does not have a single definition but rather refers to three different ones. In the first instance, translation represents a whole field of studies, the second meaning understands it as a product, which is the text being translated, and the third understanding of the term translation speaks about the process of producing translation known as translating. (Munday, 2001, 5) Focusing on translating, a translator according to Levý must meet three fundamental criteria in order to produce a quality translation. The first criterion defines that translators must have knowledge of the original language of a text. The second one states that they must have knowledge of the language into which they translate. Both of these requirements are crucial as without them a translator cannot produce a translation of any kind. The last one of Levý's requirements is that translators must have a comprehensive understanding of a text they translate, meaning having grasp of contemporary context, noting individual language peculiarities of an author, and be well versed in any specialized terminology when translating specific texts that require this. (Levý, 1998, 17) Meeting these criteria is essential as producing a translation of quality and high standard is otherwise not possible. The complete responsibility for translation therefore lies with a translator. One of the first theories dealing with translation is formulated by Etienne Dolet, who stated that a translator must understand both sense and meaning of a text they translate, have a knowledge of original and target languages, should avoid word-for-word translation, should not use vocabulary that does not occur in common use of a language, and connected to that is using appropriate words to create similar tone as it appears in the original language. These rules are important as they emphasize the fact that a translator should avoid translating words but rather focus on the meaning of a text. Focusing and comprehending the meaning of the original text to be able to successfully produce a translation, which corresponds factually with the original text and simultaneously is of high quality, is of main importance. Dolet's theory is supported by George Chapman, who similarly to Dolet condemns literal work-for-word translation and is supportive of focusing rather on the meaning of a text, going as far as speaking about preserving the spirit of an original text. (Bassnett, 2002, 60-61) An alternative approach is developed by John Dryden, who formulated basic types of translation. The first type is metaphrase,

which corresponds with literal word-for-word translation. The following type of translation is paraphrase, which focuses on understanding the meaning of a text and translating then accordingly. The third and last type according to Dryden is imitation, which is a translation that favors the originality of a translator who can translate as they see fit and not adhere strictly to the original text.

According to Dryden, paraphrasing is the one way of translating that should be applied, provided particular criteria are met. Poetry is supposed to be translated only by poets, who acquired mastery of both languages they work with and who are able to see past words and read between the lines, understand the meaning of the text. (Bassnett, 2002, 66) This Dryden's point of view corresponds with Dolet's and Chapman's theories as all three of these linguists agree on a basic principle of translating, which is giving top priority to fully understanding and comprehending the original text and in accordance with it translating it in order to preserve not only actual facts but also a tone and spirit of the original text in translation.

According to Jakobson, there is a different categorization of translation in existence. The first of Jakobson's three categories is intralingual translation, which is an interpretation of verbal signs by other signs of the same language. The second is interlingual translation, which means interpreting verbal signs by other language. The last of these categories is intersemiotic translation, described as an interpretation of verbal signs by non-verbal sign systems (Munday, 2001, 5) Elaborating further on Jakobson's categorization, intralingual translation would mean for example translating early forms of a language into a contemporary one or rewording expressions of dialect into a language commonly used. Interlingual translation refers to a general meaning of the term translation, which is from one language to another. Intersemiotic kind of translation may represent for example rewriting language into mathematical and chemical formulas where if translated back the original message should be preserved.

As Levý states, there are three basic phases to be followed by a translator in a process of translating. The first phase is to understand the original text. This is followed by interpreting the original text. The last step includes rewording or rephrasing the original text. (Levý, 1998, 53) When it comes to understanding the original text, it can be concluded that grasping the concept itself, fundamental facts, and meaning is of major significance without which the other two steps are not to be followed when

producing a translation of any value. As Levý explains, merely comprehending the text is not enough because of great differences between languages resulting in some cases in a lack of vocabulary equivalents. At this point, interpretation is needed. An example of this may be a fact that during the process of translation a meaning of a word must be broadened or narrowed due to a lack of thereof in the other language and therefore, a comprehensive understanding of the original text is required of the translator. (Levý, 1998, 59) The final step can be summarized into finding the right vocabulary, expressions, and phrases to use in the translation as to preserve the original meaning of the text. This last part of the process may prove to be tricky for translators who by definition should adhere to a main rule and aim of translation, which according to Levý is "to preserve, capture, communicate the original work, not to create a new work without any predecessor". (Levý, 1998, 85)

Directly connected to the process of translation are equivalents. During the process of translation a translator after understanding and interpreting the original text stands before the task of putting they work into words. As Knittlová explains, "equivalency between a term in the original language and a term in a new one is guaranteed by the uniformity of meanings in regards to reality". (Knittlová, 2000, 19) Knittlová goes further elaborating on this by describing two cases that occur during the process of translation. The first case that may occur is that equivalent exists. It can either be exact (example being *Tuesday : úterý*), partial (*rolls : housky*), or there may exist more than one equivalent (*go : jít/jet/letět/plout*). The second case that may occur is that equivalent does not exist. Therefore, it must be substituted (examples being *midterms : čtvrtletí*, *computer : počítač/computer*, *mop : mop*), or in case a situation is not translatable a new situation is substituted for the original one (*porch : veranda*) (Knittlová, 2000, 19-20)

4. ANALYSIS

The analytical part of this paper focuses on comparison between two Czech translations of Kipling's *Just So Stories*. The first translation by Zdeněk Hobzík was published in the year 1958 and the second translation provided by Jaroslav Vančura comes from the year 1978. Firstly, a brief summary of each fable will be provided, which will secondly be followed by examples of differences in translation and subsequent analysis of provided examples.

4. 1 How the whale got his throat

This fable explains why whales do not eat people or any large sized preys. It tells a story of a whale that manages to eat all the fish in the world except for a small one that encourages the whale to try and eat a ship-wrecked man, who sails on a raft in the middle of nowhere. The whale eats him along with the raft, however the man bothers it by jumping and banging and persuades it to let him come out. Meanwhile in the whale's belly, the eaten man cuts the raft and from the pieces builds a grating that covers the entrance to the whale's stomach. When he is let out he tells the whale that because of the grating it is no longer able to eat any large fish or man.

