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ROALD DAHL: THE AUTHOR FOR TWO AUDIENCES
A COMPARISON OF HIS WRITINGS FOR CHILDREN AND ADULTS

Thesis

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ROALD DAHL: AUTOR DVOJÍCH ČTENÁŘŮ
SROVNÁNÍ JEHO PRÓZ PRO DĚTI A DOSPĚLÉ

Diplomová práce

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ABSTRACT

This thesis analyses the main children's books and short stories for adults written by an English author Roald Dahl. The first part of the thesis mentions all children's works written by Dahl and further analyses the "best" ones. The best-sellers are analysed from various angles/viewpoints – it analyses the main characters and themes of the books, the use of language and the role of poetry. It also deals with visual signs and illustrations which are widely used in the books. The second part of the thesis which analyses short stories for adults concerns similar viewpoints of analysis. Moreover, short stories are further analysed from sociological point of view – the thesis mentions the most important events of the author's life and times. The thesis also signifies the inter-connection between stories for children and adults. Criticisms of Dahl's works partially serve as conclusion of the thesis. This thesis generally shows Roald Dahl's great asset to literature, principally in the field of children's literature, of the second half of the 20th century.

ABSTRAKT

Tato práce se zabývá rozborem vybraných děl pro děti a dospělé od anglického autora Roalda Dahla. První část diplomové práce zmiňuje všechny knihy pro děti a podrobněji analyzuje ty „nej“ (nejoblíbenější, nejčtenější, nejprodávanější). Tyto zmíněné knihy pro děti jsou analyzovány z různých úhlů – práce rozebírá hlavní hrdiny a témata knih, jakou roli v nich hraje poezie a celkově nahlíží na jazyk použitý v dětských knihách jak z hlediska obsahu, tak z hlediska formy. Druhá část diplomové práce rozebírá povídky pro dospělé z podobných úhlů jako literaturu pro děti a navíc zmiňuje nejdůležitější události z autorova života a ty světové události, které nejvíce ovlivnily jeho povídky. Závěr práce je z části vystavěn na kritikách autorových děl. Tato práce celkově nahlíží na Roalda Dahla jako na autora, který jednoznačně ovlivnil světovou literaturu druhé poloviny 20. století, hlavně v oblasti dětské literatury.

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1. ROALD DAHL’S LIFE

The literary works of many authors are closely connected or at least influenced by author’s life. As you will read below, many essential memories, recollections, experiences and flashbacks are projected, described and employed also in Roald Dahl’s books for both children and adults.

Although, his parents were of Norwegian origin, Roald¹ Dahl was born in Llandaff, Wales on 13th September 1916. His father Harald Dahl came from a small town called Sarpsborg which is near Oslo, married to Sofie Magdalene Hesselberg² in 1911 and then they started to live together in Llandaff, a suburb of Cardiff. Roald Dahl was born as the third child and had three sisters and a stepsister and a stepbrother

• The main source of the following notes was Wikipedia, the Free Encyclopedia. See bibliography.

¹ Roald is pronounced /rəʊəld/ but Norwegians pronounce it /ru:a:l/ without sounding the final “d”.

² Sofie Dahl (1885-1967) died at the fifth anniversary of Roald Dahl’s daughter’s death.

(Harald Dahl's first wife Marie died at the age of twenty-nine and so he was left with two children). Harald Dahl built up a prosperous shipbroking business and, unfortunately, died of pneumonia in 1920, when Roald was only three years old. Since that time, Roald Dahl was strongly bound to his mother. During the years 1923-1925, Roald Dahl attended Llandaff Cathedral School and after that he attended a boarding school St. Peter's School³ in Weston-super-Mare, Somerset. Dahl finished his studies at Repton⁴, Derbyshire, in 1933. After studies, he applied for several jobs and got the job with Shell Company and took part in a two-year intensive training in England. In 1936, Dahl was sent to Mombasa, Kenya. Three years later, at the beginning of the World War II in 1939, Dahl joined the Royal Air Force⁵ as a fighter pilot in Greece and Syria. In 1942 he went to Washington, D.C., USA, to join the British Embassy as an Assistant Air Attaché.

First Dahl went to the United States of America because of the job but he stayed there for many years. He lived in New York and spent most of his time working on short stories for adults. In the USA, Dahl met a novelist C. S. Forester⁶ who placed Dahl's story *Shot Down Over Libya*⁷ in the *Saturday Evening Post*.

In 1953, Dahl married a Hollywood actress Patricia Neal⁸ who won the *Academy Award for Best Actress* (an Oscar) for her role in the film *Hud* co-starring Paul Newman. They were married for thirty years, had five children together (Olivia⁹, Tessa¹⁰, Theo¹¹, Ophelia¹², Lucy¹³) and lived alternately in New York City, the USA,

³ St. Peter's had been founded in 1900 but is extinct today.

⁴ The headmaster at the time was the Reverend Geoffrey Fisher, who later became Bishop of Chester, then Bishop of London, and finally Archbishop of Canterbury and crowned Queen Elizabeth II.

⁵ The Royal Air Force (RAF) is the air force branch of the British Armed Forces. The RAF was formed on 1 April 1918 and has taken a significant role in British military history since then, playing a large part in World War II and in conflicts such as the recent war in Iraq.

⁶ C. S. Forester (1899-1966) was the pen name of Cecil Louis Troughton Smith. When meeting Dahl, Forester had already been famous for his eleven-book Horatio Hornblower series. See chapter 14.1.

⁷ *Shot Down Over Libya* appeared in the magazine anonymously in August 1942. Less heroic version of the story was later published in the collection *Wonderful Story of Henry Sugar and Six More* under the title *A Piece of Cake*.

⁸ Patricia Neal was born as Patsy Louise Neal in Packard, Kentucky in 1926. She had a love-affair with a film star Gary Cooper in late 1940s. The first film she had made was *John Loves Mary* with Ronald Reagan and Jack Carson. In 1981 Glenda Jackson played her in a television movie, *The Patricia Neal Story* which co-starred Dirk Bogarde as Roald Dahl. *The Patricia Neal Story* is the film released in 1981 where Glenda Jackson played Patricia in a television movie, which co-starred Dirk Bogarde as Roald Dahl. Neal published an autobiography *As I Am* in 1988. She lives in New York City.

⁹ Olivia Twenty Dahl (*1955) died of measles encephalitis in 1962 and was buried in Little Missenden.

¹⁰ Chantal Sophia "Tessa" Dahl (*1957) became a prolific author of storybooks for children (her book *Gwenda and the Animals* won *The Earth Best Book of the Year*). She was anorexic, involved in drugs and had an affair with Peter Sellers.

and Great Missenden¹⁴, England. Neal and Dahl were finally divorced in 1983 and, in the same year, Dahl married Felicity “Liccy” Ann d’Abreu Crosland¹⁵, Patricia Neal’s former friend. Roald Dahl died of a form of leukaemia¹⁶ on 23rd November 1990, at the age of seventy-four, at his home in Great Missenden, Buckinghamshire.

More detailed information about Dahl’s life is mentioned in two autobiographical books *Boy: Tales of Childhood*¹⁷ and *Going Solo*. The first autobiographical book *B*¹⁸ (Dahl wrote it at the age of sixty-seven) is dedicated to his sisters Asta, Alfhild, Else and stepsiblings Ellen and Louis because they are intimately bound up to Dahl’s memories. The book is supported by author’s introductory note and here is the considerable part of it:

I would never write a history of myself. On the other hand, throughout my young days at school and just afterward a number of things happened to me that I have never forgotten.

None of these things is important, but each of them made such a tremendous impression on me that I have never been able to get them out of my mind.

[...] Some are funny. Some are painful. Some are unpleasant. I suppose that is why I have always remembered them so vividly. All are true.

The book starts with the history of family, Dahl mentions his grandfather and his parents and he further describes his childhood, pre-school and school years. Dahl often recalls bad school treatment like caning and penal servitude which later became one of the main themes in *Matilda* and is clear from a story for adults *Galloping Foxley*¹⁹ too. One of few pleasant memories includes the market research done at Repton by famous chocolate company Cadbury’s – this experience later inspired Dahl to write the book for children *Charlie and the Chocolate Factory*. The first autobiographical book ends when

¹¹ Theo Matthew Roald Dahl (*1960) was hit in his pram by a taxi as a four-month-old baby.

¹² Ophelia Magdalena Dahl (*1964) is a social justice and health care advocate. She is a trustee of the *Roald Dahl Museum*. Ophelia Dahl contributed to the 2003 book *The Roald Dahl Treasury*, a collection of her father's stories, memoirs, letters and poetry. Ophelia was called Don-Mini and this name was later used for the ruler of the Minpins.

¹³ Lucy Neal (*1965)

¹⁴ Roald Dahl is buried at St. Peter and Paul’s Church. In 2005 the *Roald Dahl Museum and Story Centre* opened there to honour the work of Roald Dahl.

¹⁵ Felicity Crosland was born in Llandaff as well. Her father was a Portuguese surgeon Alfonso d’Abreu. Before meeting Dahl in the 1970s, she was married and had three daughters.

¹⁶ This is why the *Roald Dahl Foundation* (established by Liccy) supports haematology projects.

¹⁷ *Boy* – the first suggested title was *I Want to Grow Up*.

¹⁸ *B* stands for *Boy*. Books frequently referred to in the thesis are abbreviated. The list of abbreviations follows bibliography.

¹⁹ The short story is further analysed in chapter 15.1.

Dahl finishes school and goes to Africa to work. What is interesting to mention here is that the chapter before the last one mentions some future facts – that he was an RAF pilot and that taking pictures was Dahl’s great hobby (he even won prizes and medals from the *Royal Photographic Society* in London, *Photographic Society* of Holland and a bronze medal from the *Egyptian Photographic Society* in Cairo).

The first autobiography continues in *GS* which is dedicated to Dahl’s mother Sofie and records three busy years of future writer’s life. It starts with a voyage to Mombasa (the second largest city in Kenya), in autumn 1938 and ends with the return to Britain in summer 1941. Moreover, *GS* is provided with extracts and copies of telegrams and letters from Dar-es-Salaam (the largest city in Tanzania), Habbaniya in Iraq, Alexandria (the second largest city in Egypt) or Haifa in Israel, and other documents like Summary of Flying and Assessments for Course Ending and a “c” page from his Swahili dictionary. “In *GS* Dahl colourfully describes the wildlife he saw on these trips and his relations with Africans and white settlers.” (Treglown, p. 35) Dahl used his African experience further in children’s book *Charlie and the Chocolate Factory* (Oompa-Loompa workers) and a short story *Poison* (poisonous snakes; further analysed in chapter 15.1.).

Boy was firstly published in Great Britain by Jonathan Cape Ltd in 1984 and so was *Going Solo* but two years later, in 1986. Both books were firstly published in one volume in Penguin Books in 1992. Both books are provided with photos which greatly help readers to perceive Dahl’s real life.

Only few weeks ago I was lucky to read Dahl’s forgotten short story *Lucky Break – How I Became a Writer* which appeared in the collection *WSHS*. Due to the year of publication (1977), I suppose that this story was a kind of pre-version of the following two autobiographical books. The story begins as a manual or guide for readers-teenagers how to become a writer (the qualities of a fiction writer are summed up in seven points or rules²⁰) and it further recalls all crucial event’s in Dahl’s life.

Those were days of horror [at St. Peter’s School], no running in the corridors, no untidiness of any sort, no this or that or the other, just rules, rules and still more rules that had to be obeyed. And the fear of the dreaded cane hung over us like the fear of death all the time. [...] In other words, we were caned for doing everything that it was natural for small boys to do. (pp. 175, 177)

²⁰ Dahl appointed these qualities: 1. lively imagination; 2. make a scene to come alive; 3. stamina; 4. perfectionism; 5. strong self-discipline; 6. keen sense of humour; 7. a degree of humility. (pp. 174-5)

This excerpt clearly shows Dahl's school experience which is still (after more than fifty years) terrifying. On the other hand, Dahl sings Mrs. O'Connor's praises because owing to her "I had become intensely aware of the vast heritage of literature that had been built up in England over the centuries" (p. 184) which was later employed in his book *Matilda*. The second half of the short story deals with African experiences.

I learned to speak Swahili. I drove up-country visiting diamond mines, sisal plantations, gold mines and all the rest of it. There were giraffes, elephants, zebras, lions and antelopes all over the place, and horrid snakes as well [...] I drove through the Masai country where the men drank cow's blood and every one of them seemed to be seven feet tall. (pp. 189, 191)

Treglown's biography of Roald Dahl is still considered the most complex and most reliable source because of a great number of people including Dahl's family members, friends, publishers and other co-workers who participated on the book. Biographies by Alan Warren (1988) and Chris Powling (1983) are not available in the Czech Republic. According to the official Roald Dahl website, the first authorised biography of Roald Dahl is being written by Donald Sturrock and it will be published in the United Kingdom by HarperCollins in 2009.

2. INTRODUCTION TO DAHL'S CHILDREN'S BOOKS

From the literary point of view, it is necessary to think about the position and role of children's literature those times (second half of the 20th century). Children's literature of the 18th and 19th centuries rose from robust moral tales and the "golden age" of literature for children came after the World War II with the growth of paperback sales. Writers slowly began to explore new areas of interest while also shifting the settings of their plots. As Ousby describes:

In the realms of fantasy a similar spirit of moral toughness is evident in the stories of C. S. Lewis and J. R. R. Tolkien. Picture books also began to experiment with off-beat stories and characters. Artist-illustrators like Maurice Sendak²¹ and Raymond Briggs explored the small child's timeless concern with death and aggression as well as lighter preoccupations. (p.174)

The most important task was to rid children's books of the social prejudice and exclusiveness. Books are now often recommended to the attentions of adult as well as child readers. And writers respect the belief that children's literature can be shared by the generations. A typical comment, given in of Dahl's last interviews, sums up his attitude to children's books:

I have a great affinity with children. I see their problems. If you want to remember what it's like to live in a child's world, you've got to get down on your hands and knees and live like that for a week. You find you have to look up at all these bloody giants around you who are always telling you what to do and what not to do [...] So subconsciously in the child's mind these giants become the enemy [...] When I wrote *Matilda* I based it on this theory [...] Children absolutely warm to this. They think, "Well, Christ! He's one of us." I don't think you find many chaps [...] in their mid-seventies who think like I do and joke and fart around. (Sykes, p. 82)

Dahl lived during the busy times and some of the most important social, political and cultural events influenced Dahl's works for children. For example, *JGP* celebrates the American dream and one of the American symbols, the Empire State Building (built in 1931). One of the main characters in *BFG* is the British queen Elizabeth II (crowned in 1953). The huge sales of colour televisions in the USA since the 1950s are criticised in *CCF*. And the main theme of *CGGE* is the space program and travels to space (the first man on the Moon in 1969; the USSR as the rival of the USA).

²¹ Maurice Sendak was lined up to illustrate the American edition of *CCF*, but the success of his now classic picture book *Where the Wild Things Are* (1963) meant that he was too busy and too expensive.

If we think about a high number of books written by Dahl, he would definitely belong to a group of writers called “very prolific”. The very first book for children called *The Gremlins*²² was published in 1943. Through this book, Dahl was invited to dinner at the White House by Eleanor Roosevelt, the US president’s wife. Dahl also played poker with Harry Truman²³ and met British Prime Minister Margaret Thatcher²⁴, and many statesmen, members of the Cabinet and other representatives. The experience of being an RAF pilot during the World War II influenced Dahl’s later stories for children and the flight was involved in *BFG* because BFG seems to Sophie to fly as he carries her, Billy flies through flames on a swan’s back to free dragon-oppressed Minpins (*MI*) and James escapes from his tyrannical aunts on the peach (*JGP*). As far as I know, the book *The Gremlins* is not and probably has never been available in any of the Czech libraries so the thesis will not deal with it anymore.

His later books can be divided into the four main groups: children’s books, picture books, books for younger readers and teenage fiction. The group of children’s books contains *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *Charlie and the Great Glass Elevator* (1972), *Danny, the Champion of the World* (1975), *George’s Marvellous Medicine* (1981), *The BFG* (1982), *The Witches* (1983) and *Matilda* (1988). Picture books include *The Enormous Crocodile* (1978), *Revolting Rhymes* (1982), *Dirty Beasts* (1983), *The Giraffe and the Pelly and Me* (1985) and *The Minpins* (1991). For younger readers, Dahl wrote *The Magic Finger*²⁵ (1966), *Fantastic Mr. Fox* (1970), *The Twits* (1980) and *Esio Trot* (1989). The last group of teenage fiction represents these books: *The Great Automatic Grammatizator and Other Stories*²⁶ (1996), *The Wonderful Story of Henry Sugar and Six More* (1977) and *The*

²² The book was first published in *Cosmopolitan* magazine with Disney’s colored illustrations (December 1942), and later commissioned by Walt Disney for a film that was never made. Digitally restored and lavishly illustrated by the Walt Disney artists, Dark Horse Books published the book again over sixty years in September 2006. It is the story of a British World War II fighter pilot Gus who was the first man to ever see Gremlins, mischievous creatures six inches tall with horns. The adult version of *The Gremlins* published five years later, *Some Time Never: A Fable for Superman*, was a total flop.

²³ Harry Truman (1884-1972) was the thirty-third President of the United States (1945-1953), preceded by Franklin D. Roosevelt.

²⁴ Margaret Hilda Thatcher, Baroness Thatcher, (*1925), is the former Prime Minister of the United Kingdom, in office from 1979 to 1990. She was the leader of the Conservative Party from 1975 until 1990. She is the only woman to have been Prime Minister of the United Kingdom.

²⁵ *MF* was originally called *The Almost Ducks* because the characters were magically transformed into ducks.

²⁶ *GAG* contains a selection of Dahl’s adult stories from his collected works, but it is highly recommended for teenage readers.

*Vicar of Nibbleswicke*²⁷ (1991). It is also very important to mention three collections of poems: *Revolting Rhymes* (1982) and *Dirty Beasts* (1983) for younger readers and *Rhyme Stew* (1989) recommended for teenage readers. This thesis deals more or less with all the books named above.

Firstly, the books for children were not meant to be published because they were invented for Dahl's own children and obviously, this is the main reason for dedications of his children's books. For example *CGGE* is dedicated to daughters Tessa, Ophelia and Lucy, *JGP* to Olivia and Tessa, *FF* to Olivia only, *MF* to Ophelia and Lucy. *DCW* is dedicated to the whole family, Pat, Tessa, Theo, Ophelia and Lucy. Books published in the 1980s, namely *WI* and *RS* are dedicated to Dahl's second wife Licky and *GPM* are dedicated to Dahl's stepdaughters (Licky's daughters) Neisha, Charlotte and Lorina. *BFG* is dedicated to Dahl's granddaughter Sophie²⁸. Dahl had already been widely read at the time of publication of his collection *WSHS* (1977) and was aware of this fact, so he dedicated it to all readers to show sympathy and interest in his readers:

Dedicated with affection and sympathy to all young people (including my own son and three daughters) who are going through that long and difficult metamorphosis when they are no longer children and have not yet become adults.