Ex. 1   Kipling: *O my Best Beloved*   (p. 6)
        Vančura: *má milá holčičko*   (p. 7)
        Hobzík: *drahoušku*   (p. 7)

In this instance, the gender of the person addressed cannot be identified from Kipling's text. Hobzík maintains this by using the word *drahoušku* and therefore making the decision not to disclose the gender. However, Vančura decides to establish the person as being of a female gender by using the phrase *má milá holčičko*, which is not accurate as this specification is not in the original text but is created by the translator.

When comparing the structure of both translations, Vančura's is closer to the original due to using a multi-word phrase that includes a possessive pronoun *má* corresponding with Kipling's *my*. Hobzík shortens and condenses this phrase into a one word item.

Neither one of the two translators decide to use capital letters in this salutation as it is not a typical and common feature of the Czech language. However, both translations illustrate a close relationship between the speaker and the addressed person by using diminutive forms that correspond with the original text, where this relationship is expressed by the superlative form *Best*.

Ex. 2 Kipling: *ate fishes*   (p. 6)

       Vančura: *jedla mořské živočichy*   (p. 7)

       Hobzík: *jedla ryby*   (p. 7)

According to Merriam-Webster, fish or fishes refer to aquatic animals. (Merriam-Webster). Vančura abides by this rule when using a broad term *mořské živočichy*, which encompasses a vast range of aquatic animals. On the other hand, Hobzík in his translation narrows the original meaning to one specific kind of fishes. This shows to be inaccurate later in the text when Kipling names a list of aquatic animals that are eaten. "He ate the starfish and the garfish, and the crab and the dab, and the plaice and the dace, and the skate and his mate, and the mackereel and the pickereel, and the really truly twirly-whirly eel." (Kipling, 2008, 6) Therefore, he proves that he does mean to talk about fishes in the broader sense of the word.

Ex. 3 Kipling: *numbly*   (p. 6)

       Vančura: *těžko stravitelný*   (p. 7)

       Hobzík: *houževnatý*   (p. 7)

In this example, both translators decide to use their creativity and deviate considerably from Kipling even though they concur with each other as they both keep terms in adjective forms. However, they both ignore the denotative meaning of the original word. Vančura uses *těžko stravitelný* by which he refers to the whale's inability

to digest the man. This is in the fable represented by a difference between digesting fishes and a human being caused by unequal sizes. Hobzík chooses a different approach and translates the term as *houževnatý*, which refers to a personality trait that is later in the fable illustrated by the man not surrendering and fighting to free himself from the whale's belly.

Ex. 4 Kipling: *inside cup-boards* (p. 8)

Vančura: *tmavé spižírny* (p. 8)

Hobzík: *vnitřní zásobárny* (p. 9)

While Hobzík uses a literal translation of *inside : vnitřní*, he decides to use *zásobárny* and therefore by this word denoting the purpose of cupboards, which is their use as storage. Meanwhile, Vančura provides a more accurate translation of *cupboards : spižírny* although his translation does not stay literal when it comes to the word *inside* which he very loosely translates as *tmavé*.

In case of searching for a word-for-word Czech translation, an accurate one would probably be *vnitřní spižírny*, which is a combination of Hobzík's and Vančura's translations.

Ex. 5 Kipling: *Come out and behave yourself.* (p. 10)

Vančura: *Vylez a chovej se slušně!* (p. 8)

Hobzík: *Pojď ven a chovej se slušně.* (p. 11)

Both translations retain directive function of the sentence, which is expressed by verbs *come out and behave* in Kipling's text. Subject is not included in neither of the sentences, this being a common feature in sentences of directive function. However, while Hobzík uses the same punctuation mark at the end, Vančura uses an exclamation mark instead of a period by which he manages to stress the fact that the sentence is one of an imperative structure.

Ex. 6 Kipling: *Change here for Winchester, Ashuelot, Nashua, Keene* (p. 10, 12)

Vančura: *Přestupovat do Winchesteru, Ashuelotu, Nashuy, Keene* (p. 9)

Hobzík: *Přestupovat do Uinčestru, Ášvelotu, Nášuy, Kchýnu*   (p. 11)

This example illustrates a dilemma translators are faced with when encountering proper nouns. Vančura decides to keep the English spelling while at the same time uses the Czech suffixes *–u* and *–y* so that they correspond accordingly with their grammatical case, genitive. In this second aspect, Hobzík's translation is the same. However, Hobzík for entirely unknown reasons changes spelling of proper nouns to correspond with English pronunciation. This is an unfortunate way to translate as only Czech readers are able to deduct what places Kipling writes about and moreover, it is impossible to translate these back into English or any other language simply because no places named *Uinčestmr, Ášvelot, Nášuy, or Kchýn* exist. Proper nouns should keep their original form when translated so as to avoid any unnecessary confusion.

However, as this text is not of a didactive or informative character but rather aimed at children to be enjoyed it should not be considered a mistake. Despite this, it can be concluded that Vančura's translation in this case stays more true to the original work.

Ex. 7   Kipling: *boys or little girls*   (p. 12)

         Vančura: *chlapce či děvčátko*   (p. 9)

         Hobzík: *chlapečky nebo děvčátka*   (p. 13)

In this example, Hobzík omits the adjective *little* and rather uses the noun in its diminutive form, which fully serves its purpose and corresponds accurately with Kipling's text. He also keeps the translation literal by letting both nouns in question retain their plural form.

On the other hand, Vančura changes the number of the noun by translating the term *girls*, which is in a plural form to *děvčátko* into a singular one. Additionally, Vančura uses a wrong conjunct. According to Kebrle, the Czech conjunct *či* is only to be used in sentences of an interrogative structure. (Kebrle) Despite this, in this example it is used in a sentence of a declarative structure. However, Hobzík's use of *nebo* is correct.