The final note concerns the publishers of children's books. Early children's books were published in the United States by Alfred A. Knopf, Inc.²⁹ (and later published in Puffin Books by arrangement with Alfred A. Knopf, Inc.). Dahl was not successful with British publishers until the 1980s when Jonathan Cape Ltd. started to publish his current best-sellers. For instance, *JGP* was first published in the United States in 1961 and in Great Britain by Allen & Unwin³⁰ six years later. On the other hand, *WI* and *BFG* were firstly published in Great Britain (Jonathan Cape Ltd.) and then

²⁷ *The Vicar of Nibbleswicke* was written during the last months of author's life for the benefit of the Dyslexia Institute in London. The problem of dyslexia is explained in typical tradition of craziness. "My name is Eel, Robert Eel. I am the new rotsap of Nibbleswicke. Dog help me!" serves as the best example of back-to-front dyslexia.

²⁸ Sophie Dahl (*1977) is a fashion model and author, she wrote several short stories and published a novella *The Man with the Dancing Eyes* (2003). She recently performed in Children's Party at the Palace for Queen Elizabeth II's 80th birthday.

²⁹ Alfred A. Knopf, Inc. is a New York publishing house, founded in 1915. It was acquired by Random House in 1960 and is now part of the Knopf Publishing Group at Random House.

³⁰ Dahl's *JGP* and *CCF* were introduced to Unwin through his daughter Camilla Unwin who was Tessa Dahl's schoolmate. Unwin published the two books not knowing that "the books had been turned down by practically every other established publisher in Britain" (Treglown, p. 177). Unwin helped Dahl to negotiate a deal with Penguin for paperback editions of *OTY*, *SLY*, *CCF*, *JGP*, *MF* and *FF*.

in the United States (Dahl disengaged himself from Knopf and the books appeared under the imprint of a new publisher Farrar, Straus and Giroux), but both of them in the same year. On the other hand, *JGP* was published one year earlier in France than in England. *CCF* and *JGP* appeared in many European countries (Denmark, Finland, Norway, Sweden, Germany, Italy, Portugal) and also in Japan and Israel in the late 1960s. Dahl's books were translated into at least forty-two languages including such as Afrikaans, Basque, Faroese, Friesian, Icelandic, Korean, Vietnamese and Slovene. Czech publishers are mentioned later (chapter 5.3.). Dahl's books for children firstly appeared in the Czech Republic in the 1990s and the popularity of his books has continuously increased. It was *Danny, mistr světa* which appeared first in 1990, followed by *Karlík a továrna na čokoládu* (1992), *Jakub a obří broskev* and *Čarodějnice* (both published in 1993). The 2005 film version of *CCF* helped to increase sales more rapidly and it is highly probably that more books written by Roald Dahl will be translated into Czech. On the other hand, Dahl's collections of short stories were on the market since much earlier. The first was *Libej mě, libej* published in 1969, followed by *Jedenadvacet polibků* in 1986 (both published by Mladá fronta). In spite of that, *Milostné rošády* are the most favourite and were published four times so far (1982, 1984, 1995 and 2001).

3. MAIN CHARACTERS OF DAHL'S CHILDREN'S BOOKS

3.1. Family

Dahl always had strong relationships with all members of his family. And not having a father (he was only four when his father died), he always admired his mother. *WI* is full of Norwegian details which are taken from his childhood. The whole family spent every summer holidays in Norway³¹ and had strong bindings to this country. As Dahl writes, from when he was four years old to when he was seventeen, all summer holidays were totally idyllic because they always went to the same idyllic place and that was Norway (*GS*, p. 53). One of the main characters in *WI* is a grandmother who is actually based on his own mother.

My grandmother was Norwegian. The Norwegians know all about witches, for Norway, with its black forests and icy mountains, is where the first witches came from. My father and my mother were also Norwegian, but because my father had a business in England, I had been born there and had lived there and had started going to an English school. Twice a year, at Christmas and in summer, we went back to Norway to visit my grandmother. (p. 6)

This chapter further analyses seven children's books: *CCF*, *JGP*, *GMM*, *BFG*, *DCW*, *WI* and *MA*. The main characters of these books are children, both girls and boys, which have much in common. Matilda, Sophie, Danny, Charlie, James, George and Boy are all pre-school or school children aged between four and ten. In spite of their ages, they are able to speak to young adolescent readers. George, Charlie and Matilda have got both parents, Danny has got only father and Sophie, James and Boy are orphans and except Matilda, they do not have siblings. Danny, Charlie and Boy have got good relationships with adults but the others are not so lucky. Matilda is a very talented girl who is ignored by her parents, bingo-obsessed mother and father who is a dealer in second-hand cars. James lived a happy life until he was four and lost his parent, and then he started to live with Aunt Sponge and Aunt Spiker who were cruel to him. James did not have anything and anybody to play with and nor did George who lived with his parents and old grandma on a farm far away from other people.

³¹ Harald and Sofie's children were christened in the Norwegian church in Cardiff and learned to speak Norwegian. (Treglown, p. 16)

Dahl harshly dealt with adults who cause troubles to his heroes and heroines. George's Grandma "disappears" and James' aunts Spiker and Sponge rolled on by the peach. Pendergast expressed Dahl's attitude in a kind of motto that "beastly people must be punished". Moreover, the introduction to the *Children's Literature Review* entry on Dahl explains:

The morality of his writings is simple, usually a matter of absolute good versus consummate evil – with no shades of gray – and those who fall into the latter category are sure to meet with a swift and horrible end.

Dahl's response to those who have accused him of violence, sadism and sexism was that he was writing farce or pantomime and such accusations were simply irrelevant. The demolition of the Aunts Sponge and Spiker and the demise of George's Grandmother are, he might have said, merely cartoon effects. (Hunt, p. 57)

On the other hand, not all adults are portrayed negatively. The exception is "his tendency to see the family as a possible source of happiness and comfort" (West). The Wormwoods when leaving in a hurry, agreed on Matilda's will to stay with Miss Honey. Matilda's mother does not hesitate to say "Why don't we let her go if that's what she wants? It'll be one less to look after." And Mr. Wormwood agrees with his wife: "If she wants to stay, let her stay. It's fine with me." (p. 341) So Matilda finds a new and loving mother. To love and be loved in return is the main theme also in *WI*, when Boy comments, "It doesn't matter who you are or what you look like so long as somebody loves you" (p. 190). And one more thing is necessary to mention here. Although treated badly, the heroes do not become helpless victims. Matilda finds the public library on her own, at the age of four, when her parents refuse to buy her some books and Boy is resolved to destroy all witches around the world. This independence, characteristic for all Dahl's main characters, allows them to exact revenge against their oppressors (Telgen).

3.2. Animals

The main characters of the picture books and books for younger readers are animals. Although animals behave like people, act like people and do other things like people, these stories cannot be considered as real fables like the Aesop's ones. The

stories are not so traditional, they are written in a modern, reader-friendly, comic style. Dahl did not use or invent any special names for his animal characters. He just used the capital letter at the beginning so we meet Crocodile, Fox, Giraffe, Pelly (Pelican) et cetera. Animals are very often used in poems but Dahl was also able to invent whole stories about them.

The main character of Dahl's shortest story *EC* is about the children-eating crocodile that is finally shoot up high up into the sky and sizzled up by the hot sun. Although Crocodile died, the story is understood as a happy end – Crocodile will not eat children anymore.

Fantastic Mr. Fox is a story dealing with one of the human characters – deviousness – which is commonly associated with foxes and is generally perceived as something bad. But Dahl did what almost every reader would not expect – the bad character is turned into the good one. Although Mr. Fox steals geese, smoked ham, bacon, carrots and cider from farmers' storehouses, he is portrayed as a hero. Mr. Fox has to steal food to save his family and families of other animals living on and in the hill which is being watched and destroyed by the farmers. The tale ends happily when Mr. Fox saves all animals and becomes the real hero.

A romance *Esio Trot* is something completely different. The animal is tortoise (as you can read in the title from right to left). In this case, animal is a mere object for more complicated purpose. Mr. Hoppy, the owner of the tortoise, is really fond of Mrs. Silver who lives in the same house, just one floor below. Mr. Hoppy makes a really cunning plan how to make Mrs. Silver fond of him too and thanks to the tortoise, or tortoises to be more precise, the plan goes well and Mr. Hoppy marries Mrs. Silver. The message or the motto of this story could be: "Nothing is impossible, just help the luck to find you."

3.3. People and Giants

The main characters of picture books and books for young readers are animals. The characters of other books are usually people. And it is not difficult to distinguish the good and the bad – thanks to the introductory page of all main characters, readers take the hint and guess who is who before the own reading. In *MA*, the names perfectly

reflect the characters of the heroes and the villains – a terrifying headmistress and an ex-Olympic hammer thrower Miss Trunchbull, a nice and sweet teacher Miss Honey and vile and despicable parents Mr. and Mrs. Wormwood became the icons around the world.

Besides names signaling characters, other names can also reflect the physical appearance of characters as aunts in *JGP*:

Aunt Sponge was enormously fat and very short. She had small piggy eyes, a sunken mouth, and one of those flabby faces that looked exactly as though it had been boiled. She was like a great white soggy overboiled cabbage. Aunt Spiker, on the other hand, was lean and tall and bony, and she wore steel-rimmed spectacles that fixed on to the end of her nose with a clip. She had a screeching voice and long wet narrow lips. (pp. 11-2)

Dahl's creativity and playfulness with names fully spread in *BFG*. Although the names are not common (usually compounds), they fully reveal the vices of the giants and their Czech equivalents invented by Jan Jařab perfectly depict the original sense: the Fleshlumpeater (Flákořrout), the Bonecruncher (Kostikřrup), the Manhugger (Drtichlap), the Childchewer (Děckožvyk), the Meatdrinker (Chroustomas), the Gizzardgulper (Chlemtohrd), the Maidmasher (Děvozmar), the Bloodbottler (Krveřpunt), the Butcher Boy (Řezniček).

Dahl did not use special names for the main characters in *WI*; he just used capital letters, Boy and Grandmother, as he did with animal characters. The reason for it was to highlight the story, the relationship between the boy and his grandmother, not the characters.

4. MAIN THEMES OF DAHL'S CHILDREN'S BOOKS

The main themes of Dahl's children's books embrace magic, miracle, loneliness, death and fear – the themes that are close to children's minds, their lively imagination, their feelings, their worries, fears and dreads. And Dahl also respects the rule that all children's books should end up happily.

The theme of magic and miracle is strongly presented in *The Minpins*. The story is about a boy called Little Billy who lives with his anxiously caring mother in a house. Little Billy wants to explore a near-by forest but mother forbids him to go there, to the Forest of Sin because it is full of Whangdoodles, Hornswogglers, Snozzwangers, Vermicious Knids³² and the worst of all Terrible Bloodsucking Toothplucking Stonechuckling Spittler. But Little Billy did not obey his mother and visited the forest. Little Billy experienced great day there in the forest and he even helped Minpins to get rid of the dreaded Gruncher. Minpins paid back Little Billy's favour and Swan agreed to become his personal private aeroplane. Narrator's advice at the end of the story is:

Watch the birds as they fly above your head and, who knows, you might well spy a tiny creature riding high on the back of a swallow or a raven. [...] And above all, watch with glittering eyes the whole world around you because the greatest secrets are always hidden in the most unlikely places. Those who don't believe in magic will never find it. (*RDT*, p. 197)

Fear is included in many of Dahl's children's books and, in some of them, fear also goes hand in hand with death. It is the case of *GMM*. George's grandmother is a wicked woman who commands George to eat cabbage with caterpillars and earwigs to grow down and not up and terrifies him with other "secrets". George's fear and resolution to get rid of it is perfectly described in his own words. "I'm not going to be frightened by *her*." (p. 12) so he decides to shake her up with a magic medicine. Grandma finally shrinks so much that she "disappears" and George's parents also agree that "[...] it's for the best, really. She was a bit of a nuisance around the house." (p. 104).

Although the beginnings of Dahl's children's books are very often provoking, disturbing or even shocking, all of them tend to end and finally really finish happily.

³² Vermicious Knids are a species of amorphous, shape-shifting monsters which invade the Space Hotel USA in *CGGE*. They are also mentioned in *JGP* and *WWCF*.

Dahl respects the rule that all children's books should finish peacefully and the good defeat the bad. The two happy ends have already been proposed (*MA* in chapter 3.1. and *FF* in chapter 3.2.) and the happy ends of two more children's books follow below.

In *CCF*, all visitors are punished except Charlie and his grandpa who come out of the factory unchanged – because the change of their character was not necessary. In spite of bad behaviour, Wonka gives the children a lifetime's supply of sweets as he promised. And Charlie gets the best present above all – the chocolate factory. Wonka gives the reason why he has chosen Charlie to be the owner:

A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine. So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets – while I am still alive. (p. 144)

James ends happily for all passengers: the Centipede was made Vice-President-in-Charge-of-Sales of a high-class firm of boot and shoe manufacturers, the Earthworm was employed by a company that made women's face creams, the Silkworm and Miss Spider set up a factory together and made ropes for tightrope walkers, the Glow-worm became the light inside the torch on the Statue of Liberty, the Old-Green-Grasshopper became a member of the New York Symphony Orchestra, the Ladybird, who had been haunted all her life by the fear that her house was on fire and her children all gone, married the Head of the Fire Department and James who once had been the saddest and loneliest little boy now had all the friends and playmates in the world. Even though it sounds unreal (for adults), children are happy to read this end.

JGP is often highly appraised for its mixture of all the themes: loneliness (James is an orphan), miracle and magic (the peach he can travel in), fear and death (aunts Spiker and Sponge) and happy end (aunts smashed by the peach, new James's friends and good jobs for animals).

5. THE FIRST CHAPTER OF DAHL'S CHILDREN'S BOOKS

Every successful book should catch its readers from the very first moments, from the first few sentences or paragraphs and Dahl was completely aware of that. Therefore, he made his first sentences funny, absorbing, challenging or even provoking. Dahl's beginnings are also attractive, interesting, thrilling, mysterious and some of them even disturbing. The four examples which follow can perfectly support these definitions.

Until he was four years old, James Henry Trotter had a happy life. [...] Then, one day, James's mother and father went to London to do some shopping, and there a terrible thing happened. Both of them suddenly got eaten up (in full daylight, mind you, and on a crowded street) by an enormous angry rhinoceros which had escaped from the London Zoo. (*JGP*, p. 7)

REAL WITCHES dress in ordinary clothes and look very much like ordinary women. They live in ordinary houses and they work in *ORDINARY JOBS*. (*WI*, p. 1)

It's a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful. (*MA*, p. 1)

I am a girl and I am eight years old. Philip is also eight years old. William is three years older. He is ten. What? Oh, all right, then. He is eleven. (*MF*, p. 1)

As you have just made sure yourselves, Dahl was entirely successful at the "good start" field. There are not any long, boring, descriptive, many-page introductions. Dahl opens the story exactly on the first page and absorbs the reader from the very first moments.

One more remark is worth mentioning here. All of the Puffin Modern Classics series books start with the illustrations of the main characters so the readers' imagination works at maximum rate even before the own reading. Readers can guess who is who, what connection is between the characters, what the story will be about and how everything will end up. And this is one of indisputable proofs of the clear importance of using illustrations.

6. ON ILLUSTRATIONS

6.1. The Use of Illustrations

Illustrations should always go hand in hand with the story. Dahl and illustrators of his books simply respected this “rule” and created great illustrated books. Dahl’s black and white texts would be absurd, if they were not accompanied by pictures. Readers need the pictures for perfect understanding of the Dahl’s stories and *CCF* perfectly demonstrates the necessity of the use of illustrations.

These two very old people are the father and mother of Mr. Bucket. Their names are Grandpa Joe and Grandma Josephine. And these two very old people are the father and mother of Mrs. Bucket. Their names are Grandpa George and Grandma Georgina. This is Mr. Bucket. This is Mrs. Bucket. Mr. and Mrs. Bucket have a small boy whose name is Charlie Bucket. This is Charlie.

This is the extract from the first chapter of the book (pp. 1-3). Is everything all right? Do not you miss anything? Every reader would ask – what the words these and

this refer to? It is evident that these demonstrative pronouns really cry for illustrations. If the pictures were not included in the story immediately after these types of sentences, the readers would be puzzled. You can compare this plain text with the real book (where illustrations are incorporated in the text) in attachment 2.

Illustrations in Dahl’s books are always properly used and the text and pictures are always closely and precisely interconnected. And that can be the reason of such enormous popularity of Dahl’s books for children.

6.2. Illustrators of Dahl’s Children’s Books

Dahl often co-operated with many first-rate illustrators, mainly British and American. First book were illustrated by different artists like Nancy Eckholm Burkert (*JGP*, 1961), Joseph Schindelman (*CCF*, 1973 and *CGGE*, 1972), Jill Bennett (*DCW*, 1975) and Rosemary Fawcett (*DB*, 1983). Various illustrators were invited to co-operate on *The Treasury of Roald Dahl* (2003) namely Fritz Wegner (*B*) and Christopher

Wormell (*GS*), Patrick Benson³³ (*The Boy Who Talked to Animals*), Raymond Briggs³⁴ (*My Year*), Babette Cole (*The Owl and the Pussy-cat*), Bert Kitchen (*GS*), Lane Smith (*JGP*), Posy Simmonds³⁵ (*B*) and Ralph Steadman³⁶ (*The Hut*). Above all, Dahl's children's books are exclusively connected with the name of a British illustrator Quentin Blake (see attachments 3a, 3b).

"In an era of outstanding stylists, Quentin Blake stands out." (Hunt, p. 32)

Quentin Saxby Blake was born in the suburbs of London in 1932. Since 1949 he worked as a cartoonist for many magazines, most notably *The Spectator* and *Punch*. He moved into children's book illustration where his inimitable artistic style composed of fast and "scribbly" ink lines, but with a precise stroke, has won him enormous acclaim. There are twenty-one books which were both written and illustrated by Blake by now. Treglown characterised Blake's drawings in these words: "[...] he depicts ugliness much as a child would: huge nostrils and gaping teeth sketched flat on to the face, hair a mass of bristly scribbles, fingers a bunch of bananas" (p. 212). The most notable are *Fantastic Daisy Artichoke*, *Mister Magnolia*, *Zagazoo* and *Clown*. Blake was appointed an OBE³⁷ in 1988, and subsequently a CBE³⁸ in 2005 for services to Children's Literature. He was made the first Children's Laureate in the United Kingdom in 1999 and was awarded the Hans Christian Andersen Medal in 2002.

³³ Patrick Benson (*1956) won the 1994 *Mother Goose Award* for the most promising newcomer in children's book illustration and he was also given *National Art Library Illustration Award*. See attachment 3c. <http://magicpencil.britishcouncil.org/artists/benson/>

³⁴ A British illustrator, cartoonist and author Raymond Briggs (*1934) earned his world-wide success with almost entirely wordless *The Snowman* (1978) which was made into an Oscar nominated animated cartoon (1982). Briggs won the 1998 *British Book Award* for the best illustrated book.

³⁵ Rosemary Elizabeth Simmonds (*1945) is probably the only female illustrator who cooperated with Roald Dahl. She is better known as "Posy" because of her strip which ran since 1950s to 1980s.

³⁶ Ralph Steadman (*1936) started as a freelance cartoonist and caricaturist in the 1960s in *Punch*, *The Daily Telegraph*, *The New York Times* and *Rolling Stone*. Steadman illustrated his own books as well as editions of Stevenson's *Treasure Island* (1985), Carroll's *Alice in Wonderland* (1986) and Orwell's *Animal Farm* (1995).