Ex. 8   Kipling: *under the Door-sills of the Equator*   (p. 14)

Vančura: *pod rovníkem*   (p. 9)

Hobzík: *pod prahem rovníkových vrat*   (p. 15)

Both translators choose to use a literal translation of the preposition *under*. Vančura decides to omit a part of the text and therefore to translate only basic information contained in the text. He does not respect the poetic aspect of the text and rather than translating the phrase literally or inventing a creative way to translate it, he simply condenses the text. To the contrary, Hobzík produces a literal translation even though he does not use capital letters. This is because capital letters are not typically used in the Czech language except in proper nouns and at the beginning of a sentence.

4. 2 How the camel got his hump

This fable tells a story of a camel, which was given a hump on its back as a result of its laziness. Back when the world was created, animals were all working in harmony for people helping them with their everyday labor. However, the camel decided to avoid any work. One by one, animals such as a horse, a dog, and an ox came to the camel asking why it was not working with them and requesting that the camel joined their efforts. However, the camel continued to do nothing for three days. After animals complained to their people, it was decided that they would have to work twice as much because the camel was not working at all. While they were objecting to this a djinn appeared. They told him about their struggles and he went to see the camel. When complaining to the camel, its only response was saying "Humph!". The djinn therefore proceeded with casting a spell that created a big hump on the camel's back. He explained that now the camel would be able to work for three days without food or water because it was stored in its hump.

Ex. 9   Kipling: *Camel, O Camel*   (p. 16)

Vančura: *Ty, velbloude*   (p. 11)

Hobzík: *Velbloude, ach velbloude*   (p. 17)

Comparing the structure of this translation, Hobzík is closer to the original text as he uses the noun twice and supplies the equivalent of *O* as being *ach*, which is quite accurate. Capitalization is omitted as it is not a common feature of the Czech language. The structure of Vančura's translation is compared to Hobzík's free and uses the personal pronoun *you* instead of an interjection as written in Kipling's text.

Ex. 10 Kipling: *At the end of the day* (p. 18)

      Vančura: *Když se den nachýlil* (p. 12)

      Hobzík: *Na sklonku toho dne* (p. 19)

Hobzík's translation is literal. However, Vančura devises a different structure by integrating a verb that is not present in the original text. This deviation may be explained by the fact that Vančura's translation tries to sound more lyrical and appealing to the intended readership, children.

Ex. 11 Kipling: *they held a palaver, and an indaba, and a punchayet, and a pow-wow*

                                                                  (p. 18)

      Vančura: *svolali poradu, shromáždění, konferenci a mítink*   (p. 12)

      Hobzík: *sešli se na palaver, indabu, pančajit a pau-vau*   (p. 19)

In this instance, Hobzík decides not to translate individual words but rather keep them in their original form while making only slight changes. He adds the suffix *–u* and also decides to use Czech spelling when translating *punchayet : pančajt* and *pow-wow : pau-vau*. This is a representation of an accurate translation as it is possible to understand and translate these terms back into English or other language. However, as we are dealing with fables it is crucial children understand the meaning. Therefore, in this case the translation would prove to be incomprehensible and confusing for young readers, who would probably not understand what these terms mean.

      On the other hand, Vančura implements a different approach. He comprehends the meaning of these words and uses words of common core to translate these. As a result, children would be able to understand these words and grasp the meaning.

Therefore, Vančura demonstrates that he recognizes his targeted audience and is able to fulfill their needs.

Ex. 12 Kipling: *to think a Great Magic*   (p. 20)

    Vančura: *vymýšlet velké kouzlo*   (p. 13)

    Hobzík: *vymýšlet velké čáry*   (p. 21)

Both translators produce the same text considering translations of the verb and the adjective. However, they differ when translating *Magic*, which is an uncountable noun and its literal translation could be *magie*. Hobzík's translation is closer to the original as he uses a noun that in the Czech language occurs exclusively in a plural form. Vančura substitutes *Magic* with the word *kouzlo*, which is in a singular form and has a more narrow meaning. Considering *kouzlo*, the English equivalent would be *a spell* or *a charm*.

4. 3 How the leopard got his spots

This fable is about a leopard and an Ethiopian who lived and hunted together. Their advantage was the fact that they blended into the background thanks to their skin colors. After some time, the animals learnt to avoid them and to save their lives they moved one by one to a forest far away. Their skins gradually changed due to rays of light coming through the trees and as a result they became hard to notice. The leopard and the Ethiopian went to search for the animals and upon finding the forest they could sense, smell, and hear the animals but were not able to see them. Finally, after catching a zebra and a giraffe they asked them why they looked different. The animals showed them the practical side of being able to blend into the background and the leopard and the Ethiopian decided to change their colors too. The Ethiopian's skin turned black and then he proceeded to leave his fingerprints over the leopard's skin as to give him spots. This solved their problem and they were able to hunt successfully once again.

Ex. 13 Kipling: *on the High Veldt*   (p. 32)

    Vančura: *ve Vysokém veldu*   (p. 18)

Hobzík: *na Vysokém veldu*   (p. 33)

In this example, both translators keep the capital letter of the adjective as it is a proper noun. Similarly, they both opt for using lowercase letters in *veld* as it abides by the rules of the Czech grammar. They also choose to omit the letter *t* in *Veldt*, which would in all probability be redundant and unnecessary to include.

However, their translation concerning the preposition *on* differs. Hobzík translates this preposition literally by using the Czech equivalent *na*. When put in the context with the rest of the text, this proves to be inaccurate as the Czech preposition *na* does not correspond well with the following proper noun describing a place. When mentioning a place, people live *in* it. Therefore, Vančura's *ve* would be, while not in this case a literal translation, more logical and appropriate.

Ex. 14 Kipling: *only when you knew precisely where to look*   (p. 34)

Vančura: *leda že bys věděla, kam se máš dívat*   (p. 19)

Hobzík: *jen tehdy, když jste věděli, kam se máte dívat*   (p. 35)

Both of these translations can be considered to be quite literal because there are no denotative changes of words. However, there is a shift in gender and number of the person addressed. Hobzík uses the plural form and thus speaks to a whole audience of people, while Vančura uses a singular form and therefore addresses one person. One other difference of Vančura's translation is present and that is the change of gender. While Kipling does not disclose the gender of the person addressed, Vančura takes the liberty of defining the person as a female. This is represented in the verb *věděla* by the –*a* suffix, which is a suffix denoting the female gender in the Czech language.

To conclude, Hobzík is closer to the original text, while Vančura uses a creative way to translate.

Ex. 15 Kipling: *Where has all the game gone?*   (p. 36)

Vančura: *Kam se všichni schovali?*   (p. 19)

Hobzík: *Kam zmizela všechna naše lovná zvěř?*   (p. 37)

Considering the sentence function, both translators maintained its function and let the sentence keep its original interrogative structure. Hobzík correctly translates *game* as *lovná zvěř*, which is an accurate and literal translation. Meanwhile, Vančura applies a different approach and translates the sentence in a more general way by not stating specifically the subject that is talked about.

Ex. 16 Kipling: *used long words*   (p. 36)

      Vančura: *používal složitých výrazů*   (p. 19)

      Hobzík: *užíval mnoha dlouhých slov* (p. 37)

Hobzík chooses to translate literally all three words and therefore uses their Czech equivalents. Moreover, adding the word *mnoha* for further emphasis is Hobzík's creative way of embellishing the text. On the other hand, Vančura substitutes the adjective for a one that does not correspond accurately. However, in this context it is an acceptable substitution as it does not change the meaning of the message. Hobzík's use of the word *slov*, as opposite to Vančura's *výrazů*, may be considered more appropriate as the translation is aimed at children and therefore common and simpler words are preferred.

Ex. 17 Kipling: *grown-up*   (p. 36)

      Vančura: *vzdělaný*   (p. 19)

      Hobzík: *dospělý*   (p. 37)

This is another example illustrating Hobzík's proclivity for literal translation. He uses the word *dospělý* as its meaning denotes the fact that the talked about person is no longer a child but an adult of a certain age, which corresponds directly with Kipling's *grown-up*. Vančura's translation deviates from Hobzík's as he uses a more specific adjective *vzdělaný*. This describes reaching a certain stage of knowledge or education, rather than undergoing a process of aging as conveyed in Hobzík's translation.

Ex. 18 Kipling: *forest full of tree trunks*   (p. 38)

      Vančura: *prales plný stromů*   (p. 20)

Hobzík: *prales, plný stromových kmenů*   (p. 39)

In this example, Hobzík's inclination towards literal translation shows once again. However, in this case it may not be deemed a fortunate choice as these words do not translate well into the Czech language. Vančura's generalization of *tree trunks* into *stormů*, while shortening the text, is befitting. Moreover, this slight change makes the text clearer and thus easily comprehensible for children.

To conclude, while Vančura changes the text, the alteration is only minor and does not have any dramatic impact on the translation.

Ex. 19 Kipling: *ripe bananas in a smokehouse*   (p. 40)
     Vančura: *banány v udírně*   (p. 20)
     Hobzík: *zralé banány v udírně*   (p. 41)

This is a textbook example of omitting. Kipling uses the descriptive adjective *ripe* to highlight the contrast between bright colors of *ripe bananas* and a *smokehouse*, which is considered to be a dark place. Hobzík adheres to a literal way of translating. However, Vančura for no reason omits the adjective and thus lessening the power of this comparison.

Ex. 20 Kipling: *This daylight hunting*   (p. 40)
     Vančura: *Tohle honění*   (p. 20)
     Hobzík: *Tahle honba za denního světla*   (p. 41)

This is another example of omitting provided by Vančura. The meaning of the statement does not change by not including the word *daylight* into the translation. The reason being, that this sentence is preceded by one, which includes the necessary information: "(…) 'let us wait till it gets dark'." (Kipling, 2008, 40) This means that the events are happening during the day. Therefore, Vančura's decision to omit was correct. While Hobzík's inclusion of *daylight* ensures the accuracy between his translation and the original text, it may be concluded that in this case, it is redundant.

Ex. 21 Kipling: *But I couldn't all yesterday.*   (p. 42)

Vančura: *Ale včera jsem neviděl.*   (p. 21)

Hobzík: *Ale včera jsem neviděl po celý den.* (p. 43)

As illustrated in the preceding example (Ex. 20), Vančura keeps his translation short, straightforward, and to the point, yet simultaneously conveying all the information. However, Hobzík translates the sentence in a literal way, which means inclusion of unnecessary information.

In both of these cases (Ex. 20, 21), Vančura's brevity of expression may be considered to be a wise choice. However, Hobzík's more elaborate versions of translation are in no way misleading or erroneous.

Ex. 22 Kipling: *Now watch.*   (p. 44)

Vančura: *A teď pozor!*   (p. 21)

Hobzík: *Teď se dívejte.*   (p. 45)

In this case, Hobzík opts for a literal translation. The declarative structure and the function of the sentence are maintained. However, the choice of words used by Vančura may result in capturing attention of young readers more succesfully. This is an important aspect as this choice of words has stronger impact on children. Vančura's addition of the exclamation mark puts emphasis on the sentence, which even more supports the idea of catching young reader's attention.

Ex. 23 Kipling: *a lot of good it has done me* (p. 46)

Vančura: *a nebylo mi to nic platné*   (p. 22)

Hobzík: *a bylo mi to něco platné?*   (p. 47)

In this example, in Vančura's translation the declarative structure of the sentence is preserved. This is possible by using the negative form of the verb *bylo* by adding the prefix *ne-*, which is a characteristic feature of the Czech language.

On the other hand, Hobzík opts for not using a negative form of the verb and instead of that changes the structure of the sentence from declarative to interrogative.

This also means adding a question mark at the end of the sentence. This changes not only the structure but the function of the sentence, as it becomes a question instead of being a statement like in Kipling's text.