³⁷ *The Order of the British Empire* is a British order of chivalry established by King George V in 1917. *The Order* includes five classes (in decreasing order of seniority) in civil and military divisions: Knight/Dame Grand Cross (GBE), Knight/Dame Commander (KBE/DBE), Commander (CBE), Officer (OBE), Member (MBE).

³⁸ CBE is explained in the previous note 37.

Dahl's and Blake's close and friendly relationship promised excellent works and guaranteed brilliant connection of the story and the pictures. Their collaboration³⁹ began with *EC* in 1978 and Blake subsequently illustrated or re-illustrated all of Dahl's children's books. Sometimes the picture or pictures were already finished before the written story, as in the case of *GPM*. Dahl admitted that "writing the text of a short first-rate illustrated book for young children is the most difficult task of all, more difficult than a novel, short story, or a full length children's book" (*RDT*, p. 62). It took Dahl seven months to write the story which finally contains thirty-four and a half typewritten pages. But the effort really paid off.

The common feature of all illustrations and all artist-illustrators named above is the style – black and white illustrations of various sizes, from tiny ones to one-page illustrations (see attachments 7 and 8a). Only cover illustrations and special editions were made in colours. One more comment is worth to mention here: the books which were published during 1970s were illustrated by one person but the cover illustration was made by somebody else (for example the 1973 *CCF* was illustrated by Joseph Schindelman and the cover was illustrated by Richard Egielski and the 1975 *DCW* was illustrated by Jill Bennett and the cover was illustrated by Robert Barrett).

6.3. Czech Illustrators of Dahl's Children's Books

As mentioned above, illustrations of Dahl's books are mainly and exclusively bound up with the name of Quentin Blake. On the other hand, Dahl's books published in Czechoslovakia and later in the Czech Republic in 1990s were not illustrated by one, principal artist. Many illustrators, both men and women, were invited to illustrate them.

Some of the illustrators permanently influenced and still influence young readers. Children's memories and hearts are tied up with illustrations by Cyril Bouda, Josef Čapek, Josef Lada, Jiří Trnka or Helena Zmátlíková. Although none of these artists illustrated Dahl's books, readers took to books illustrated by Jan Paul (*Karlík a továrna na čokoládu*, 1992), Lubomír Anlauf (*Danny, mistr světa*, 1990), Markéta

³⁹ "When I first, at the invitation of Tom Mashler of Jonathan Cape, produced a set of sample drawings for Roald Dahl's book *The Enormous Crocodile*, it had not occurred to me – I don't think it had occurred to any of us – that we were embarking on a collaboration that would extend over fifteen years and a dozen books" (Quentin Blake's foreword for *The Vicar of Nibbleswicke*).

Prachatická⁴⁰ (*Jakub a obří broskev*, 1993) and Adolf Born (*Čarodějnice*, 1993). Some of them used black and white illustrations; others preferred colours, but all these illustrators mentioned above used their typical and characteristic illustrative methods and ways of work.

In contrast to these illustrators, we should critically think about Eva Vogelová's illustrations in *Moc Hodný OBR* published in 1996. Illustrations in this book can be classified as mere and almost pure imitations of Quentin Blake's own illustrations. As you can see in attachments 5a and 5b, some pictures are nothing but the copies. How is it possible that Blake's name did not at least appear somewhere in the book? And who is responsible for it - the illustrator, the publisher or both? The most striking and glaring example of all is a picture of Sophia, the BFG and the Queen having dinner in the palace. The meaning of the picture was completely damaged in the Czech book because the original illustration, the original picture was divided into two parts (see attachment 5a). And the Czech readers may ask: "What is BFG looking at?" The answer can be found four pages afterwards and that is inadmissible. The readers, especially the younger ones, can be confused and probably will not be able to understand the illustration as the whole.

Fortunately, a new wave of popularity of Dahl's children's books came in years 2004 and 2005 and the books were published again: *Karlík a továrna na čokoládu* (1992 and 2006), *Jakub a obří broskev* (1993 and 2003) and *obrDobr* (2005; the first edition titled *Moc Hodný OBR*, 1998). Also *The Twits* (*Prevítovi*, 2004) was translated into Czech and published in the Czech Republic for the first time ever. All these books mentioned above were published by Academia and the main difference against the previously mentioned ones is that all these books were illustrated by the only artist Jan Brychta. The idea of illustration unity (all books written by one author illustrated by one artist) indicates the approach to British series.

On the other hand, Albatros and Academia are not the only publishing houses which are reviving Roald Dahl's books for Czech readers. Knižní klub published *Jirkova zázračná medicína* (2007) which has never been translated and published in the Czech Republic before. The breakthrough came with illustrations – this is the first book published in the Czech Republic with illustrations by Quentin Blake.

⁴⁰ Markéta Prachatická received the 1994 *Zlatá stuha* award for her illustrations in the book.

6.4. Politically Correct Oompa-Loompas

Let's compare the British and Czech Oompa-Loompas illustrations in *CCF*. This thesis compares *Charlie and the Chocolate Factory* illustrated by Quentin Blake, published in Puffin Books in 2005 and *Karlík a továrna na čokoládu* illustrated by Jan Paul, published by Albatros in 1991. The first and important matter is that Paul's illustrations are really original – it is not the same case like Vogelová's illustrations. Although Paul's illustrations perfectly match the story, there is one disturbing matter – the portrayal of the Oompa-Loompas. Blake's Oompa-Loompas are white, blond European-like munchkins but Paul's Oompa-Loompas are black and black-haired Africans. How could this happen? We can find the answer in the past affairs and in the books itself. As Dahl observed, in the UK where censorship tends to emanate from the Left of politics as much as the Right (West, p. 73), in what has been labelled “political correctness”, control of writers or of access to their books has generally been converted. The essential is to compare the beginning of the sixteenth chapter (pp. 65 and 58, respectively) which concerns the Oompa-Loompas' place of origin.

“Imported direct from Loompaland,” said Mr. Wonka proudly. [...]

“And, oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world – hornswogglers and snozzwangers and those terrible wicked whangdoodles [...].”

„Správně!“ vykřikl pan Wonka. „Jsou to trpaslíci! Dovezení přímo z Afriky! Patří k trpasličímu kmeni, známému jako Umpa-Lumpové. Objevil jsem je já sám. A sám jsem je také přivezl z Afriky – celý jejich kmen, celkem tři tisíce lidí [...].“

Czech readers simply accept the fact that black Oompa-Loompas are from Africa. But English readers are pushed to think about fictional Loompaland. There is not a word about Africa or South America but it is highly probable that Loompaland is situated somewhere close to the equator (because of the jungles). In contrast to the Czech readers, the English ones are free to set Oompa-Loompas anywhere they like. Consequently, another question can emerge: “Why did Paul make up this black image of the Oompa-Loompas?”

As suggested earlier, the answer can be found in the past. If Czech readers were lucky enough to read the very first version of *CCF* published in 1964 in the USA, they

would find the similar dark-sinned African-like creatures in the book. According to *Wikipedia*, the first edition of *CCF* came under strong criticism because of the slavery-like portrayal of the Oompa-Loompas, so Dahl changed some of the text and the illustrator Schindelman replaced some illustrations. The most severe and wide-ranging attack on the book came from a leading American writer of children's fiction Eleanor Cameron. Like Dahl, Cameron drew a contrast between the values of television and those of literature. But she said that those who want to defend literature must remember that it is not valuable of itself, irrespective of its quality. And however amusing the book may be for adults, and however greedily children consume it, it is underlying cheap, tasteless, ugly, sadistic and, for all the reasons, harmful. (in *RDB*, p. 187) Dahl responded to Cameron's criticism calmly and admitted that he would not have written a book which would hurt Theo (to whom was the book dedicated). Nevertheless Cameron's attack caused that black Oompa-Loompas have not reappeared since the 1970s. The political correctness was satisfied and the appearance of the Oompa-Loompas has not been criticised any more.

Illustrations undoubtedly play important role in Dahl's children's books. They are present in all picture books, books for younger readers and collections of poems. Most of the illustrations are black and white, except the cover pages and special editions of the books. The first editions of books were illustrated by various world-known artists-illustrators but the later books are exclusively connected with Quentin Blake's illustrations. The total number and frequency of illustrations varies according to the reading audience where the books belong to. The illustrators surely followed the rule "the younger readers, the more illustrations". As you can see in attachment 7, the highest frequency of illustrations (in comparison to the text) is in *MF*, followed by *FF* and *RR*. Although *MA* contains the highest number of illustrations in total, the frequency is quite low due to the total number of text pages. Illustrations vary in size⁴¹, the most frequently used illustrations were those of a half or a third-page size. The attachment 8a compares the frequency and size of illustrations used in the same books (*CCF*, *CGGE*) drawn by different illustrators. It is evident that there is not any fundamental difference between them. The following attachment 8b shows Schindelman's and Blake's drawing style and which is quite similar.

⁴¹ The size of illustrations (a whole page, three quarters of a page, a half of a page, a quarter of a page and smaller) is governed by estimate. Detailed explanation is in the attachment 7.

7. VISUAL SIGNS

It is generally known that visuals help readers to concentrate on a text, to see some other layers of the story and uncover some hidden meanings that are not evident for the first time. Last but not least, visuals help readers to understand to sense the story and enjoy it full extent. Undoubtedly, illustrations are the most frequent and widespread visuals. They are extensively used in books for children and they are also present in books for adults (usually in less or rare extent).

This chapter will not deal with illustrations anymore because of quite detailed elaboration in previous chapter. But what will this chapter deal with, is the font. Different fonts and letter sizes are the second most frequently used visual signs. Various types of fonts and letters, their size, arrangement and form are prime and crucial for the overall insight. And especially Dahl played with fonts. His books (particularly those for children) are full of bold, capital and italic letters. He used them to attract readers' attention and also to emphasize the importance and hidden meanings of the words.

7.1. Italics and Onomatopoeia

It is quite difficult to express feelings “on paper” and especially the extreme ones. Speakers have great advantage against the writers – they use body language, face expressions, gestures and the voice. It means that a speaker plays with pitch and strength of the voice, the pace of a speech, stress and intonation. So writers have to find some other ways how to express all these emotions.

Besides the ordinary type of font⁴², italic is the second most frequently used. Italic is used for various word groups and from the morphological point of view it mainly concerns verbs and pronouns. On the other hand, most readers absorb the story in the view of the content. And alert readers find another link – that the italic style is used for actions, feelings and emotions either positive or negative. Such words represent fear, dread or relief, surprise and joy. Probably, one of the most unforgettable exclamations is Charlie's grandfather's “*Yippeeeeeeee!*” (*CCF*, p. 46) which shows the

⁴² 2001 Puffin Books series are set in Monotype Baskerville. Previous Puffin Books series were not unified, e.g.: *CGGE* (1972) was set in Garamond #3, *CCF* (1973) set in Bembo, *DCW* (1975) set in Electra.

enormous joy when Charlie finds the last golden ticket. An outright example of the surprise and dread in one is in *WI* when Boy finds the hall full of witches: “*She was wearing a wig! She was also wearing gloves! [...] Every one of them was wearing gloves!*” (p. 57) and every reader knows from the beginning of the book that these are signs of real witches. Last but not least, some sentences in italic signify a mystery as in *JGP*: “*Something peculiar is about to happen any moment*” (p. 25).

Italics can be found in all Dahl’s books for children and the head representative according to the number of use is *FF* with thirty-nine individual words, four phrases, three sentences and two parts of a word (which is forty-eight examples altogether) in italics. Some italic words are used twice or three times because repetitions always help to magnetize readers’ eyes and make the story more vivid. “*Scrunch, scrunch, scrunch* went the shovels above their heads” (p. 17) are sounds made by diggers (*mechanical* shovels according to Dahl) which help Boggis, Bunce and Bean to catch the foxes. This sample sentence is few pages later followed by: “Dig for your lives! *Dig, dig, dig!*” (p. 23) illustrates the extreme effort of foxes to save their lives. Both *scrunch* and *dig* are accompanied by illustrations to maximize the effect on readers.

As I said before, Dahl used italics for parts of the words, whole individual words, phrases and even sentences quite often. The longest parts of the texts used in italics are songs and the longest ones are in *CCF*. There are five of them, the shortest song includes twenty-five rhymes and the longest one includes forty-nine rhymes. The theme of all these songs is alike – they all criticise bad behaviour and habits of children. These songs express something important, some turning point in the story (climax).

Other comment on italics deals with individual words which represent expressive interjections imitating various sounds (typical for comics). There are different machines in Wonka’s factory and they “kept going *phut-phut-phut-phut-phut*” (p. 85). Another excerpt is from *JGG* when it is hailing:

“[...] horrible squelching noises – *plop! plop! plop! plop!* And then *ping! ping! ping!* as they bounced off the poor Ladybird’s shell because she couldn’t lie as flat as the others. And then *crack!* as one of them hit the Centipede right on the nose and *crack!* again as another one hit him somewhere else.” (p. 114)

The last example comes from *GMM* and describes the effect of medicine on grandma: “You’d have thought she’d swallowed a red-hot poker the way she took off from that chair. Then down she came again with a *plop*, back into her seat.” (pp. 40-1).

The first sentence is supported by an illustration and the second one is supported by another visual aid - italics.

7.2. Bold Letters

Besides italics, bold letters are also used in Dahl's books for children. Even though bold letters are not used so widely, they have as important role as italics. As said before, italics are used to represent or signify feelings and emotions, bold letters are used instead of signs and labels, so they carry more formal meaning. In *CCF*, bold letters are commonly used instead of doorplates: INVENTING ROOM – PRIVATE – KEEP OUT (p. 83) or STOREROOM NUMBER 77, ALL THE BEANS – CACAO BEANS, COFFEE BEANS, JELLY BEANS AND HAS BEANS (p. 82).

Children often read various signs and labels on miscellaneous things like medicaments, chemicals, cosmetic and other products. A perfect example can be taken from *MA* who filled her father's bottle of OIL OF VIOLETS HAIR TONIC with her mother's PLATINUM BLONDE HAIR-DYE EXTRA STRONG. This Matilda's little roguery brought one of the funniest situations in the book. More eccentric example is in *GMM* when George blends all kinds of chemicals and animals medicines to make medicine for his grandma. George's medicine is mixture of powder for chickens, pills for horses and pigs and liquid for cows and sheep. The dosage and the effect of every chemical are also added and here is one of them: FOR PIGS WITH PORK PRICKLES, TENDER TROTTERS, BRISTLE BLIGHT AND SWINE SICKNESS. GIVE ONE PILL PER DAY. IN SEVERE CASES TWO PILLS MAY BE GIVEN, BUT MORE THAN THAT WILL MAKE THE PIG ROCK AND ROLL. George also added ENGINE OIL, ANTI-FREEZE and GREASE into his medicine, so it is no wonder that grandmother "disappears" at the end of the story.

All the previously mentioned examples of bold letters have one common feature: all of them are incorporated in the text in usual way and do not require any special space. Contrary to this statement, the notice on the board in *WI* is set as follows:

RSPCC MEETING
STRICTLY PRIVATE
THIS ROOM IS RESERVED
FOR THE
ANNUAL MEETING
OF
THE ROYAL SOCIETY
FOR THE PREVENTION
OF CRUELTY TO CHILDREN (p. 49)

The arrangement of this real-looking notice makes children to believe it and the illustration again helps to testify that.

There is one more dimension of using bold letters. As said earlier, bold letters stand for some formal texts like labels and doorplates. In *CGGE* bold letters are used for official information but they also carry some pseudo-official information. Examples of formal and pseudo-official information are the following two announcements:

“ATTENTION THE EIGHT FOREIGN ASTRONAUTS! THIS IS SPACE
CONTROL IN HOUSTON, TEXAS, U.S.A.! YOUR ARE TRESPASSING
ON AMERICAN PROPERTY! YOUR ARE ORDERED TO IDENTIFY
YOURSELVES IMMEDIATELY! SPEAK NOW!” (p. 48)

“KIRASUKU MALIBUKU,
WEEBEE WIZE UN YUBEE KUKU!

ALIPENDA KAKAMENDA,
PANTZ FORLDUN IFNO SUSPENDA!

FUIKIKI KANDERIKA,
WEEBE STRONGA YUBEE WEEKA!

POPOKOTA BORUMOKA
VERI RISKI YU PROVOKA!

KATIKATI MOONS UN STARS
FANFANISHA VENUS MARS!“ (pp. 52-3)

These rhymed nonsensical words look like official information in “astronaut’s from Mars and Venus” language and this is the reason why the term pseudo-official information is used.

The last paragraph of this chapter ends with examples of a mixture of all styles mentioned above – basic, italic and bold styles. It occurs in *CCF* when Charlie is the

only child left and he, his grandpa and Willy Wonka jump in to the elevator to get through the roof of the factory: “Then *WHAM!* The lift shot straight up like a rocket!” (p. 137). Nice combination of bold letters and illustration is at the end of the fourteenth chapter – the doorplate **THE CHOCOLATE ROOM** is handwritten and is set on brown background.

8. LANGUAGE OF DAHL'S CHILDREN'S BOOKS

The previous chapter was focused on visual look of the words but this chapter will analyse the meaning of the words. Dahl played with the words so skilfully that his style of writing still remains inimitable. And this virtue fully evolved in his songs and poems.

Dahl used all possibilities that language can offer but when there was no right word to express the essence, he invented his own words. Many authors used (and contemporary writers still use) new words to stimulate children's fantasy and wit and Dahl was and apparently still is a real professional in this field. New words and collocations usually occur here and there but Dahl used them quite extensively. According to the evolution of the children's books, we can divide the "Dahl's neologism" into two groups. One of the first published books was *CCF* and there are few strange but still understandable compounds like Gobstopper, Stickjaw. As the time past, Dahl invented and used his own new words more and more. The best representative of the "neologism style" is definitely *BFG* which is full of new, mysterious and eerie words. Every reader knows that BFG lives on Snozzcumbers (resemble cucumbers) and a fizzy drink Frobscottle causing whizzpopping.

"With frobscottle," Sophie said, "the bubbles in your tummy will be going *downwards* and that could have a far nastier result."

[...] "Everyone is whizzpopping, if that's what you call it," Sophie said. "Kings and Queens are whizzpopping. Presidents are whizzpopping. Glamorous film starts are whizzpopping. Little babies are whizzpopping. But where I come from, it is not polite to talk about it." (p. 59)

The most famous and unforgettable words are the names of the giants (see chapter 3.3.). All these names are easily decoded by readers – the giants could have common human names but these names clearly uncover the giants' habits. On the other hand, readers meet words that are hardly understandable. Winksquiffler, phizzwizard, trogglehumper, bogthumper and grobswitcher are surprisingly names of the dreams. Dahl even made up a collection of new words called *Gobblefunk A-Z*. This collection contains two hundred and eighty-three words made up by Dahl (*D*, p. 58). Unfortunately, some of the words did not appear in the final version of *BFG*. Such high number of neologisms can be explained quite simply. All we have to do is to analyse the

speech of the main characters. Sophie, the Queen and the Heads of the Army and the Air Force are all British and their English is perfect. Even though he is not a human being, the BFG can speak, but his English is not perfect at all – he often adds or skips some letter and messes up the words – so he is the originator of all the strange words.