4. 4 The sing-song of old man kangaroo

This is a story of a kangaroo that is described to be a grey, four-legged animal wishing to be different. To achieve this, it visits three Gods. It asks the first God to make it different from other animals. Then, from the second God, it requires to be made different and also to be popular. Both Gods shoo the kangaroo away. Finally, it goes to the third God and asks him to make it different from other animals, popular, and run after. The third God complies by summoning a dingo and telling it to chase the kangaroo all across Australia. The scared kangaroo runs for its life until it reaches a river without any bridge and therefore cannot cross it. Not knowing what to do, the kangaroo starts jumping on his back legs and keeps doing it, while its jumps get longer and its legs grow longer. Its tail is used to balance the body during the jumps. When its body is permanently changed, the chase is halted by the third God. When complaining about running all day, the kangaroo is told not to as its wish to be different, popular, and run after was granted.

Ex. 24 Kipling: *he danced* (…) *and he went* (p. 76)

      Vančura: *pobíhal* (…) *až doběhl*   (p. 33)

      Hobzík: *tančil* (…) *až dotančil*   (p. 77)

In this instance, Kipling uses two different verbs when describing the movement of the kangaroo. However, both Vančura and Hobzík decide on using only one. Hobzík's choice of using the verb *tančit*, which is used by Kipling in the first part of the sentence, may sound more appealing to children. It enables them to visualize the act of dancing and connect this elegant movement with an animal that is not usually associated with it. Therefore, it stimulates their imagination.

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Vančura's use of the verb *běžet*, which is used by Kipling in the second part of the sentence, while still correct, does not enrich the text in any way. The past tense present in the original text is preserved.

Ex. 25 Kipling: *at six before breakfast* (p. 76)

Vančura: *v šest hodin ráno* (p. 33)

Hobzík: *v šest hodin ráno před snídaní* (p. 77)

In this example, Hobzík's translation is literal and includes all the components that are present in the original text. However, the translation of *breakfast* may seem to be redundant due to the time frame that is included, which signalizes an early morning. The inclusion of *breakfast* is therefore not important as it does not affect any of the characters or the storyline. Vančura chooses to omit this part, which seems to be a logical step in this case.

Ex. 26 Kipling: *ran after Kangaroo* (p. 78)

Vančura: *pádil za klokanem* (p.34)

Hobzík: *skočil po klokanovi* (p. 79)

Vančura's and Hobzík's use of lowercase letters in klokan is in accordance with the Czech language. Their translations of the verb *run after* differ. Hobzík chooses the verb *skočil*, which implies a short, one time action that started and already finished. On the other hand, Vančura uses the verb *pádil*, which describes a continuous process that was ocurring. This interpretation corresponds well with Kipling's original text. To conclude, Vančura's choice of the verb is more accurate.

Ex. 27 Kipling: *he ran through the Tropics of Capricorn and Cancer* (p. 80)

Vančura: *uháněl přes obratníky Kozoroha a Raka* (p. 35)

Hobzík: *uháněl tropickou oblastí kozorožce i raka* (p. 81)

In his translation, Vančura correctly translates *Tropics* as *obratníky*, while writing the initial letter of the word in lowercase, which is in accordance with the Czech

language. Secondly, he keeps the spelling of their names in capital letters as they are both proper nouns. Hobzík's translation of *Tropics* as *tropická oblast* is in this case incorrect as the initial letter would have to be written in lowercase for the translation to be correct. The reason that the proper nouns do not begin with capital letters is the fact that Hobzík's translation is the older one of the two and dated. This is also the reason that the coordinating conjunction *i* is used instead of *a*.

Ex. 28	Kipling:	*he's played Old Scratch with my legs*	(p. 84)
	Vančura:	*zničil mi nohy*	(p. 36)
	Hobzík:	*sehrál ďábelský kousek s mýma nohama*	(p. 85)

According to Dictionary.com, the term Old Scratch originated in the middle of the 18th century in the United States. Its meaning is the devil or Satan. (Dictionary.com) Therefore, Hobzík's translation proves to be very accurate. Vančura chooses to omit the *Old Scratch* part altogether and substitutes the phrase with the verb *zničil*. This decision causes the text to shorten and loose some of its original content.

To summarize, the effort put into researching necessary information is notable and showcases Hobzík's dedication and precision when translating.

Ex. 29	Kipling:	*what may I have for my tea*	(p. 84)
	Vančura:	*co dostanu k svačině*	(p. 36)
	Hobzík:	*co budu mít dneska k večeři*	(p. 85)

According to Merriam-Webster, the meaning of *tea* in this context is "refreshments usually including tea with sandwiches, crackers, or cookies served in late afternoon". (Merriam-Webster) Therefore, a closer translation is provided by Vančura. His usage of the word *svačina* corresponds closely with the original term *tea*. On the other hand, Hobzík's translation is inaccurate. Words like *dinner* or *supper* would be more in accordance with his *večeře*, as they are closer in meaning.

4. 5 The beginning of the armadillos

This fable explains how armadillos came into existence. It tells a story of a jaguar seeking an advice after not being able to hunt for bigger and faster animals. Its mother suggests hunting for hedgehogs and tortoises. The mother also provides the jaguar with useful tips about how to eat these animals after catching them. The jaguar finds a hedgehog and a tortoise but it does not know which one is which. The animals take advantage of its ignorance and deliberately confuse the jaguar. This enables them to escape unscathed. The jaguar roars for its mother and complains about the trick it fell for. The mother explains how to recognize the hedgehog and the tortoise and how to distinguish between the one and the other. After overhearing this, the hedgehog and the tortoise decide to change their appearances completely. When meeting them again, the jaguar is confused by their new shapes and leaves to consult this change with its mother. The mother is convinced the jaguar discovered a new species of animals. Therefore, it decides to name these new animals armadillos untill their real names are found. It also advises the jaguar to leave the armadillos alone. That is the reason that to this day armadillos do not have to worry about any jaguars as they tend to avoid them.