It is the same case with the Grand High Witch in *WI*. In contrast to the BFG, she does not make new words but she is known for her funny speech which is indicated by misspellings (vig / wig, vitch / witch, vithout / without, vould / would), double or triple letters (rrroast / roast, wrrrong / wrong, rrrid of / rid of), blend of these two (rrree-moof / remove) or phonetic transcription (vun / one, vye / why, vot / what, vonting / wanting, qviet / quiet, Inkland / England) in the text. And to make the story in *WI* more vivid, Dahl did not use proper British but rhotic accent⁴³:

“You vill be having no trouble in getting vot you vont,” shouted The Grand High Witch, “because you vill be offering four times as much as a shop is vurth and nobody is rrree-fusing an offer like that! Money is not a prrroblem to us vitches as you know very vell. I have brrrought vith me six trrunks stuffed full of Inklisch banknotes, all new and crrrisp. (p. 73)

Dahl used neologisms also in *JGP* this time for things that cannot be sensibly explained and understood – when the giant peach landed on the Empire State Building – the Chief of Police uses the word Snozzwanger and the Head of the Fire Department uses Whangdoodle (p. 141).

“The violent exaggeration of language and almost grotesque characterizations impair the storytelling and destroy the illusion of reality and plausibility which any good fantasy must achieve,” wrote Heins. Dahl did not beat about the bush and did not worry about colloquial or even vulgar words. He simply used the language of his readers so it guaranteed success among readers. Mr. and Mrs. Wormwood called their daughter Matilda a disgusting little blister, an offspring and a brat. James was treated in a similar way but sometimes even worse – his aunts called him a nasty or lazy little beast, lazy good-for-nothing brute, a disgusting little worm and a hideous brat.

⁴³ Most speakers of American English have a rhotic accent. Outside of the United States, rhotic accents can be found in Barbados, most of Canada, Ireland and Scotland. In England, rhotic accents are found in the West Country, and parts of Lancashire; they were traditionally across the whole of Lancashire and bordering parts of Yorkshire, Northumberland and rural parts of south-east England.

8.1. British and American Pronunciation

As you know, Dahl spent his early life in Wales and England but before the end of the World War II he moved to the USA. Dahl used both British and American spelling and shifted them randomly. The only reason for shifting between them was not to break the rhyme his poem. I have chosen the poem *The Toad and the Snail* (in *DB*, p. 25) as a representative:

“What do you say we take a chance, [tʃɑ:nz]
“And jump from England into France?” GB [frɑ:nz] / USA [frænz]

From the phonetic point of view, *The Ant-Eater* (in *DB*, p. 14) is one of the best examples because it is entirely built on a pun caused by homophones. A child called Roy has got everything a child could wish (Roy strongly reminds a spoiled girl Veruca Saltini) but what Roy has not got is a giant anteater. So Roy’s father buys it from a man living near Delhi. The Ant-eater is very hungry and Roy firmly refuses to give it any food, he always orders to it to find an ant in the garden. And here is the crucial part of the poem:

“Ant-eater!” he yelled. “Don’t lie there yawning!
“This is my ant! Come say good morning!”
(Some people in the U.S.A.
Have trouble with the words they say.
However hard they try, they can’t
Pronounce a simple work like AUNT.
Instead of AUNT, they call it ANT,
Instead of CAN’T, they call it KANT.)
Roy yelled, “Come here, you so-and-so!
“My ant would like to say hello!”
Slowly, the creature raised its head.
“D’you mean that that’s an ant?” it said.
“Of course!” cried Roy. “Ant Dorothy!
“This ant is over eighty-three.”
The creature smiled. Its tummy rumbled.
It licked its starving lips and mumbled,
“A giant ant! By gosh, a winner!
“At last I’ll get a decent dinner!
“No matter if it’s eighty-three.
“If that’s an ant, then it’s for me!”

As you already know, Ant-eater finally eats Roy and Roy’s aunt Dorothy because of a little “misunderstanding”. So Roy met the same end as Veruca, although

she just left the factory only “reformed”. Dahl was a very sensitive and perceptive writer, he explains his readers during the poem where the problem originated, so the readers simply cannot meet his point. There is no need to analyse British and American pronunciation in depth because it does not carry any hidden meanings.

9. POETRY

Poetry takes significant role in Dahl's works for children. The books frequently contain songs, poems or at least few rhymes which accompany the stories. Dahl started using poems or better to say songs in the 1960s. There are four songs about four nasty children in *CCF*. These songs are witty and clever so the prominent Czech translator of Dahl's works Jaroslav Kořán invited a poet Pavel Šrut to participate on translations. Of course, some short parts were little changed or had to be omitted (for example the song about Mike Teavee mentions the main characters of Kenneth Grahame's book *The Wind in the Willows* which is probably unknown to Czech young children) but the meaning of all songs was preserved. One example of English verses and their Czech translations is attached in attachments 9a and 9b. The successful cooperation between Jaroslav Kořán and Pavel Šrut continued with the book *Jakub a obří broskev*.

Dahl published three collections of poems *Revolting Rhymes*, *Rhyme Stew* and *Dirty Beasts* in the 1980s. *RR* contains six poems: *Cinderella*, *Jack and the Beanstalk*, *Snow-White and the Seven Dwarfs*, *Goldilocks and the Three Bears* and *The Three Little Pigs*. They are undoubtedly based on traditional fairy-tales and probably the most famous one, which has not been mentioned yet, is *Little Red Riding Hood and the Wolf*. The poem is about a little girl dressed in red, going to visit her grandmother and meeting a wolf in the woods on her way, but Dahl's *LRRH* ends unexpectedly "dahly" as you can read below.

The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And *bang bang bang*, she shoots him dead.
S few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry WOLFSKIN COAT." (p.40)

Little Red Riding Hood is not a poor girl; she holds her fate tightly in her hands and shoots Wolf before he can eat her up. This kind of "anti-fairy-talism" when girls are strong and brave feminists is present also in *Cinderella*.

Cindy answered, "Oh kind Fairy,
"This time I shall be more wary.
"No more Princes, no more money.
"I have had my taste of honey.
"I'm wishing for a decent man.
"They're hard to find. D'you think you can?" (p. 12)

Dahl turned the former delicate and shy girls into emancipated women. They cannot be considered as fairy-tale creatures anymore. Even their names, Miss Riding Hood and Cindy, encourage their new fate and role in society.

Dahl also used, remade and rhymed other original fairy-tales like *The Emperor's New Clothes*, *Ali Baba and the Forty Thieves*, *Hansel and Gretel* and *Aladdin and the Magic Lamp*, all of them published in a collection *RS*. The length of Dahl's rhymes greatly varies in the length.

As I was going to St Ives
I met a man with seven wives.
Said he, "I think it's much more fun
Than getting stuck with only one." (p. 16)

This poem simply titled *St Ives* is the shortest (together with *Mary, Mary*) of Dahl's poems but there is also the longest one *The Tortoise and the Hare* (with two hundred and forty-six rhymes), both are in *RS*. Dahl's amusing poetry was and still is very popular among children, teenagers and adults. Dahl's poems are catchy and it does not need great effort to learn it by heart. It is worth mentioning the poem *Mary, Mary* once more – Dahl took a chance of a fact that almost every child knows this traditional nursery rhyme and remade the end to suit the modern times.

| | |
|--|---|
| Mary Mary quite contrary, How does your garden grow? With silver bells and cockle shells And pretty maids all in a row. | Mary, Mary quite contrary, How does your garden grow? "I live with my brat in a high-rise flat, So how in the world would I know?" |
|--|---|

Ousby's announcement "[...] young readers often relish just those excesses that critics tend to deplore; they also enjoy Dahl's immense verbal facility, much in evidence in *RR* and *DB*, which take a typically unsentimental look at favourite animals" (p. 175) serves as conclusion here.

10. CRITIQUE AND MORAL IN DAHL'S CHILDREN'S BOOKS

Dahl is very critical about watching television and shows this for the first time in *CCF* published in 1964, thirty-three years after the first transmission of a sound and a picture at the same time. The victim of the watching television critique is nobody else than Mike Teavee as his name reveals. Mike is fascinated by television so after seeing the successful experiment with the chocolate sent by television, he decides to try it on himself as well. The Oompa-Loompa song (see attachment 9a) serves here as a moral and is easily understandable for all children. *CCF* is, in fact, a straightforward moral tale with solid nineteenth-century origins. Those children who are lazy, greedy, stupid or spoiled come to suitably sticky ends: the poor and pure child is rewarded, not just with chocolate. If the moral was written simply as a text, children would be bored and fed up with it but if it is a song, it sounds good, it is easily remembered and children like it.

Dahl returns to the same topic in *MA*. He persuades children that reading books is more worthy than watching television or playing bingo. Matilda's parents are stupid, do not read books and even forbid Matilda reading. To improve this statement, here is a part of the dialogue between Matilda and her father:

“Daddy,” she said, “do you think you could buy me a book?”

“A *book*?” he said. “What d’you want a flaming book for?”

“To read, Daddy.”

“What’s wrong with the telly, for heaven’s sake? We’ve got a lovely telly with a twelve-inch screen and now you come asking for a book! You’re getting spoiled, my girl!” (p. 7)

Dahl always promotes the necessity of reading and depicts the classical books and writers like Dickens, Austen, Hardy, Webb, Kipling, Wells, Hemingway, Faulkner, Steinbeck, Priestly, Greene and Orwell. All these names can be found in *MA*:

The books transported her into new worlds and introduced her to amazing people who lived exciting lives. She went on olden-day sailing ships with Joseph Conrad. She went to Africa with Ernest Hemingway and to India with Rudyard Kipling. She travelled all over the world while sitting in her little room in an English village. (p. 19)

11. ON FILMS

Dahl's children's books were enormously popular so the three of them, *James and the Giant Peach*⁴⁴, *Matilda*⁴⁵ and *Charlie and the Chocolate Factory* were transformed into full-length films (see attachment 10). From time to time, some accounts appear that other stories are being filmed or will be filmed in close future. Although there are some references to the first film adaptation, this chapter chiefly focuses on film adaptation of *Charlie and the Chocolate Factory* released in 2005.

11.1. Charlie and the Chocolate Factory

There are not so many children's books that were filmed twice and therefore it proclaims the great popularity of the book. A musical film *Willy Wonka & the Chocolate Factory* directed by Mel Stuart is the first adaptation of the book and it was released in 1971. The title of the film was changed because "Charlie" was African-American slang for a white man at the time. Another version explaining the use of name "Willy Wonka" comes from John Puccio who claims that "the Quaker Oats Company put up the money to make the film, hoping to bring out a Wonka chocolate bar at the time of the film's release". And for the third time, a critic Steven Greydanus stands for the idea that "the story's centre of gravity is the "Candy Man" and his wonky world".

The second adaptation of the book which has got the same title as the book appeared thirty-four years later, in 2005, and was directed by Tim Burton. It would be very exciting to compare the book with both film adaptations but Stuart's film is hardly available in the Czech Republic so the diploma paper will deal only with the Burton's film.

⁴⁴ The film was nominated for an Academy Award for Best Music, Original Musical or Comedy Score, but did not win.

⁴⁵ *Matilda* (film) was directed by Danny DeVito and released in August 1996. DeVito also starred in the film as Mr. Wormwood. One major difference between the novel and the film is the setting – in the novel, Matilda lives in England and in the film, she lives in the USA.

11.2. Tim Burton

A director is the most important person in the process of making a film, so I am going to mention key facts about the American film director Timothy William Burton. He was born in 1958 in California where he has spent his life. He won a scholarship to attend the California Institute of the Arts in Valencia, California and has studied there for three years. After that he was hired by the Walt Disney Studios as an animator apprentice. He made his first short film, *Vincent* (1982), followed by a dark-humour comedy *Beetlejuice* (1988). In the middle of the 1980s, Burton addressed a member of the band *Oingo Boingo* Danny Elfman to provide music for his film. Since then Elfman has provided the score for all but one Burton film (*Ed Wood*). A huge success came with the first big budget film *Batman* (1989) and its sequel *Batman Returns* (1992). Burton directed and also co-wrote *Edward Scissorhands* (1990) starring Johnny Depp. The cooperation between Burton and Depp continued in *Sleepy Hollow* (1999) which won an Academy Award for the best art direction. *Corpse Bride* (2005), for which Burton received an Academy Award nomination for Best animated Feature film released in the same year as *Charlie and the Chocolate Factory* (2005). He currently lives in London with his fiancée Helena Bonham Carter⁴⁶ and their son.

Although the main theme of the book *CCF* was preserved, the director slightly changed, omitted or added some details, the most evident differences concerning the beginnings and endings of the book and the film, the character of Willy Wonka and physical appearance of Oompa-Loompas are discussed below.

11.3. The Beginnings

The story of the book opens with the introduction of the family members and their place of living. Contrary to the book, the film starts showing the process of making chocolate and Willy Wonka placing⁴⁷ five Golden Tickets in five of the bars which are dispatched and delivered to various countries. We meet Charlie and his family right

⁴⁶ Carter starred in the 2005 film *CCF* as the mother of Charlie Bucket.

⁴⁷ A nitpicking trifle – probably many watchful viewers will not overlook a detail how tickets were placed into the chocolate wrappers: at the beginning, Wonka is seen to place the tickets on the smooth side of the bars, but the winners found them on the squared side.

after this scene. Time location is the same in both, it is February, but in contrast to the book, everything is covered in snow in the film.

11.4. Willy Wonka

Dahl portrayed the appearance of Willy Wonka as a little man with pointed black beard, wearing a black top hat, a plum-coloured velvet tail coat, bottle green trousers and pearly grey gloves and holding a walking cane in one hand. The author continued with the description of Wonka as follows:

And his eyes – his eyes were most marvellously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter. And oh, how clever he looked! How quick and sharp and full of life! He kept making quick jerky little movements with his head, cocking it this way and that, and taking everything in with those bright twinkling eyes. (p. 55)

It was Johnny Depp who played the role of Willy Wonka in Burton's film and he approached the author's descriptions very successfully. The only significant difference in the appearance of Willy Wonka is that Depp does not wear the "goatee" beard. The chief difference between Dahl's and Burton's Wonka is the family background. Although Dahl did not write a word about Wonka's family, Burton created a character of Willy Wonka's father, a dentist Dr. Wilbur Wonka who strongly prohibits all kinds of sweets to his only son. There are two shots with Dr. Wonka – the first shows the scene when Willy is a young boy trick-or-treating and father throws all chocolates into the fire. The second scene is at the end of the film and shows Willy and his father meeting and reuniting again. Scott Weinberg praises the film in general but he also criticises the so-called back story and flashback sequences as not interesting at all and adds: "Better to leave Willy Wonka as a more mysterious kook and not to "explain away" his eccentricities."

11.5. The Oompa-Loompas

As it was said few chapters before, the original book portrayed the Oompa-Loompas as black pygmies from Africa. Due to complaints of racism, the Oompa-

Loompas got a new appearance as white, blond dwarves. In the 2005 adaptation, they are dark-haired and dark-skinned dwarves played by the only actor (Deep Roy). The appearance is not the only difference, they also differ in temper – Dahl’s Oompa-Loompas are always merry and laugh at almost everything (illustrations prove that as well) but film figures are serious almost every time (they laughed only once on the Augustus song). Film Oompa-Loompas are much more sophisticated because they manage other jobs – a hairdresser and a psychoanalyst were shown in the film.

11.6. Golden Tickets

There is no change in the number of the Golden Tickets – there are five of them. The finders of the tickets are the same as well – even the names of the finders are in Dahl’s chronological order.

The only difference is that Dahl does not say where the ticket winners come from. According to Burton, Augustus Gloop is a German from Düsseldorf, Veruca Saltini is an English girl from Buckinghamshire, Violet Beauregarde is an American girl from Atlanta in Georgia and Mike Teavee is American too but he is from Denver in Colorado. We know that the five Golden Tickets were put into the chocolate wrappers and were transported and sold in all countries around the world, so why two out of five children are American? One of the answers offers that the chosen nationalities perfectly match the children’s characters (gluttony, pride, greed, and wrath). But there can be simpler answer – Burton himself is American, so it can be a case of patriotism.

Let’s compare the Wonka’s invitation which is printed on one side of the Golden Ticket. The text of the invitation was quoted word by word but with little shortenings in the film. The only essential difference between the book and the film is in the number of people who can accompany the winner of the ticket. The book allows “one or two members of your own family to look after you” (p. 48) and they all are accompanied by both parents except Charlie. But in the film, only one person is permitted to enter the factory, so there are not Mr. Gloop and Mr. Beauregarde, Mrs. Saltini and Mrs. Teavee. Almost the last note concerns the time arrangement of the factory tour which is the same in the date, 1st February, but different in the day – it is Saturday in the book and Tuesday in the film.

11.7. Songs

Songs play important role in the book and film too. They are sung by Oompa-Loompas and there are main four – they depict and criticise misbehaviour of the four children so they all have a moral undertone. If the moral had been written simply as a text, children would be bored with it but if it is a song, it sounds good, it is easily remembered and children like it.

Music from the motion picture published by Warner-Barham Music, LLC appeared simultaneously with the film and the album was composed, produced and all vocals were performed by Danny Elfman. The soundtrack contains twenty-one songs together but only five of them contain lyrics – *Augustus Gloop*, *Violet Beauregarde*, *Veruca Salt*, *Mike Teavee* which were adapted from original poems and lyrics for *Wonka's Welcome Song* were written by John August and Danny Elfman. The four songs about the spoilt children were radically shortened in the film, for example the original August Gloop song contains twenty-six rhymes and Elfman used only eight in the film. Oompa-Loompas are always drumming when singing their songs which are done in the same beat. The film songs are not the same – each of them is done in a different musical style: Bombay (August), disco (Violet), psychedelic (Veruca) and rock (Mike).

Dahl was very critical about watching television. The victim of the watching television critique is nobody else than Mike Teavee as his name reveals. Mike is fascinated by television so after seeing the successful experiment with the chocolate sent by television, he decides to try it on himself as well.

11.8. Endings

The book ends with the scene when the three old people in the bed and Mr. Bucket and Mrs. Bucket are pushed into the lift followed by Charlie, Grandpa Joe and Willy Wonka and the lift rose up and shot through the hole in the roof, out into the open sky. This ending offered the author to write a sequence story which came true eight years later under the title *CGGE*.

Tim Burton has probably not thought about the possibility of a sequence film, so his ending is little bit different and more closed. Charlie was given the factory under one condition that he had to abandon his family and, of course, Charlie refused it. After some time, Wonka looked up Charlie again who helped him to reconcile with his father and permitted Charlie to take all the members of his family with him into the factory. So the final shot shows the feast in the Buckets' renovated house situated inside the factory.

11.9. Film Critics

Hundreds of critics and reviews appeared in the papers and on the internet only few days after the premiere of the film. Some of them were very positive, some of them fairly negative and some of them were both. And I really like Weinberg's advice given in the review:

If you really do need a full-on spot synopsis of *Charlie and the Chocolate Factory*, you absolutely need to sit down and read Dahl's original story. Or better yet, go see this movie "blind" and then read the book after. And then rent the Gene Wilder version. They're all pretty darn great.

On the other hand, Kenneth Turan was very critical about the film and did not appreciate any single thing. And the excerpt that follows merely confirms this opinion:

Although Dahl is all that and more, the reason his irresistible 1964 novel has sold 13 million copies in 32 languages is that, grotesqueries aside, its overall tone is completely genial, even affable. This ability to mix opposites, to be welcoming as well as weird, is Dahl's gift as a writer, an ability that is simply outside Burton's sensibility.