Ex. 30 Kipling: *Stickly-prickly Hedgehog*   (p. 88)

   Vančura: *Ježatý pichlavec Ježek*   (p. 38)

   Hobzík: *bodlavý a pichlavý ježek*   (p. 89)

In Vančura's case, the capital letters are transferred and used in the Czech translation, which is rare and uncommon. Therefore, the noun ježek is treated as a proper noun. Even though the original phrase consists of two adjectives and a noun, Vančura changes this into a single andjective and two nouns. The repetitive usage of the letter *J* in words *Ježatý* and *Ježek* is an example of alliteration, which is a feature occuring frequently in literature.

Considering the second translation, Hobzík opts to use lowercase letters in all three words. Moreover, he keeps the original pattern by using two adjectives to describe the noun, the hedgehog. He links these with a coordinating conjunction *a* instead of

using a hyphen to join the adjectives, which is not a mark appearing in the Czech language commonly.

Ex. 31 Kipling: *Slow-solid Tortoise*   (p. 88)

    Vančura: *Váženou loudalku Želvu*   (p. 38)

    Hobzík: *pomalou a vážnou želvu*   (p. 89)

Similarly to the previous example (Ex. 30), capital letters are used by Vančura in his translation, while Hobzík's choice is to use lowercase letters. The alliteration in Vančura's previous example is not present this time. The coordinating conjuction *a* is used instead of a hyphen to join the two adjectives in Hobzík's translation.

Ex. 32 Kipling: *you must drop him on the shell*   (p. 90)

    Vančura: *musíš ho strčit do krunýře*   (p. 39)

    Hobzík: *musíš ho hodit na krunýř*   (p. 91)

The literal way of translating this part would be *musíš ho upustit na krunýř*. Hobzík's translation is closer to that than Vančura, even tough he translates the verb *drop* as *hodit*. *Hodit* in this case indicates *převrátit : turn over*, rather than let something fall down as *drop* suggests. Therefore, more accurate would be using for example the verb *upustit*. Hobzík's translation of the preposition is correct, as it fully corresponds with the original text and does not change the meaning of the statement.

Vančura translates the verb incorrectly when using *strčit*, which is not an equivalent of the English verb *drop*. Equivalents of the verb used by Vančura would be for example *push* or *shove*. These would be followed by the preposition *in*, which would correspond with the preposition *do* that is used in his translation.

To conclude, although Hobzík's choice of the verb may not be a fortunate one, his translation is closer to the original text than Vančura's.

Ex. 33 Kipling: *he was a Hedgehog* (…) *he was a Tortoise* (p. 90)

    Vančura: *to byl ježek* (…) *to byla želva*   (p. 39)

    Hobzík: *to byl ježek* (…) *to byla želva*   (p. 91)

Kipling identifies both the hedgehod and the tortoise as of the male gender. However, both Vančura and Hobzík translate the hedgehog as being of the male gender, while changing the gender of the tortoise to the female one. This can be explained by the fact that the noun *ježek* is male in the Czech language but the noun *želva* is female. Therefore, it would sound unnatural and wrong to associate *želva* of the female gender with pronouns or suffixes that are used in connection with the male gender.

Ex. 34 Kipling: *he felt a little puzzled*   (p. 92)
     Vančura: *už trochu zmatený*   (p. 39)
     Hobzík: *již trochu zmaten*   (p. 93)

Both of these translations are literal. However, Hobzík's use of *již* and the adjective *zmaten* lacking the suffix *–ý* makes his translation different from Vančura's. In this case, Hobzík's choices result in the text sounding dated and archaic, which may be caused by the fact that Hobzík's translation is the older one. This in unfortunate, as it can be the reason why children may not be able to enjoy the text fully. However, these differences are not so dramatic as to confuse children or cause them not to understand the text.

Ex. 35 Kipling: *worse than that*   (p. 92)
     Vančura: *nejhorší bylo*   (p. 40)
     Hobzík: *ještě horší bylo*   (p. 93)

When looking for an equivalent of Vančura's translation, an obvious phrase would be *the worst was*. Hobzík produces a better, literal translation by copying the structure of the original phrase. Kipling compares two things by using *than*, meaning something was worse than some other thing. In Hobzík's translation, this is expressed by using the comparative form of the adjective *hrozné*.

To summarize, both translators manage to preserve the original meaning in their translations. More than that, Hobzík's translation appears to keep the same structure as Kipling's text.

Ex. 36 Kipling:	*said the Jaguar most sniffily and most cautious*	(p. 94)
Vančura:	*zeptal se opatrně jaguár*	(p. 40)
Hobzík:	*ptal se jaguár velmi váhavě a opatrně*	(p. 95)

Both Vančura and Hobzík use lowercase letters when talking about the jaguar. As they do not treat the name of the animal as a proper noun, this usage is in accordance with the rules of the Czech language. Similar problem is examined previously in examples number 30 and 31.

In his translation, Vančura omits parts of this section and therefore his translation is shorter. However, the meaning of the sentence does not alter. On the other hand, Hobzík does not limit himself and produces a longer translation than Vančura. The adverb *most* translated correctly as *velmi* is included as opposite to Vančura's translation, which omits it. However, *velmi* is used only once even tough its equivalent *most* appears twice in Kipling's text. This does not change the meaning and moreover, its use puts emphasis on the following words nevertheless.

CONCLUSION

The purpose of this bachelor paper was to examine and compare two Czech translations of *Just So Stories* written by Rudyard Kipling. The first translation was published in 1958 by Zdeněk Hobzík and the second one was by Jaroslav Vančura and dated back to 1978. For the comparative analysis, five fables out of the twelve were selected randomly from the collection.