Villarreal wrote that "Kids may get nightmares from this stuff. You get the feeling that's the way Dahl would have liked it".

11.10. Further Influence

Food industry took advantage of the enormous success of the 1971 musical film and a candy company *Breaker Confections* licensed the Willy Wonka name for its merchandise. *Breaker Confections* changed its name to *Willy Wonka Brands* in 1980

and in 1988 *Nestlé* bought the company and named the brand to *The Willy Wonka Candy Company*. A wide range of candies is sold in the USA and a range of chocolate bars in the UK. Nestlé also sells both candy and chocolate in Australia and New Zealand. It is also very interesting that Oompa-Loompas influenced popular culture and they appeared for example in *The Simpsons* episode *Sweets and Sour Marge*. Golden Tickets were later used in few American television shows like *Big Brother* or *American Idol*. They were parodied in *The Simpsons* episode *Simple Simpson*. (Wikipedia)

12. CRITICISM OF DAHL'S CHILDREN'S BOOKS

Although Dahl's books for children still belong to the best-sellers, many critics assess Dahl's books negatively, mainly because of his view of society. For example, Hunt describes his books as "energetic, vulgar, violent, and often blackly farcical" (1994: 20). Apparently the most severe criticism comes from Michele Landsberg who accused Dahl of "racism, sexism, sadism, and a generally unhealthy attitude" and summed up Dahl's contribution to children's literature very disapprovingly:

Children's literature is so rich in humour of the genuine, humane, affirmative kind. There are so many well-written stories, for every age group, that do not reek of dog excrement or "red-hot sizzling hatred". No parent, teacher or librarian needs to be intimidated by the sheer commercial success of an author whose works may trouble them; they need not become advocates and promoters of a comic style, however popular, which they find destructive. Humour can sputter with indignation and rage, and often does, but hatred is not funny. (p. 90)

Many critics also object to Dahl's unrealistic portrayal of life. For example, Rees states, "The trouble with Dahl's world is that it is black and white – two-dimensional and unreal". Another unrealistic aspect of Dahl's work is the concept that "virtue and poverty go together" (Telgen) is aimed at Miss Honey. Probably the most evident absurdity is in *WI* when the hero is turned into a mouse and says "Things could be a lot worse [...] I honestly don't feel especially bad about it. I don't even feel angry. In fact, I feel rather good." (p. 119) As said before, Dahl harshly dealt with adults but some of them are treated harshly even when they are innocent, such as Boy's parents, who are killed in a car accident. The final comment is about *WI* again. You may guess what the following few sentences caused.

A witch is always a woman.

I do not wish to speak badly about women. Most women are lovely. But the fact remains that all witches *are* women. There is not such thing as a male witch. (p. 3)

As Royer claims, "Dahl has been accused of sexism by feminists in England" and moreover he has been criticised for his "negative portrayal of witches by witches' societies in the United States". This criticism would be competent but only in case if Dahl did not continue immediately with the statement "On the other hand, a ghoul is always a male" (p. 3) which was completely ignored by his critics.

Dahl's works are judged controversially – some critics praise or even glorify them, the others reject and condemn them. But millions of young children and adolescents have been drawn to his books and, subsequently, encouraged them to enjoy reading. The readers found what they could not find anywhere else, “an author with a view of society that was essentially identical to their own – distrustful of authority figures and firm in the belief that good will triumph” (Royer).

What was and still is the essence of Dahl's success? Writing the fantastic as though it were the real, satisfying basic instincts such as revenge by lurid and exaggerated means – and even his shock tactics are shared by many other writers, including of course the quietly provincial Enid Blyton⁴⁸ (Hunt, p. 60).

Many of the books became best-sellers for many weeks and were translated into many languages and became real. Some of the Dahl's children's books received awards and many of them award nominations. The winners of the *Children's Book Award* were *MA* and *BFG*⁴⁹ but the most successful of all was *WI*, winner of the 1983 *Whitbread Award*⁵⁰ in children's category which belongs among the most prestigious literary awards in the United Kingdom. Furthermore, *The BFG* occupied the eighty-eighth position in the list of *The 100 Greatest Novels of All Time* composed by Robert McCrum and published by *The Observer* in October 2003. Moreover, *WI* occupied the twenty-second position of *The 100 Most Frequently Challenged Books of 1990-1999* (Internet 5).

Herbert N. Foerstel compiled the list of *Banned in the U.S.A.* (the most frequently banned books in the 1990s) which shows the fifty books that were most frequently challenged in schools and public libraries in the USA between 1990 and 1992. It is really surprising to find Dahl's books there too. *WI* occupied the ninth, *RR* the fifteenth and *JGP* the thirtieth position.

⁴⁸ Enid Mary Blyton (1897-1968) remains the second most popular author after Dahl, and her *Famous Five* books remain the most popular series of all.

⁴⁹ *BFG* won the major German prize for children's books, the *Deutscher Jugendliteraturpreis*, in 1984.

⁵⁰ Whitbread Book Awards were named after and funded by Whitbread, a leading leisure company. They were launched in 1971 but last sponsored in 2005. In 2006, Costa Coffee took over as sponsors for the awards and changed the name to the *Costa Book Awards*.

13. CONCLUSION

It is, of course, a mark of any great author that their work outlives them, but Dahl is a special case. His originality, inventiveness and sense of mischief have always combined to give him an aura of eternal youth. (Pearson)

Roald Dahl wrote twenty-one books for children including novels, picture books and collection of poems and short stories. Although Dahl introduced himself as an author in the late 1940s, he gained publicity and became widely known with the best-selling children's books (*JGP*, *CCF*, *WI*, *MA*) written during the last three decades of his life. And the answers for the question why he was so successful are to some extent practical and social – the growing cultural independence of children, the literary market place and last but not least, the power of editors. And perhaps it was the richness of his life according to Nudd “full of adventure, glamour, heart-breaking tragedies and huge successes” that had enabled him to create such richly imaginative stories.

Treglown evaluated Dahl's children's stories as “subversive and hedonistic [...] and yet conservative, nostalgic, authoritarian (hence some of their appeal to parents) [...] Like folk-tales, they draw on deep, widespread longings and fears. They bind characters, readers and writer into a private fantasy. They make you laugh and cry.” (pp. 8-9) and Elizabeth Hammill positively summed up Dahl's work:

The most widely-read contemporary children's author whose popularity stems, in part, from his ability to realise in fiction children's innermost dreams, and to offer subversive, gruesomely satisfying, sometimes comic solutions to their nightmares. His...heroes attend to be underdogs – the poor, the bullied, the hunted, the orphans – whose lives are transformed by the fantastic, sometimes disconcerting events of the stories. (p. 52)

Dahl's books were more or less interconnected – Dahl often used his neologisms in more books. Even in *DCW*, Danny's father told the story of the BFG at bedtime. The story of Charlie Bucket started in *CCF*, continued in *CGGE* and would continue in Charlie in the White House which has never been finished (Dahl left only the first chapter).

Illustrations play important role in children's books and especially in those by Dahl. Dahl co-operated with many artists-illustrator namely Schindelman or Bennett but

the partnership of Dahl and Blake ranks alongside other famous writer – artist teams as Lewis Carroll⁵¹ and Sir John Tenniel or A. A. Milne and E. H. Shepard.

The second Dahl's book CCF was by no means an overnight success. In its first year (1964) only five thousand copies were sold, but within five years annual sales reached one hundred and twenty-five thousand. Since the late 1980s, it sells over one thousand paperback copies each year. For example, *CCF* was published in China in 1989 for the first time and two million copies were sold. "It will be interesting to see if 'Charlie' sells as many copies as Mao's Little Red Book!" wrote Nudd. Dahl's books have sold over 90 million copies worldwide and continue to sell at the rate of a million a year in the United Kingdom.

The world and children's literature have changed a lot since he died. [...] He was the first mega children's author of modern children's literature. In some respects, he would probably be quite bemused by what children's literature has become, but would be thrilled to know he is still Puffin's s best-selling children's author and that, with the Philip Pullmans⁵² and J. K. Rowlings⁵³, such quality was being produced for children. (Gregory quoted in Pearson)

ET was the last book for younger books published before the author's death. Great popularity of Dahl's children's books continues and even rises after his death. The best-sellers were turned into the films: *Matilda*, *James and the Giant Peach*, *Willy Wonka and the Chocolate Factory* and *Charlie and the Chocolate Factory*. Some books were published posthumously – the picture book *MI, VN*, collections *GAG* and *Skin and Other Stories* (2000). Seven of the children's books were adapted as plays⁵⁴. Moreover, two cook books *Revolting Recipes* (1994) and *Even More Revolting Recipes*⁵⁵ (2001) were published. In 2005, the Roald Dahl Museum and Story Centre⁵⁶ opened in Great Missenden to honour the work of Roald Dahl.

⁵¹ Lewis Carroll (1832-1898) was the pen name of Charles Lutwidge Dodgson is famous not only for his *Alice's Adventures in Wonderland* (1865).

⁵² Philip Pullman (*1946) was voted by readers of the British children's book magazine *Books for Keeps* (November 1999) as their favourite twentieth-century author – due to his bestselling books *Northern Lights* (1995) and *The Subtle Knife* (1997)

⁵³ Joanne K. Rowling (*1965) is the world's highest-earning author of *Harry Potter* series (earned a reputed £ 14.5 million from three books in three years with a projected £80 million in royalties).

⁵⁴ Richard George adapted four of them (*CCF* in 1976, *CGGE* in 1984 and *JGP* in 1982). David Wood adapted three (*BFG* in 1993, *WI* in 2001 and *TW* in 2003). Sally Reid adapted *FF* in 1987.

⁵⁵ The book was introduced by Felicity Dahl and illustrated by Quentin Blake. And the royalties from the book are donated to *The Roald Dahl Foundation*.

⁵⁶ The museum was officially opened by Cherie Blair on 10 June 2005. The museum houses all of Dahl's main papers – manuscripts, business and personal correspondence. <http://www.roalddahlmuseum.org>

14. INTRODUCTION TO DAHL'S WORKS FOR ADULTS

After the failure of *The Gremlins* (1943), Dahl left the field of children's literature for a couple of years and started to write short stories for adults. Dahl introduced himself to adults' audience in the 1940s with a collection *Over to You: Ten Stories of Flyers and Flying* (1945) and continued during the 1950s with *Someone Like You* (1953; 15 stories) and *Kiss, Kiss* (1959; 11 stories). Among the best-selling works for adults still belong later collections *Twenty-Nine Kisses from Roald Dahl* (1969), *Switch Bitch* (1974; 4 stories), *Tales of the Unexpected* (1979; 16 stories), *More Tales of the Unexpected* (1980) and the only novel *My Uncle Oswald* (1979). Dahl wrote more than fifty short stories, but many of them appeared in "new" collections again and again. It is quite common that the best stories appeared in more collections and this fact is disappointing for many readers-buyers. For example, the collection *TU* can be considered as unnecessary and redundant and the reason is simple. The sixteen-story collection was compiled of nine stories from *SLY* and seven stories from *KK*. It is similar with the collections, *The Best of Roald Dahl* (1978) and *The Collected Short Stories of Dahl* (1991) – these collections do not offer new stories, they are just "newly" arranged by Dahl himself (the former ones) or by publishers (the later ones).

West characterised Dahl's stories as "generally macabre in nature, his stories praise for their vivid details, carefully constructed plots, and surprise endings". While children's books start surprisingly (shock, provocation, challenge) short stories usually start peacefully and the surprise comes with the end. Ends of the children's books are not so surprising because they drift to end happily, the bad are punished and the good win. It is completely vice versa with the short stories for adults. They commonly start with introduction of characters and the surprises, troubles, obstacles and the twists are left for the very last paragraphs or even sentences. These twisting tales are strongly influenced by "the skilfully plotted work both of O. Henry⁵⁷ and Saki⁵⁸ and their power derives, in large part, from the reader's simple desire to know what happens next as," says Wagner.

⁵⁷ O. Henri was the pen name of American writer William Sydney Porter (1862-1910), whose clever use of twist endings in his stories popularized the term "O. Henry Ending". Most of his stories are set in his own time, in New York City, and deal for the most part with ordinary people.

⁵⁸ Saki was the pen name of British writer Hector Hugh Munro (1870-1916) whose witty and sometimes macabre stories satirised Edwardian society and culture.

Dahl's short stories are usually set in the United States or Great Britain. They were written during five decades of the 20th century, from the 1940s to the 1980s. In the late 1950s and 1960s, Dahl wrote probably the "best" stories although going through hard times (Dahl had to cope with a series of devastating family tragedies⁵⁹). Just brief description of that time period will help readers to fully understand his writings. The 1950s were supposed to be a time of the "Affluent Society" and the peak of modern American civilization. Most Western governments were liberal or moderate, though American politics were also affected by reactions to communism and the Cold War. The 1960s has also come to refer to the complex of inter-related cultural and political events which occurred in approximately that period, in Western countries, particularly Britain, France, the United States and West Germany. American civil rights movement occurred in the early-1960s, the rise of feminism and gay rights began in the 1960s and continued into the next few decades. Homosexual acts between consenting adults in private were legalised in England, Canada, and Wales in 1967. The breakdown among young people of conventional sexual morality led to the flourishing of the sexual revolution. The transformation of Africa from colonialism to independence dramatically accelerated during the decade. Many of these facts were later more or less reflected, discussed and criticised through the themes of the short stories.

14.1. American, British and Czech Publishers

It is necessary to take into account that individual short stories appeared firstly in newspapers and magazines (which was very common since the end of the 19th century) like *The New Yorker*⁶⁰, *Playboy*⁶¹, *Collier's*, *Harper's Magazine*, *Esquire (PP)* and *Nugget (BCC)*. Some of the Dahl's stories appeared in less famous magazines like *Ladies Home Journal*, *Atlantic Monthly* and *Town & Country*. The very first story *Shot*

⁵⁹ Tragedies: the only son was nearly killed in a car accident, the oldest daughter died of the measles, his wife suffered a series of strokes that left her unable to speak or walk, and his daughter Lucy became a drug addict.

⁶⁰ *The New Yorker* is an American magazine (founded by Harold Ross and his wife Jane Grant) which debuted in February 1925. The magazine published short stories by many writers of the 20th and 21st centuries, including Vladimir Nabokov, Philip Roth, J.D. Salinger and John Updike. The following stories originally appeared there: *LL*, *WH*, *EC*, *CW*.

⁶¹ *Playboy* is an American adult magazine founded in 1953 by Hugh Hefner. Nation-specific versions of *Playboy* are published worldwide. It also printed stories by top literary writers, such as Arthur C. Clark, Ian Fleming, Vladimir Nabokov, and Margaret Atwood. All stories from *SB* and *GC* originally there under the title *A Fine Son* appeared in the magazine.

*Down Over Libya*⁶² was published on 1st August 1942 in the *Saturday Evening Post*. Dahl recalls his first steps in his career in the short story *Lucky Break* (published more than thirty years later, in *WSHS*) and included this letter in the story:

Dear RD, You were meant to give me notes, not finished story. I'm bowled over. Your piece is marvellous. It is the work of a gifted writer. I didn't touch a word of it. I sent it at once under your name to my agent, Harold Matson, asking him to offer it to the *Saturday Evening Post* with my personal recommendation. You will be happy to hear that the *Post* accepted it immediately and have paid one thousand dollars. Mr. Matson's commission is then percent. I enclose his check for nine hundred dollars. It's all yours. [...] Did you know you were a writer? With my very best wishes and congratulations, C. S. Forester. (pp. 198-9)

This is how Dahl's career of a writer started and Treglown commented "though the styles are not original, they show Dahl's verve and fluency, and it is easy to see why editors noticed his stories. Wartime conditions had greatly expanded the market for fiction. Magazines were greedy for propaganda." (p. 64)

Dahl earned quite large sum of money due to his stories printed in magazines but it was not like this every time. Between the years 1957 and 1959, *The New Yorker* turned down seven⁶³ of his stories. Bradbury commented on transatlantic differences for writers of short stories in the *New York Times*: "[...] the USA provided the only substantial market, but also the effects of this on Dahl's fiction. [...] Deliberately, he makes it a bit more rural, a bit more quaint, a bit more lively than it really is, a foreigner's England, perhaps" (p. 122). It happened quite often that some stories were rejected by a magazine and sold to another one successfully – for example *The Visitor*.

Dahl's stories were later published in collections and they were exclusively connected to American (Alfred A. Knopf, Inc.) and British (Martin Secker & Warburg Ltd. Collections were later republished, revised and extended by Michael Joseph Ltd.) publishing houses. All Dahl's collections were finally published in Penguin Books.

Of course, Dahl's collections of stories were translated into the Czech language and they are still available in many regional and even local libraries. For example, Mladá fronta published a collection *Jedenadvacet polibků Roalda Dahla* (1986). Four years later, Melantrich published *Devětadvacet políbení Roalda Dahla* (1992). Both collections were translated by Jaroslav Kořán who also translated three of the four

⁶² It was later published under the title *A Piece of Cake*.

⁶³ *PP, RJ, BCC, WM, GC, P* and *Mrs. Mulligan*

stories in *Milostné rošády* (1982) – Jana Koblížková translated *The Great Switcheroo* (*Velká rošáda*). New wave of popularity concerning Roald Dahl brought two “new” collections, both published by Volvox Globator. The first one, *Příběhy nečekaných konců* (2005) was translated by Richard Müller only and the second one, *Další příběhy nečekaných konců* (2006) was translated by Richard Müller⁶⁴ and Josef Línek⁶⁵. It is necessary to mention that Volvox Globator also published Dahl’s only novel *Můj strýček Oswald* (1991) which was translated by Petr Zenkl.

Although the titles of the stories were mostly unchanged (for example *Parson’s Pleasure – Farářovo potěšení* or *Skin - Kůže*) we can also find stories which were titled differently (for example *Nunc Dimittis – Nyní propouštíš v pokoji...* or *Dip in the Pool – Hop nebo trop*).

⁶⁴ Richard Müller translated *Odplata jest má s. s r.o., Zvuková skříňka, Muž s deštníkem, Adámku náš, copak děláš?, Zrození a katastrofa*.

⁶⁵ Josef Línek translated *Jed, Majordomus, Stopař* and *Pan Botibol*.

15. MAIN CHARACTERS AND THEMES OF DAHL'S SHORT STORIES

This part of the thesis is mainly focused on the collections *TNRD*, *SLY* and *KK* and this chapter analyses the themes and characters of Dahl's short stories. The analyses are provided with extracts.

15.1. Characters

Main characters of the stories vary in many ways but we can still find some common features. They are not any super heroes; mainly they are common British or American middle-aged people. Some of them are very rich and well educated and some of them are not. They do various jobs from bank clerks to vicars and some of them are so opulent they do not have to work at all. Many of the rich are interested in arts (they are passionate collectors of paintings and statues) and arrange parties to fight daily boredom. Readers meet such people in their real lives so it guarantees wide audience popularity and sales.

After the birth of the second daughter, Neal and Dahl spent most of the time in Great Missenden and also spent "occasional weekends at the Bryces, in company divided equally between the international rich the decayed European aristocracy [...]" Treglown continues that "He [Dahl] hated the English obsession with class (although with his usual contradictoriness, he also partly shared it)." (p. 130). Dahl's upper class protagonists possess works of art by old masters, valuable sculptures or furniture and their favoured pastimes are hunting and shooting.