This paper was divided into two main parts; the theoretical part and the practical part. The theoretical part briefly described the background Kipling came from and the impact it had on his work. After starting his career in journalism, he gradually moved towards writing shorter pieces such as fairy tales and fables for which he was remembered. This part was followed by defining children's literature from the points of view of various authors, writers, and critics. After that, a brief history of chldren's literature was recounted, beginning with orally spread stories leading up to contemporary literature. Moreover, the question of understanding and evaluating children's literature was tackled. Lastly, the theory of translation was examined. This part defined the term translation, listed the requirements to be met by translators in order to produce high quality translations, and named different types of translation as defined by various translators and translation theorists. The description of the process of translation was provided and explained.

The aim of the practical part of this paper was to compare the approaches to translation of the two Czech translators; Zdeněk Hobzík and Jaroslav Vančura. The purpose of this analysis was to find the differences between these translations, explain them, and draw conclusions.

The translations differed in various features. However, as there was only a twenty year difference between them, it could not be said that the newer one by Vančura was better for children in terms of readability. Similarly, the older translation by Hobzík was not considered to be so overall dated as to cause major complications that would prevent children from understanding it.

Hobzík's translation showed proneness to inaccuracies. Another result of the comparison was the fact that Hobzík, while somethimes inaccurate, leant towards keeping his translation literal.

On the other hand, Vančura implemented changes in his translation related to nouns, specifically their gender and number. These were considered unfortunate as they indicated that Vančura made minor yet fundamental changes. However, sometimes discrepancies occured that enhanced the original text and proved to be appropriate and logical. Another feature of Vančura's translation was omitting, which was present in numerous examples.

To conclude, Vančura's translation contains changes and deviations from the original text. Furthermore, Vančura tends to omit parts of the text often. There are inaccuracies present in Hobzík's translation too. However, most of these can be attributed to the fact that his translation is older. These are not considered mistakes per se. Therefore, Hobzík's translation can be considered to be a better one, as it includes only minor inaccuracies and is hugely literal.

RESUMÉ

Předmětem této bakalářská práce *Rudyard Kipling's Just So Stories and their Czech translation* bylo porovnání dvou českých překladů sbírky bajek *Just So Stories*, jejímž autorem je britský spisovatel Rudyard Kipling. První překlad pochází z roku 1958 a jeho autorem je Zdeněk Hobzík, o druhý překlad se postaral Jaroslav Vančura a pochází z roku 1978. Cílem této práce byla analýza těchto překladů a jejich porovnání. Odlišnosti se projevily jak na lexikální, tak i gramatické úrovni.

Bakalářská práce je rozdělena na dvě části, a to na teoretickou a praktickou. Úvodní část obeznamuje se zaměřením práce a stručně nastiňuje její obsah a cíl.

První kapitola představuje Rudyarda Kiplinga a jeho dílo. Popisuje jeho literární počátky, kdy byli v období svých formativních let spolu se sestrou obklopeni knihami a toto prostředí a péče, které se mu dostávalo, mu dalo pevné základy do života. Po studijích následovalo přestěhování do Indie, kde začal postupně budovat svou žurnalistickou kariéru, a později rozšiřovat záběr psaní na práce zabývající se místními lidmi a prostředím. Zde vydal svou první sbírku povídek *Plain Tales from the Hills*, která se těšila velkého úspěchu. Právě život v Indii byl inspirací pro Kiplingovu pozdější tvorbu. Po návratu do Londýna a nepříliš úspěšném vydání své první knihy *The Light that Failed* navázal na psaní krátkých povídek. Poté začal Kipling psát pro dětské čtenáře a postupně vydal například *The Jungle Book, Kim*, a sbírku bajek *Just So Stories for Little Children*. Tyto díla se do dnešní doby těší úspěchu a přízni čtenářů.

Na toto plynule navazuje část práce pojednávající o pohádkách a především o bajkách. Bajky jsou definovány jako krátké příběhy s ponaučením. Za účelem zaujetí pozornosti dětských čtenářů se v nich objevují především zvířata, která disponují vlastnostmi a chováním typickým pro lidi. Tento aspekt je přítomen především proto, aby napomáhal snadnějšímu pochopení a vštípil obsažené ponaučení a morální zásady do mysli dětských čtenářů. Pro tyto účely byly bajky doporučovány jako vhodný materiál ke čtení filozofem Johnem Lockem. Důraz je přitom kladen i na jejich formu. Bajky, které jsou primárně určeny dětem, byl neměly být dlouhé a jejich příběhy by neměly být komplikované, aby zbytečně nemátly děti a neodrazovaly je od jejich čtení.

Druhá kapitola přibližuje dětskou literaturu a postupně se zabývá jejími četnými definicemi, historií a nastiňuje problematiku porovnávání literatury určené pro děti

s literaturou pro dospělé. Jsou analyzovány a porovnávány definice dětské literatury pocházející od různých spisovatelů a kritiků. S tímto tématem jsou spjaty dva důležité aspekty. Prvním je zjištění, jak zaujmout pozornost dětských čtenářů, aby podle toho mohly být vydávány adekvátní knihy. Druhým aspektem je sledování vývoje literárního vkusu čtenářů. Toto souvisí s faktem, že čtenářská základna knih určených dětem se stále více rozšiřuje a v součastnosti zahrnuje i starší, dospělé čtenáře.

Na tuto část navazuje stručná historie dětské literatury od jejích počátků, kdy se příběhy šířily ústně a pokračuje přes první tištěné texty. Zmíněno je stěžejní dílo *A Little Pretty Pocket-Book* od Johna Newberyho, které bylo první knihou určenou primárně pro zabavení a poučení dětských čtenářů. Zmíněno je postupné rozšiřování literatury pro děti, které dává vzniknout novým odvětvím, jako například fantasy nebo dobrodružným knihám.

Následuje seznámení s problematikou porovnávání knih, které jsou určeny dětem, s knihami cíleně psané pro dospělé čtenáře. Je zkoumáno stanovisko dospělých čtenářů, kteří odsuzují dětskou literaturu jako méněcennou. Toto porovnání není smysluplné, neboť každá z těchto literatur má odlišné cílové čtenáře, což je důvodem, proč dospělí čtenáři mnohdy kritizují dětskou literaturu a děti neumí ocenit literaturu pro dospělé.

Třetí kapitola teoretické části práce pojednává o teorii překladu a čerpá především z děl *Umění překladu* od Jiřího Levého, *K teorii i praxi překladu* od Dagmar Knittlové a *Introducing translation studies* od Jeremy Mundayho. Nejdříve jsou vyjmenovány podmínky, které musí splňovat překladatel, aby docílil kvalitního překladu. Překladatel je definován jako osoba s hlavní zodpovědností za překlad.

Je zde také předložena myšlenka sdílena mnoha teoretiky, a to že překladatel by měl být zaměřen na zachování smyslu textu raději než na lpění na doslovném překladu. Dále následuje seznámení s typy překladů tak, jak jsou definovány různými autory.

Popsán je také proces překladu, který se skládá z fází jako jsou pochopení textu, jeho interpretace a následné převyprávění. S tímto souvisí problematika ekvivalentů, která byla zpracována podle Dagmar Knittlové.

Druhá, praktická část bakalářské práce obsahuje samotnou analýzu. Ta sestává ze srovnání dvou českých překladů pěti náhodně vybraných bajek ze sbírky *Just So Stories* od Rudyarda Kiplinga. První překlad od Zdeňka Hobzíka je z roku 1958, druhý

překlad je od Jaroslava Vančury a pochází z roku 1978. Každá podkapitola analýzy je tvořena jednou bajkou, přičemž je v úvodu vždy stručně popsán její děj. Ten má své opodstatnění v tom, že poskytuje kontext a je na něj v samotné analýze často odkazováno.

Překlady těchto dvou autorů se liší v různých směrech. Protože je mezi vydáním jednotlivých překladů pouze dvacetiletý rozdíl, nemůže být řečeno, že novějšímu překladu od Jaroslava Vančury děti lépe rozumějí a proto je pro ně více čtivý. Stejně tak nelze tvrdit, že starší překlad od Zdeňka Hobzíka by byl natolik zastaralý a plný archaických výrazů, aby dětem znemožňoval pochopení tohoto díla. Příklady prozrazující stáří překladu jsou užití spojky *i* namísto *a* nebo používání malých písmen namísto velkých na začátcích některých vlastních podstatných jmen. Tyto jevy ovšem nelze považovat za chyby jako takové.

Ve starším překladu Zdeňka Hobzíka se vyskytují nesprávné překlady některých anglických výrazů. Hobzík například nesprávně překládá *fishes* jako *ryby*, čímž v daném kontextu zužuje význam tohoto slova. Stejně tak mylně překládá *tea* jako *večeře* a *the Tropics* jako *tropickou oblastí*, což jsou chybné překlady, ve kterých Hobzík užívá nesprávných českých ekvivalentů.

Další z výsledků porovnání je fakt, že se Hobzík velmi často přiklání k doslovnému překladu. Tento jev je patrný, když přeloží *game* jako *lovná zvěř*, *long words* jako *dlouhých slov*, *grown-up* jako *dospělý* a *tree trunks* jako *stromových kmenů*. Vančura u těchto specifických příkladů mění text, což nelze vždy považovat za šťastné rozhodnutí.

Jak již bylo zmíněno, Vančura často pozměňuje původní text. Jednou z těchto změn je například definování pohlaví u postav, kde se tomuto Kipling vyhnul. Proto překládá Vančura genderově neutrální výraz *Beloved* jako *holčičko*, čímž z něj tvoří postavu ženského rodu. Podobně překládá frázi *only when you knew* jako *leda že bys věděla*, kde také činí rozhodnutí vytvořit z oslovené osoby postavu ženského rodu. Vančura má také ve zvyku měnit číslo z množného na jednotné, když překládá podstatné jméno množného čísla *girls* jako *děvčátko*, které je čísla jednotného. Toto platí i v případě překladu slova *Magic* jako *kouzlo*. Všechny tyto překlady jsou považovány za nepřesné, neboť ukazují na to, že Vančura i když minimálně ale základně změnil originální text.

Na druhou stranu některé odlišnosti Vančurova překladu byly textu naopak prospěšné, i když tyto jsou spíše v menšině. Například když volně přeložil *palaver, and an indaba, and a punchayet, and a pow-wow* jako *poradu, shromáždění, konferenci a mítink*. Podobně se vypořádal s překladem, když změnil předložku ve výrazu *on the High Veldt* z *na*, která by byla doslovná, do *ve*. Tato změna byla namístě a logická, pokud se vezme v úvahu kontext, ve kterém se daný výraz vyskytuje.

Další rys Vančurova překladu je, že v mnoha případech volil úplné vypuštění některých výrazů. Toto se projevuje, když překládá frázi *he's played Old Scratch with my legs* volně jako *zničil mi nohy*. Tento příklad jasně ukazuje, že vypouštění text zbytečně zkracuje a především jej ochuzuje o jeho poetičnost. Podobný případ nastává, když přeloží frázi *ripe bananas in a smokehouse* jako *banány v udírně*, protože vynecháním slova *ripe* zeslabuje kontrast přítomný v původním textu a tím škodí celému přirovnání.

Vančurův překlad obsahuje změny a odlišnosti od původního textu. I když by některé mohly být považovány za prospěšné textu, jejich podstatná část je nepřesná a chybná, neboť tyto změny se příliš odklání od původní textu a nereflektují jej. Navíc Vančura až příliš často vypouští výrazy.

Nepřesnosti se vyskytují také v překladu od Zdeňka Hobzíka. Ale tyto nepřesnosti mohou být vysvětleny a ospravedlněny stářím překladu. Zmíněné nepřesnosti nemohou být považovány za chyby jako takové. Hobzíkův překlad jasně poukazuje na to, že autor preferuje překládat doslovně a držet se co nejvíce původního textu. Přesto vykazuje známky pochopení textu a bez problémů zachovává jeho smysl. Z těchto důvodů může být Hobzíkův překlad, byť je starší než Vančurův, považován za zdařilejší.

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