Dahl himself was hedonist – he possessed few superb paintings by Picasso, Matisse and other well-known artists. These Dahl's personal characteristics and experiences are reflected in many of his short stories. For example, he was fascinated by wine and started collecting it in the late 1940s and the cellar under Gipsy House held about four thousand bottles (see attachment 1). Also Dahl's protagonists are lovers of wine and the story *Taste* (1951) is completely based on wine. One of the main characters Richard Pratt is a famous gourmet who "refused to smoke for fear of harming his palate" (*BRD*, p. 53) and he often plays little betting games with Mike Schofield, the host of exquisite dinners and it is Pratt who always wins. The readers are

the witnesses of the final bet – Pratt wants to bet hand of Schofield’s daughter in marriage and Schofield confident of the fact that Pratt surely cannot win (where the wine comes from), accepts the bet. But Pratt names the wine precisely:

This – this is a very gentle wine, demure and bashful in the first taste, emerging shyly but quite graciously in the second. A little arch, perhaps, in the second taste, and a little naughty also, teasing the tongue with a trace, just a trace, of tannin. Then, in the aftertaste, delightful – consoling and feminine, with a certain blithely generous quality. [...] This wine is from Bordeaux, from the commune of St. Julien, in the district of Médoc [...] vineyard Chateau Branaire-Ducru and the year, 1934. (*BRD*, pp. 61-63)

All the guests are electrified with the correct answer until the moment when Schofield’s maid, a faithful family retainer, comes and gives a pair of spectacles to Pratt who forgot them in Schofield’s study “on top of the green filling cabinet, when you happened to go in there by yourself before dinner” (p. 65).

Many of the protagonists are common people but Dahl made an exception with the figure of Adolf Hitler who appeared in the story *Genesis and Catastrophe* subtitled *A True Story* (1959). The story is narrated and seen through the eyes of common, initially anonymous characters. Dahl’s narrative method was kept consistently – the banal story starts with a woman giving birth to her child. The turning point of the story comes up when the woman is addressed as Frau Hitler (“Frau” because of Austrian origin) and decides to name her son Adolf. Hundreds of books were written about Adolf Hitler but Dahl was the first and probably the only writer who wrote about him from this angle – Adolf Hitler as a desired, beloved and innocent child (three previously born children died). The bitter-sweet end mixes readers’ feelings – everybody wishes the healthy child to the mother but everybody knows how “the child” changed the world.

15.2. Children and Childhood Memories

Childhood memories, both autobiographical and fictional, are commanded by bullies in *B*, *JGP*, *BFG*, *MA*. And the theme of bullying appeared in a short story for adults as well. *Gallopig Foxley* (1953) is narrated by a sixty-three-year old banker William Perkins who used to study at Repton. Bruce Foxley who studied at the same school too was a dreaded “boazer” who is now sitting opposite the banker on the train. The banker remembers Foxley as “his own particular, personal slave” and still painfully

remembers the beatings. So Perkins' everyday calm commuting is disturbed by this man and he thinks about a plan how to start a small talk. Perkins would speak loudly to be heard by all passengers and then he would shift to school memories to humble Foxley. But the story finishes this way:

“My name is Perkins – William Perkins – and I was at Repton in 1907.”
The others in the carriage were sitting very still, and I could sense that they were listening and waiting to see what would happen next.
“I’m glad to meet you,” he said, lowering the paper to his lap.
“Mine’s Fortescue – Jocelyn Fortescue, Eton, 1916.” (SLY, p. 70)

The story ends suddenly and the plan cannot be accomplished, although every reader would probably encourage Perkins to beat him, to outrage him, to hurt him anyhow. The story shows how traumatic were and still are the memories some fifty years later.

The protagonists of the children's books are children and the protagonists of the short stories are adults. In spite of this fact, Dahl did an exception in *The Wish* where a boy is the central character. Although the plot is very simple, Dahl proves that he is able to entirely empathise into a child's mind and excels in the descriptions seen through the boy's eyes:

You see, he told himself, I know how it is. The red parts of the carpet are red-hot lumps of coal. What I must do is this: I must walk all the way long it to the front door without touching them. If I touch the red I will be burnt... the black parts are snakes, poisonous snakes, adders mostly, and cobras, thick like tree-trunks round the middle, and if I touch one of them, I'll be bitten and I'll die before tea time. And if I get across safely, without being burnt and without being bitten I will be given a puppy for my birthday tomorrow. (SLY, p. 130)

This extract proves that Dahl brilliantly combined childlike fears and wonders with adult maturity and craftsmanship. The short story *The Champion of the World* (1959) is closely connected to Dahl's children's books because this story about poaching is a shortened version of later published children's book *Danny, the Champion of the World* (1975).

15.3. Relationships between Couples

He [Dahl] had never been an especially faithful husband; after his wife's stroke his appetite for philandering increased. He was particularly fond of wealthy women, described by Patricia Neal as "an endless slew of rich old bags who suddenly wanted to do nice things for me". (Internet 4)

Many of the Dahl's protagonists are married couples and they live more or less happily together. All stories begin quite normally but the potency and the power of the story is kept until the last paragraphs. This chapter analyses four stories *BCC*, *LS*, *WH* and *GRS* which should help readers to understand Dahl's view or attitude to marriages, cheating and divorces.

Dahl was very critical about divorces which rapidly increased after the World War II. The following short story *Mrs. Bixby and Colonel's Coat* (1959) takes place in New York City and starts like this:

America is the land of opportunity for women. Already they own about eighty-five per cent of the wealth of the nation. Soon they will have it all. Divorce has become a lucrative process, simple to arrange and easy to forget. (*KK*, p. 86)

The narrator protects men and dishonours women: "The husband is a decent clean-living man, working hard at his job. The wife is cunning, deceitful, and lecherous." (*KK*, p. 86) First, we incline to believe the narrator as we find out that Mrs. Bixby has been cheating on her husband for eight years (once a month). The break comes when Mrs. Bixby gets a farewell present – a mink coat – from her lover Colonel. Mrs. Bixby knows that such coat costs about six thousand dollars and neither she nor her aunt (who serves for alibi) could afford to buy it. So Mrs. Bixby thinks hard how to have the coat and avoid husband's suspicion. She finally "saves" the coat in a pawnshop, pretending to find a ticket in a taxi and pleases her husband to pick up the "unknown" mysterious thing the following day. Meanwhile, readers think about two most probable denouements: the coat will not be there, or the husband will choose something completely different. But Dahl finished the story differently:

"Isn't it a gorgeous day?" Miss Pulteney said as she went by, flashing a smile. There was lilt in her walk, a little whiff of perfume attending her, and she looked like a queen, just exactly like a queen in the beautiful black mink coat that the Colonel had given to Mrs. Bixby. (*KK*, p. 102)

Readers finally find out that Mr. Bixby is not the loser at all and he has been cheating on his wife as well. The satisfaction which comes with the last sentence is just indefinable. The narrator signified this kind of surprising end at the beginning of the story: “Suddenly, by a brilliant manoeuvre, the husband completely turns the tables on his monstrous spouse. The woman is flabbergasted, stupefied, humiliated, defeated.” (p. 87).

De facto the same story was used five years later. *The Great Switcheroo* (1964) is about two married couples living in neighbourhood. The plot is quite simple: Vic lusts after Jerry’s wife Samantha and devices a plan to switch wives for a night without the women knowing it. Vic puts the suggestion to Jerry, who agrees and the plan every detail of the scheme. On the D-day, everything turns out as planned, and Vic is satisfied with his one-hour sex with Samantha but his happiness ends prematurely, when his wife tells him the next morning:

“The point is this, she said. “I’ve never liked it. If you really want to know, I’ve hated it.”

“Hated what?” I [Vic] asked.

“Sex,” she said. [...] It’s never given me even the slightest little bit of pleasure.”

[...] “Thank you so much for last night! You were marvellous! [...] Don’t look so embarrassed, my darling! You ought to be proud of myself! You were fantastic! I love you! I do! I do!” (p. 79)

So the theme of *BCC* and *GRS* is de facto the same and the only difference is that the victim is not a woman but a man who is humiliated and defeated.

As Treglown remarks “while there are some awful women in the tales, there are still more awful men, and his most technically accomplished plots involve victories by wives over bad husbands”. This quotation perfectly matches the following two short stories *Lamb to the Slaughter* (1953) and *The Way up to Heaven* (1954). The protagonists of *LS* are a pregnant housewife Mary and her husband, a policeman Patrick Maloney. Mary loves her husband and feels satisfied in her marriage. She is fully devoted to her husband, she looks after him and almost serves him as a maid, but this is not what he wants. He simply informs her that he is leaving her and their unborn child. She just does not accept his decision and goes to cook dinner. Patrick repeats again that he is going out so she “simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head” (*SLY*, p. 27). Since now, Mary thinks as “the wife of a

detective” and starts to play tricks on policemen who came to solve the murder. Mary pretends the grief naturally to be out of suspicion and the last page assures the readers that Mary will never be traced.

I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don't you eat up that lamb that's in the oven.

[...]

”Personally, I think it's right here on the premises.”

“Probably right under our very noses. What you think, Jack?”

And in the other room, Mary Maloney began to giggle. (pp. 33-4)

Although *The Way up to Heaven* is not so morbid, the theme of the story is quite similar. Mrs. Foster is an American woman who has “almost pathological fear of missing a train, a plain, a boat, or even a theatre curtain” (KK, p. 47). Her husband perfectly knows about it and deliberately tortures his wife with late comings. When the couple is on their way to the airport, Mr. Foster finds out that he has forgotten a present for their daughter and returns to their six-storey house. Mrs. Foster wants to help him but when she steps to the front door, she hears strange sounds, analyses them and decides not to wait for husband and go to the airport without him at once. She spends six weeks in Paris with her daughter's family and writes a letter to her husband once a week. “When the six weeks were up, everybody was sad that she had to return to America, to her husband. Everybody, that is, except her,” (p. 58) because she knows that her husband will not torture her anymore.

She replaced the receiver and sat there at her husband's desk, patiently waiting for the man who would be coming soon to repair the lift. (KK, p. 60)

Contrary to Mary Maloney, Mrs. Foster did not kill her husband by herself but she did nothing to save him although she correctly assumed the fatal consequences. What is identical for both women is the conquest and victory on their husbands and what more; they will never be punished because there are no doubts about their alibi. These two women turned their deeds into excellence.

15.4. Sex

Switch Bitch (1974) is a collection of four stories (*The Visitor*, *The Great Switcheroo*, *The Last Act*, and *Bitch*) where sex, seduction and rape play the main role and Treglown labels them as semi-pornographic and however humorous, they “depend unmistakably on a repelled, vengeful, invasive attitude to sex” (p. 152). Dahl’s protagonist Oswald Hendryks Cornelius is the main character of two stories in *SB* (the opening *The Visitor* and the closing *Bitch*) and Dahl’s only novel *MUO* published for the first time four years after the *SB*. The first story was released for publication by Oswald’s nephew who inherited all books covering all the best years of his life (there are twenty-eight volumes altogether). Although *VI* is in fact the very last entry of the last volume of all (Volume XXVIII, dated 24 August 1946), a fairly clear picture of his character emerges there – he loves Italian opera; collects Chinese porcelain, spiders, scorpions and walking sticks; and above all he is a seducer of women: “Casanova’s *Memoirs* read like a *Parish Magazine* in comparison, and the famous lover himself, beside Oswald, appears positively undersexed” (p. 9). *VI* is the very last entry in the diaries that frivolously describes coitus between Oswald and a leper girl in the Sinai Desert. After a few years, Oswald’s nephew decides to publish the second episode from Volume XXIII called *Bitch* which deals with the discovery of a perfume causing enchantment. These two stories are shortly mentioned in the first chapter of the novel *MUO* dealing with Oswald’s early adult years. The novel is set in 1912 when Oswald is seventeen years old and tells his early career and erotic education. During his one-year scholarship in Paris, Oswald earns his first sum of money owing to pills made of Sudanese Blister Beetle. After returning to university in Cambridge, Oswald meets a chemistry professor Woresley and a gorgeous girl Yasmine “with such a stench of salacity about her [...] absolutely soaked in sex” (p. 89). These three, Oswald, Woresley and Yasmine, are partners in the most unusual series of thefts:

I hereby certify that I have on this day [...] delivered personally a quantity of my own semen to Oswald Cornelius Esquire, President of the International Semen’s Home of Cambridge, England. It is my wish that this semen shall be stored indefinitely, using the revolutionary and recently discovered Woresley Technique, and I further agree that the aforementioned Oswald Cornelius may at any time use portions of that semen to fertilize selected females of high quality in order to disseminate my own bloodline throughout the world for the benefit of future generations. (p. 102)

This is the letter which was signed by all the victims of the wicked plan and Dahl did not hesitate to list real and widely-known celebrities. The victims were all possible European kings, geniuses and other great men⁶⁶ who were living in 1919. Yasmine was successful with all kings except the king of Norway and would probably go further when Oswald was not outsmarted by Woresley and Yasmine who took all the straws filled with semen, ran away, got married and became extremely rich. Oswald's desire for money was so strong that he did not regret it for any moment, went back to Sudan, built up a factory manufacturing thousands of potency pills a day and by two years, he became as rich as he imagined. *MUO* is about sex and money and their mutual interconnection which bring pleasure to all sides.

15.5. Business Matters

Oswald Cornelius is not the only Dahl's character who lusts for money. The two protagonists of the two following short stories Cyril Boggis and William Botibol are the same in essence. *Dip in the Pool* (1952) is about a gambler William Botibol who tries to rig his bet on the distance the boat will travel that day. The gambler does not realise that the woman whose help he has enlisted is mad and leaves him to drown. Dahl returns again and again to themes of "desire, greed and the need to conceal them" (Wagner). The situation how the clever are outwitted by the simple-minded is illustrated in *Parson's Pleasure* (1958). The parson, who is actually an antiques dealer Mr. Boggis, disguises himself in order to gain the trust of folk people and extort their precious antiques. One day, Mr. Boggis comes across the greatest treasure of all, a Chippendale⁶⁷ chest, makes a deal with owners and counts his proceeds while driving the car to the farm:

"He told us, didn't he, that it was only the legs he was wanting. Right? So all we've got to do is to cut 'em off quick right here on the spot before he comes back, then it'll be sure to go in the car. All we're doing is saving him the trouble of cutting them off himself when he gets home. How about it, Mr. Rummins?"
Claud's flat bovine face glimmered with a mawkish price. (*KK*, p. 83)

⁶⁶ The lists include names like Alfonso XIII, King of Spain, Churchill, Einstein, Kipling, Monet, Shaw, Gandhi, Joyce, Picasso, Puccini, Freud, Renoir, etc.

⁶⁷ Thomas Chippendale (1718-1779) was a London cabinet-maker and furniture designer in the mid-Georgian, English Rococo, and Neoclassical styles.

Dahl himself “liked old, precious things and enjoyed poking and rummaging around in antiques shops” (*D*, p. 3). Dahl surrounded himself with antique furniture and a superb collection of paintings by Picasso, Matisse and Malevich which “he bought from the proceeds of stories for U. S. magazines in the 1950s,” wrote Nudd. He also opened his own antiques shop *The Witchball* and later owned an antiques business called *Dahl & Son*, both in Great Missenden.

Treglown claims when working in Washington, Dahl was “professionally encouraged to practise opportunism, duplicity, entrapment,” (p. 73) and he also uncovers the fact that Dahl co-operated with secret services. Dahl transformed this experience into the story *My Lady Love, My Dove* which concerns a couple who decide to bug the bedroom of a pair of weekend guests. “All we’ve got to do is put a microphone in their room. [...] But listen, Arthur. I’m a *nasty* person. And so are you – in a secret sort of way. That’s why we get along together.” (*SLY*, p. 60-1) The couple is bewildered when they find out that their young guests worked out a technique for cheating at bridge. The conspiracy and exploitation continues as the hosts decide to learn from their example.

The relationship between a man and money is shown also in the story *Skin*. It is set in Paris in 1946 and is about an old man Drioli who sells a picture-tattoo on his back. Drioli enters the art gallery and shows the crowd his incredible tattoo and two men give him a choice: one wants to pay for a skin-grafting operation while the other asks him to come to the hotel in Cannes and simply exhibit his back to the customers. Drioli decides to accept the latter offer, leaves the gallery and literally sells his own skin. A few weeks later the picture is for sale in Buenos Aires. “That – and the fact that there is no hotel in Cannes called Bristol – causes one to wonder a little, and to pray for the old man’s health [...]“ (*SLY*, p. 116). Due to the “art” and problematic profit, Drioli is morbidly outwitted. The story is also the critique of the society who destroys people because of their strangeness.

15.6. Criticism of Society

Dahl commonly criticises modern society from various points of view. For example, *The Automatic Grammatizator*, satire on the cultural market place is aimed literary and Dahl hints the demands of commercial editors – mass production. Adolph Knipe is a talented boy working for Mr. Bohlen's company. Knipe significantly contributed in the building of the great automatic computing engine, "the fastest electronic calculating machine in the world today" (*SLY*, p. 190). But Knipe who likes writing his own stories (all of his stories are simply sent back to him) goes further and wants to improve the automatic engine which would produce its own stories by pressing a button. Knipe believes to earn great sum of money because:

The market is limited. We've got to be able to produce the right stuff, at the right time, whenever we want it. It's a matter of business, that's all. [...] the hand-made article hasn't a hope. It can't possibly compete with mass production. [...] And stories – well – they're just another product, like carpets and chairs, and no one cares how you produce them so long as you deliver the goods. " (pp. 197-8)

This bitter-sweet story evidently shows Dahl's feelings demonstrated by dissatisfaction and disgust with the literary market (seven of his stories were turned down by *The New Yorker* in the 1950s).

As you already know, Dahl spent few years working for the Shell Oil Company in Africa and the story *Poison* reflects the life or rather the wildlife there. This anti-racist story is based on an imaginary snake⁶⁸ lying asleep on a man's stomach. We finally find out that there was no snake and the man, Mr. Pope turns on Dr. Ganderbai: "Are you telling me I'm a liar? [...] Why, you dirty little Hindu sewer rat!" (*SLY*, pp. 127-8) This feeling of superiority and discrimination appears in more works by Dahl, for example *VI*.

William and Mary (1960) is a science-fiction story parodying medical "invention". William Pearl, a well-regarded philosopher, dies of cancer and a doctor Landy suggests him to undertake a procedure (which he explains in great detail) of transplanting William's brain from his body after death, and attaching it to an artificial heart. After initial violent reaction, he eventually embraces the idea that the brain could

⁶⁸ English story uses the word *krait* and Czech translation uses the word *kobra*.

live on (as long as two hundred years connected to the machine) and tries to bring up the discussion with Mary but she always pushes him aside. After William's death, Mary receives a letter from her recently departed husband with the note that the procedure should have been undertaken a week earlier. So Mary contacts the doctor and wants to take "William" home.

The last but not least is the story *Pig* (1959) that begins as a real fairy-tale: "Once upon a time, in the City of New York, a beautiful baby boy was born into this world and the joyful parents named him Lexington" (KK, p. 183) but Lexington became an orphan. Aunt Glosspan, a strict vegetarian who lived an isolated life, was the only person who did not refuse to look after the baby. Lexington became a keen cook and recorded over nine thousand of recipes by the time he was seventeen. But Glosspan suddenly died and left a letter to Lexington with instructions what to do after her death. So Lexington goes to New York City, finds the lawyer and finds out that she bequeathed five hundred thousand dollars to him to publish his culinary book. The wicked lawyer finally gives him only fifteen thousand dollars and simple-minded Lexington is absolutely satisfied. Then, he goes to a restaurant where he eats meat for the first time – Lexington is absolutely enthusiastic about the new smell and taste he did not know and wants to know everything about meat. So he finds a packing-house to see how pigs are butchered.

The next moment, before he had time to realize what was happening, our hero was jerked off his feet and dragged backwards along the concrete floor of the shackling-pen. [...] Suddenly our hero started to feel very sleepy, but it wasn't until his good strong heart had pumped the last drop of blood from his body that he passed on out of this, the best of all possible worlds, into the next. (pp. 202-3)

Both *GAG* and *WM* are science-fiction stories and they both criticise the society which degrades the human beings and heads to destruction of the civilisation. *PO* concerns the problems of races and shows that under the layer of political correctness towards different nations, racism is deeply rooted. *P* illustrates the relationship between a man and the society which is hostile and misunderstanding to individuals that are "different".

16. LANGUAGE AND VISUAL SIGNS

The language used in Dahl's children's books has already been analysed in chapter 8 and in this chapter, I will briefly analyse the language on the short story *VI*. Dahl's language is more sophisticated in the short stories than in children's books. French (food and drinks), Italian (music) and even Latin (animals and plants) words are used there to show the protagonists' intellect and self-indulgence: Oswald Hendryks Cornelius keeps thousands of "*Arana and Epeira diademata*," loves Italian opera: "I myself was in the terrible sealed-up dungeon with Aida, singing *O, terra, addio; addio valle di pianti!*" and his favourite meal is "cold chicken, French bread, a *fromage dur* and a bottle of *Romaneé Conti* itself" (*SB*, p. 13, 19 and 37 respectively). Moreover, words in italics are used for emphasizing the crucial points, parts or words (key words) of the story:

It must be the wife! Then suddenly the whole tempo would begin to change, and the melody would become so childlike and innocent that I found myself swearing it was the daughter. *It must be the daughter!* (p. 48)

And the readers finally detect that it did not have to be one of these women – it could also be Aziz's leper daughter. Italics are used also for a "fairy-tale" which is scattered within the story: "*And the beautiful Princess is imprisoned within its walls by her strict and jealous father, King Abdul Aziz, who refuses to allow her the pleasures of masculine company. But watch out, for here comes Prince Oswald Cornelius to the rescue!*" (p. 38)

Italics in other stories (but not in such high frequency as in *VI*) are used in the same way – these visual signs want to stress or highlight the actions. They also carry contradictory meaning to the whole story: "*He cannot possibly win*," says Schofield in *Taste* (but he "wins" due to trickery) and Botibol from *DIP* was "*absolutely sure*" that the woman will give the alarm when he jumps (but nobody believed her). It is also used for names of books and magazines (*Times* and *Daily Mails* in *GF*; *The American Bee Journal* in *RJ*). Italics are also used for letters: *My dear Mary, I trust that you will not permit my departure from this world to upset you too much [...]* (*BRD*, p. 173). Bold letters are used rarely but in the same way as in *CCF* – they are used for formal labels and signs: for example, **BED AND BREAKFAST** in *LL* and **PROFESSOR**

YOUSOUPOFF'S POTENCY PILLS in *MUO* and CHAÏM SOUTINE (1894-1943) in *S.* Dahl's playfulness with language fully revealed in songs and rhymes in children's books. I was able to find only one sentence which could be a kind of rhyme: "The old man who was called Drioli shuffled painfully along the sidewalk of the Rue de Rivoli" (*SLY*, p.100). Dahl's short stories are based more on detailed descriptions full of terms:

Royal jelly is a glandular secretion produced by the nurse bees to feed the larvae immediately they have hatched from the egg. The pharyngeal glands of bees produce this substance in much the same way as the mammary glands of vertebrates produce milk. (BRD, p. 215)

Visual signs which form mutually interconnected unity with the plain text undoubtedly belong to the children's books but Dahl also found space for them in his short stories. Although they are used less often, they still have important role – they emphasize actions, feelings and force readers to pay attention every moment.

17. ON FILMS

Most of the short stories were turned into television episodes (series *Alfred Hitchcock Presents*⁶⁹ or *Thirty-Minute Theatre*) and even some of them were directed, introduced or hosted by Dahl himself. *Man from the South* appeared in a 1960 Alfred Hitchcock episode which later inspired Quentin Tarantino who adapted and directed the story for a film anthology of stories called *Four Rooms*⁷⁰ in 1995. Dahl also did television performances in Hitchcock-style drama series *Way Out*.

Due to new values in fiction in the 1960s, it was hard to place Dahl's stories even in the men's magazines, so movie writing became his major source of income from the late 1960s. It is not widely known that Dahl wrote a film screenplay based on Ian Fleming's⁷¹ action-adventure novel *You Only Live Twice* (1964) which was made into the fifth film in the James Bond series starring Sean Connery, released in 1967. Dahl also participated on a screenplay of other Fleming's book (a children's story now) *Chitty Chitty Bang Bang: The Magical Car* (1964) and the story was made into a musical film *Chitty Chitty Bang Bang* in 1968. Dahl also wrote the script for *The Night Digger* (1971) which was based on the novel *Nest in a Falling Tree* by Joy Cowley. It is quite interesting that Patricia Neal starred in this film.

⁶⁹ *Alfred Hitchcock Presents* was a half-hour anthology television series hosted by Alfred Hitchcock (1889-1980) and started in 1955 and the last episode appeared in 1965.

⁷⁰ *Four Rooms* is an anthology of four stories, starring Tim Roth, Bruce Willis, Quentin Tarantino, Antonio Banderas and Madonna, among others. Each of the stories was written and directed by a different director (A. Anders, A. Rockwell, R. Rodriguez and Q. Tarantino). Dahl's original story appeared as the fourth one and was called *Penthouse - The Man from Hollywood*.

⁷¹ Dahl met Fleming often in New York and they had much in common: sporting prowess, attractiveness to women, interests in gambling and collecting, and a robust, fantasy life.

18. CONCLUSION

Before he became a writer for children, Dahl gained a worldwide reputation as a writer of sinister short stories that deal with very dark corners of human nature. Dahl wrote a novel and more than fifty short stories for adults. He won hundreds of awards for his children's books, but he also received awards for his stories. *The Mystery of America Award* ("Edgar") was assigned to three of them: *Someone Like You* in 1954, *The Landlady* six years later and *Skin* as the best episode in a TV series in 1980 (Internet 1).

Dahl followed the rule that children's books have to end happily. This is not necessary for the short stories; however, Dahl respected the principle of fair play. Uncle Oswald, a seducer from *VI*, gets seduced. Mr. Boggis, an antique dealer from *PP*, tastes his own medicine and the evidence of a murder, a frozen leg of lamb, is eaten by the unwitting officers in *LS*.

Puns, word coinages, and neologism are more often used in the children's stories, whereas in adult fiction the emphasis is on imaginative, freewheeling plots (Internet 3). Dahl's characters are more or less usual people living usual lives but Dahl looks at these usual people from unusual angles and uncovers secrets and taboos. Many of the stories are exaggerated, full of sex, cruel and unpleasant.

Dahl's stories were influenced by the British Empire – its power and superiority. But Dahl views "his" Merry Old England critically. The conviction, that the British are superior to other nations (especially those in Africa) is present in Dahl's stories – at least the characters are portrayed like that. Nevertheless, this kind of superiority is emphasized through British traditions and habits – tea drinking, entertainment in clubs, sports. *The Landlady* (1959) is full of British symbols (tall houses with porches and pillars, a dog lying in front of a fireplace) and nobody would believe that the kind landlady kills her young men-guests with poisoned tea.

RESUMÉ

Tato diplomová práce se zabývá vybranou tvorbou britského spisovatele Roalda Dahla (1916 – 1990). Díla mnohých autorů bývají často ovlivněna dobou, v níž autor žije a také zkušenostmi a zážitky z osobního života. Ne jinak je tomu u Roalda Dahla jehož rodiče pocházeli z Norska a právě tato země v mnohém ovlivnila tvorbu tohoto autora. Při dalším rozboru jeho děl se dovídáme o dalších zážitcích a zkušenostech z autorova dětství, dospívání a dospělosti, které se do značné míry odrazily v jeho dílech. Školní léta strávená na chlapeckých školách nejprve v St. Peter's School a poté v Reptonu bohatě postačila na sepsání první autobiografické knihy *Boy* (1984) a stala se taktéž hlavním námětem jedné z nejuspěšnějších knih Roalda Dahla *Matilda* (1983). Na prahu dospělosti a po absolvování tříletého přípravného kurzu v Anglii byl Dahl poslán za pracovními povinnostmi pro společnost *Shell Oil Company* do Afriky, která byla v té době ještě plně ovládána britským impériem. Při rozpoutání 2. světové války v roce 1939 se Dahl připojil ke Královskému letectvu (RAF) a bojoval například v Řecku a Sýrii. Tyto události autor podrobně líčí v druhé autobiografické knize *Going Solo* (1986). Po vážných zraněních během letecké nehody byl Dahl v roce 1941 vyslán do Washingtonu, D.C. na britskou ambasádu jako asistent leteckého atašé. Dahl se ve Spojených státech seznámil s C. S. Forestrem, známým autorem knih o kapitánu Hornblowerovi, a právě díky němu se Dahlova vůbec první povídka *Shot Down Over Lybia* (1942) dostala do *Saturday Evening Post* a tak v podstatě začala kariéra Roalda Dahla jakožto spisovatele.

Dahl se oženil s Američankou, Hollywoodskou herečkou a vítěžkou Oskara za hlavní roli ve filmu *Hud*, Patriciou Neal. Měli spolu pět dětí (jejich první dcera zemřela v sedmi letech a jejich jediný syn byl ještě jako novorozeně vážně zraněn) a po třiceti letech manželství se rozvedli. Dahl se v roce 1983 znovu oženil a nadobro přestěhoval do svého domu Gypsy House v britském městečku Great Missenden, kde také v roce 1990 zemřel.

Dahl se do širokého podvědomí čtenářů a to jak dětí, tak dospělých dostal až v 60. letech s příběhy (některé publikace uvádějí termín autorské pohádky) *James and the Giant Peach* (1961) a *Charlie and the Chocolate Factory* (1964) vydaných v USA nakladatelstvím Alfred A. Knopf. V Británii byly knihy vydány až po několika letech. Za „zlaté“ období Dahlovy kariéry se považují 80. léta, kdy celkem vyšlo nemalé

množství povídek, tři sbírky básniček pro děti a obrázkové knihy. Tyto dnes již klenoty dětské literatury nebyly původně zamýšleny k vydání. Dahl je vymyslel pro své děti a je proto zajímavé, komu je která kniha věnována (pozdější knihy jsou věnovány jeho druhé ženě a jejím dětem). Hlavními hrdiny knih pro děti jsou zvířata, rodinní příslušníci, ostatní lidé a obři; hlavními tématy jsou kouzlo či zázrak, ale i samota, strach a smrt – podle nepsaného pravidla však všechny knihy končí šťastně. Dahlovy knihy pro děti jsou zajímavé nejen z hlediska obsahu, ale i formy. Autor velice často používá vizuální prostředky – hraje si s písmem, jeho velikostí i typem (hojně používá kurzivu, velká a tučná písma). Nejvýraznějším vizuálním prostředkem jsou jednoznačně ilustrace, které vždy tvoří vzájemně se doplňující jednotu. Kapitola 6. se podrobně zabývá užitím ilustrací a jejich výskytem. Nejsou opomenuty ani američtí, britští a čeští ilustrátoři Dahlových knih a důraz je především kladen na britského ilustrátora Quentina Blakea, který vytvořil s Dahlem autorskou dvojici, která je se střízlivostí přirovnávána k dvojici Lewis Carroll a John Tenniel. Tato práce také nutně zmiňuje jazyk použitý v knihách pro děti. Dahlovy zdánlivě prosté texty jsou propleteny běžnými každodenními slovy, slovy, které děti znají a běžně používají. Dahl se nezdráhal použít slova méně formální či dokonce vulgární – a možná právě proto se stal tolik populární u svých čtenářů. Knihy nemoralizují, chtějí hlavně pobavit i přes skrze často pohnutý osud svých hrdinů. Dahl navíc běžně doplňuje příběhy o básně či písně, které jsou jednoduché na zapamatování a jednoznačně vdechují nový rozměr daným příběhům. Nenajdete žádnou dětskou knihu, kde by chyběla básnička nebo alespoň rýmováčka. Mezi ty nejslavnější nesporně patří ty z *Karlíka a továrny na čokoládu* – čtyři písně o čtyřech zkažených dětech – nesoucí výchovný prvek vyjádřený kritikou lidských vlastností.

Některé Dahlovy knihy pro děti se staly bestsellery již za autorova života, a proto byly nakonec tři z nich převedeny do filmové podoby. Je zajímavé, že právě kniha *Charlie and the Chocolate Factory* se dočkala dvou filmových zpracování. Poprvé v roce 1971 jakožto muzikál *Willy Wonka and the Chocolate Factory* v režii Mela Stuarta a podruhé v roce 2005 v režii Tima Burtona pod stejným názvem jako kniha. Zájem ze strany režisérů je i po tolika letech od vydání vytrvalý a další knihy dostávají či v brzké budoucnosti získají filmovou podobu.

Závěr první části diplomové práce se věnuje kritice Dahlových dětských knih a to kritice pozitivní i negativní. Dahlovy knihy jsou posuzovány jako zábavné, originální, ale i jako vulgární a násilné. Dovídáme se, že Dahl byl dokonce obviněn ze sadismu, sexismu a rasismu a jeho knihy prý kazí dobré mravy a vkus čtenářů. Jiní kritici Dahla brání a přirovnávají ho k velikánům moderní dětské literatury jakými jsou například Philip Pullman a J. K. Rowlingová. Jedno je ale jisté, Dahlovy knihy pro děti se drží na předních pozicích v prodeji a tudíž jsou stále čtené a žádané u čtenářů i přes všechny kritiky.

Druhá část diplomové práce se zabývá Dahlovými prózami pro dospělé. Jak již bylo zmíněno, povídka *Shot Down Over Lybia* odstartovala Dahlovu spisovatelskou kariéru a následně dala vzniknout sbírce *Over To You: Ten Stories of Flyers and Flying* (1945) s tematikou 2. světové války, letectva a létání. Je potřeba si uvědomit, že v době Dahlovy začínající kariéry bylo prestižní uveřejňovat povídky v novinách a časopisech i pro takové autory jako byli například Vladimir Nabokov, Philip Roth, J.D. Salinger, John Updike či Arthur C. Clark. Dahlovi se podařilo uveřejňovat své povídky v méně známých, ale i v těch světově proslulých časopisech jako například *The New Yorker*, *Playboy*, *Collier's*, *Harper's Magazine* a *Esquire*. Po nějaké době (řádově několika málo let) byly povídky vybrány a publikovány v samostatné sbírce. Nejúspěšnější se staly dvě po sobě následující sbírky vydaných v 50. letech *Someone Like You* (1953) a *Kiss Kiss* (1959). Prakticky poslední originální sbírkou povídek se stala *Switch Bitch* (1975) obsahující čtyři povídky vystavěné na tématech sexu a svádění. Mimochodem *Switch Bitch*, v českém překladu *Milostné rošády*, se staly se čtyřmi vydáními nejúspěšnější Dahlovou sbírkou na československém a později českém trhu. Dahlovy později vydané sbírky (například *Příběhy nečekaných konců*) jsou spíše jen kompilacemi již zmíněných sbírek a nepřinášají čtenářům nové příběhy. Dahlův jediný román *Můj strýček Oswald* (1979, česky 1991) v podstatě rozvíjí dvě již dříve vydané povídky *The Visitor* a *Bitch* (obě v *Switch Bitch*), kde ústřední postava Oswald Hendryks Cornelius se stala jakýmsi Dahlovým archetypem milionáře a požitkáře – Oswald je milovník italské opery; sběratel čínského porcelánu, pavouků, škorpiónů a vycházkových holí; a především svůdcem žen.

Dahlovy povídky jsou přirovnávány k povídkám O. Henryho a Sakiho díky svým překvapujícím a mnohdy v jistém směru nepředvídatelným závěrům. Tato práce

se ve velké míře věnuje právě závěrům povídek a ukázky z nich jsou začleněny do textu. Většina povídek začíná poměrně fádně a jsou na první pohled nezajímavé ať už z hlediska hlavních postav, tak témat. Ale z původně nudného příběhu se stane povídka, která čtenáře často vyvede z míry. Vypravěč vždy čeká až do poslední možné chvíle, posledních stránek, odstavců či dokonce vět a pak šokuje nečekaným koncem.

Dahlovy povídky rozebírané v této práci se odehrávají na pozadí tří hlavních témat. Prvním tématem jsou vzpomínky na dětství (rozbory povídek *Foxley s rozběhem a Přání*), druhé téma rozebírá smysl manželství, soužití manželských a mileneckých párů, sexu a podvádění (rozebrány jsou povídky *Kožich od plukovníka*, *Skopec na porážku*, *Cesta k nebesům* a povídkách v *Milostných rošádách*) a posledním hlavním tématem je otázka bohatství, majetku a peněz a jak k nim v co nejkratší možné době přijít (*Farářovo potěšení*, *Hop nebo trop*).

Rozbor povídek se dotýká také formální stránky – opět jsou analyzovány vizuální prostředky, které Dahl hojně využíval v knihách pro děti. Oproti nim jsou však povídky formálnější – ilustrace jsou zcela opominuty a autor si tudíž pohrává pouze se vzhledem písma. Stejně jako v dětských knihách, i v povídkách je hojně využita kurzíva a již méně často písmo velké. Systém používání různých typů písem je identický s dětskou literaturou – kurzíva zastupuje emoce (radost, zděšení) a velká písmena jsou použita za účelem formálnosti (štítky, značky).

Práce zmiňuje i méně známou věc týkající se další činnosti Dahla. Ten se v 60. letech živil psaním scénářů a mezi ty nejslavnější patří scénář k filmu *You Only Live Twice* ze série o Jamesu Bondovi a k muzikálu *Chitty Chitty Bang Bang* (obě podle předlohy Iana Fleminga, s kterým se Dahl blízce přátelil).

Ať už byl věk čtenářů jakýkoliv, Dahl se ve svých dílech vždy dokázal přiblížit k jejich duši, pocitům a zkušenostem. Dahl je právem zařazován mezi takové velikány dětské literatury jako Enid Blyton či Lewis Carroll a jak dokazují statistiky, i po sedmnácti letech od jeho smrti je stále jedním z nejprodávanějších autorů. I přestože Dahlova kariéra jakožto autora krátkých próz začala v podstatě náhodou, jeho povídky se vzápětí staly velice oblíbenými.

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Wikipedia: *Matilda (1996 film)*
Wikipedia: *Maurice Bernard Sendak*
Wikipedia: *O. Henri*
Wikipedia: *Oompa-Loompa*
Wikipedia: *Order of the British Empire*
Wikipedia: *Patricia Neal.*
Wikipedia: *Philip Pullman*
Wikipedia: *Playboy*
Wikipedia: *Posy Simmonds*
Wikipedia: *Quentin Blake.*
Wikipedia: *Ralph Steadman*
Wikipedia: *Raymond Briggs*
Wikipedia: *Rhotic accent*
Wikipedia: *Roald Dahl.*
Wikipedia: *Royal Air Force*
Wikipedia: *Saki*
Wikipedia: *The New Yorker*
Wikipedia: *The Willy Wonka Candy Company.*
Wikipedia: *Thomas Chippendale*
Wikipedia: *Tim Burton.*
Wikipedia: *Whitbread Book Awards.*
Wikipedia: *You Only Live Twice (film).*

LIST OF ABBREVIATIONS

| | |
|------|---|
| B | Boy |
| BCC | Mr. Bixby and Colonel's Coat |
| BFG | The BFG |
| BRD | The Best of Roald Dahl |
| CCF | Charlie and the Chocolate Factory |
| CGGE | Charlie and the Great Glass Elevator |
| CW | The Champion of the World |
| D | D is for Dahl |
| DB | Dirty Beasts |
| DIP | Dip in the Pool |
| DCW | Danny, the Champion of the World |
| ET | Esio Trot |
| EC | Enormous Crocodile |
| ECQ | Edward the Conqueror |
| FF | Fantastic Mr. Fox |
| GAG | The Great Automatic Grammatizator and Other Stories |
| GC | Genesis and Catastrophe |
| GMM | George's Marvellous Medicine |
| GS | Going Solo |
| GRS | The Great Switcheroo |
| JGP | James and the Giant Peach |
| KK | Kiss Kiss |
| LL | The Landlady |
| LS | Lamb to the Slaughter |
| LRRH | Little Red Riding Hood |
| MA | Matilda |
| MI | The Minpins |
| MF | The Magic Finger |
| MUO | My Uncle Oswald |
| P | Pig |
| PO | Poison |

| | |
|------|---|
| PP | Parson's Pleasure |
| RDB | Roald Dahl, A Biography |
| RDT | The Roald Dahl Treasury |
| RJ | Royal Jelly |
| RR | Revolting Rhymes |
| RS | Rhyme Stew |
| S | Skin |
| SB | Switch Bitch |
| SLY | Someone Like You |
| TRRD | Twenty-Nine Kisses from Roald Dahl |
| TU | Tales of the Unexpected |
| TW | The Twits |
| VI | The Visitor |
| WH | The Way Up to Heaven |
| WI | The Witches |
| WM | William and Mary |
| WSHS | Wonderful Story of Henry Sugar and Six More |

ATTACHMENTS

Attachment 1 – Photos of Roald Dahl

Attachment 2 – Charlie and the Chocolate Factory

Attachment 3a – The illustrators of Dahl’s children’s books

Attachment 3b – Quentin Blake

Attachment 3c – Patrick Benson

Attachment 4 – Illustrations (their size)

Attachment 5a – The illustrations of BFG (Blake vs. Vogelová)

Attachment 5b – The illustrations of BFG (Blake vs. Vogelová vs. Brychta)

Attachment 6 – The appearance of the Oompa-Loompas in *CCF*

Attachment 7 – Comparisons of illustrations (chart 1)

Attachment 8a – Comparisons of illustrations (chart 2)

Attachment 8b – Schindelman versus Blake

Attachment 9a – Mike Teavee song

Attachment 9b – Miky Telekuk (Czech version of Mike Teavee song)

Attachment 10 – Films (posters)

ATTACHMENT 1

All these photos are available on the Internet.



Roald Dahl with his mother (1920)



Aged 17 (student at Repton)



Aged 25 (RAF pilot)



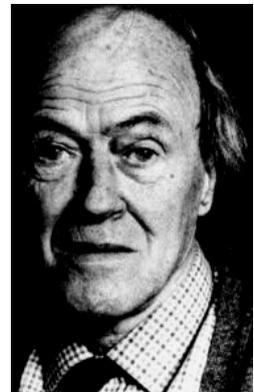
Dahl's first wife Patricia Neal and their children



Dahl's bottles of wine



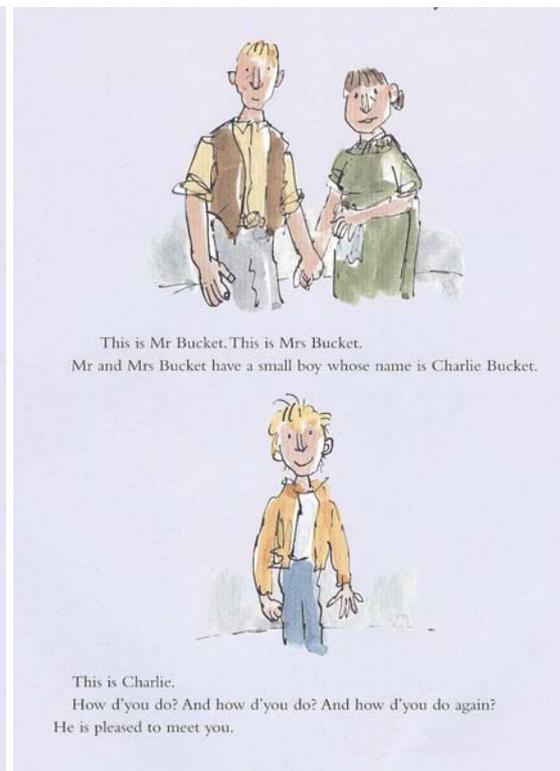
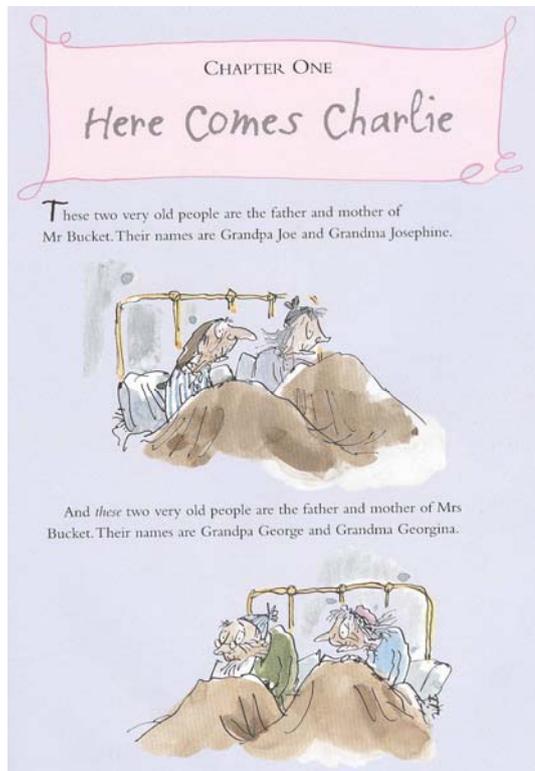
The writer in Gypsy House



Roald Dahl

ATTACHMENT 2

Charlie and the Chocolate Factory (2003) illustrated by Quentin Blake



Karlík a továrna na čokoládu (1992) illustrated by Jan Paul

1. Karlík se představuje



Tihle dva prastaří lidé jsou tatínek a maminka pana Bucketa. Jmenují se dědeček Pepa a babička Pepička.



A tady máme pana Bucketa a paní Bucketovou. Pan a paní Bucketovi jsou rodiče kluka, který se jmenuje Karlík Bucket.



A tihle dva staroušci jsou zase tatínek a maminka paní Bucketové. Jmenují se dědeček Jiří a babička Jiřinka.



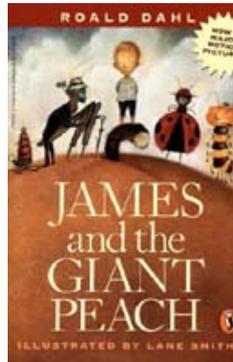
A tohle je Karlík.

Celá tahle velká rodina — šest dospělých (schválně si je přepočítejte) a malý Karlík — bydlela v malinkém dřevěném domku na pokraji jednoho velkého města.

ATTACHMENT 3a – Illustrators of Dahl’s books



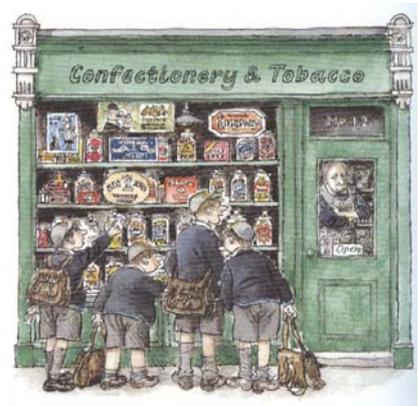
Lane Smith,
JGP (in *RDT*, 2003)



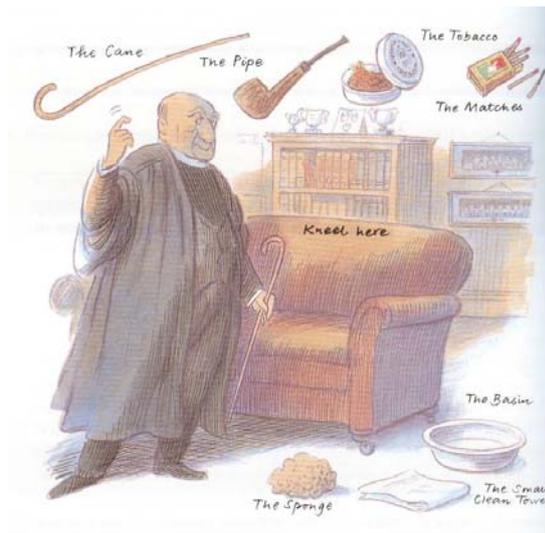
Jill Bennett,
DCW (1975)



Christopher Wormell,
GS (in *RDT*, 2003)



Fritz Wegner,
Boy (in *RDT*, 2003)



Posy Simmonds
Boy (in *RDT*, 2003)

ATTACHMENT 3b – Quentin Blake



Quentin Blake



Roald Dahl by Quentin Blake

Illustrations for Dahl's books:



The Twits



The BFG

Blake's own books:



Zagazoo



Fantastic Daisy Artichoke



Clown

ATTACHMENT 3c – Patrick Benson



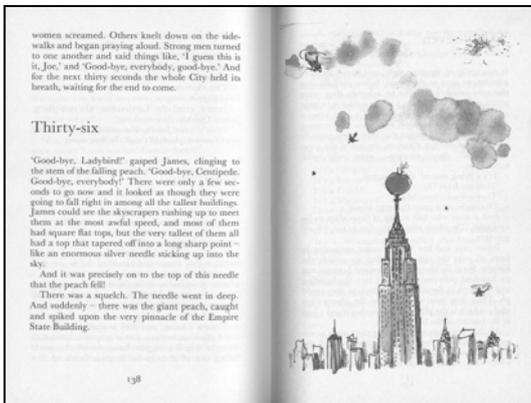
The Minpins was Roald Dahl's last written work and it has never been illustrated by Blake but Patrick Benson. Here is an excerpt from an interview with Joel Edwards at Patrick's home near Hawick.

Patrick Benson: I was asked to do *Minpins* because Quentin was busy on another project. They had a competition and they asked six illustrators to have a go at doing something from the book and it was Roald Dahl, his agent, I think probably his wife, his publisher...and strangely Kenneth Baker, who was the minister for education at the time. They fortunately chose me to do the illustrations. It's rather different in style...from most of his other work. It's a much straighter fairy tale and it probably needed a different sort of illustration from the sort Quentin Blake might do. One of the problems was that Roald Dahl was very helpful but his eyesight was failing at the time I did it, and he used to find it quite difficult to read the pictures I took down to show him. The publisher was obviously very keen that he was completely satisfied with the work ...so it was quite a difficult job in that respect. (Internet 2)

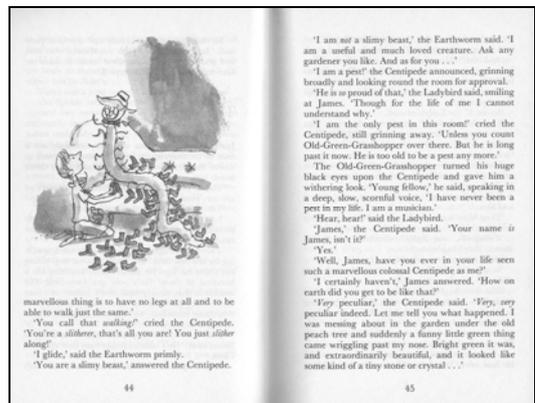


The Minpins

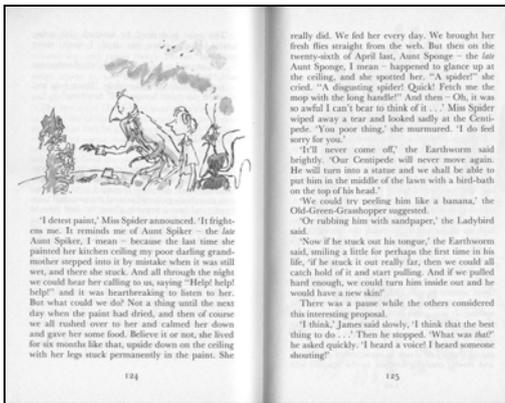
ATTACHMENT 4 – The size of illustrations (all illustrations are from *JGP*)



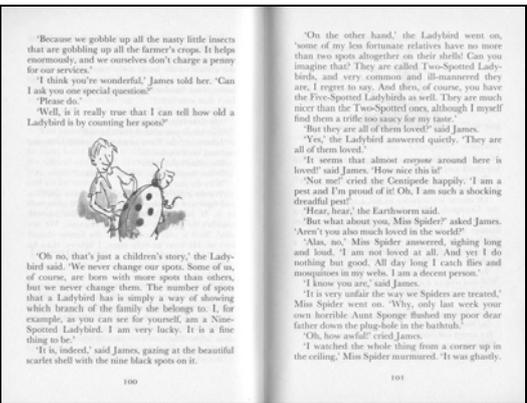
1-page illustration



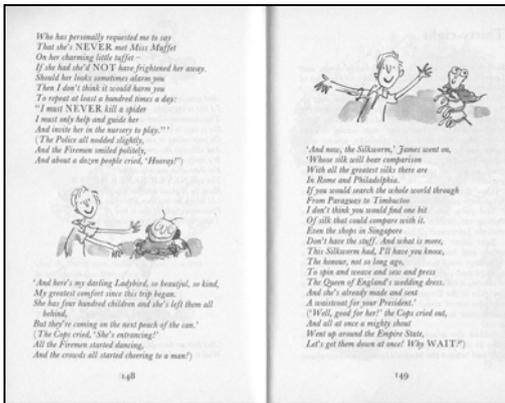
3/4 - page illustration



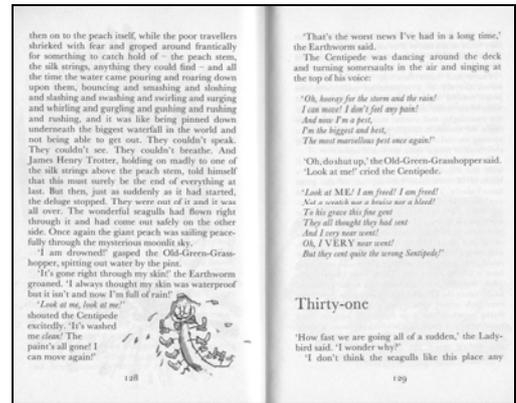
1/2 - page illustration



1/3 - page illustration

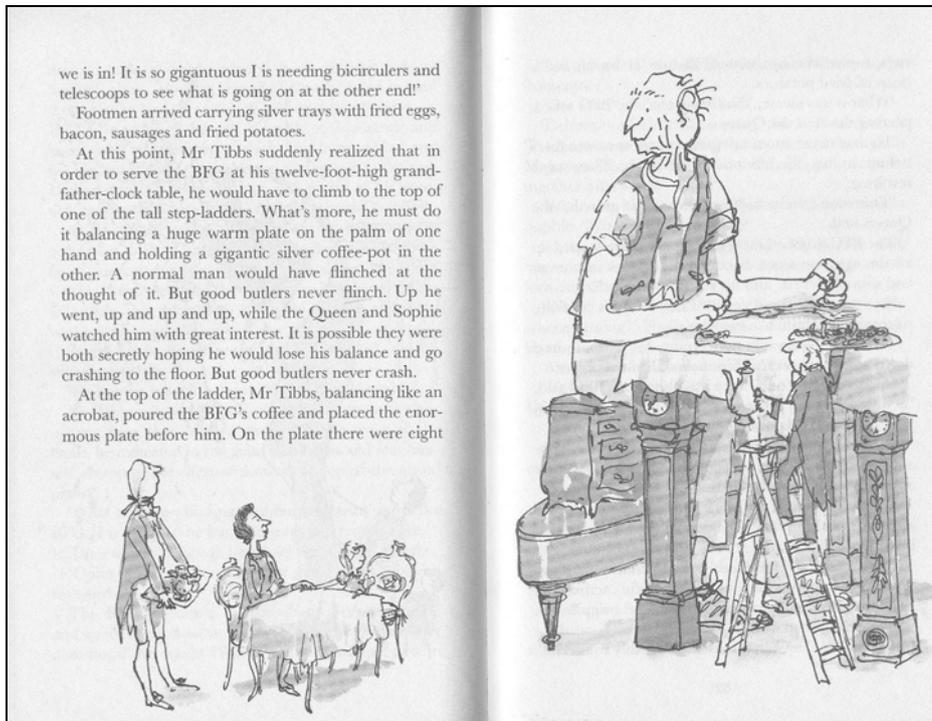


1/4 - page illustrations



small/tiny illustrations

ATTACHMENT 5a – The BFG: Blake versus Vogelová



Quentin Blake, The BFG, p. 160-161

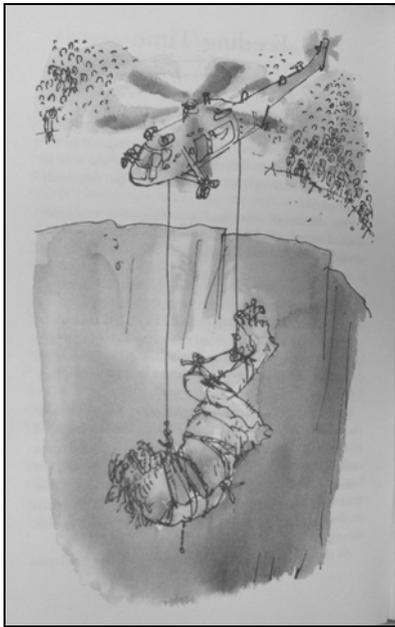


Eva Vogelová, MHO, p. 156



Eva Vogelová, MHO, p. 160

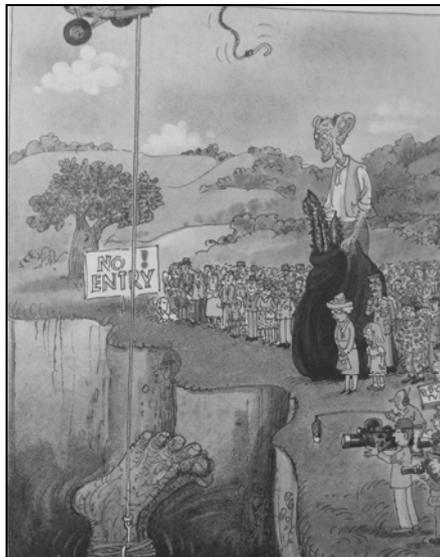
ATTACHMENT 5b – The BFG: Blake versus Vogelová versus Brychta



Blake, The BFG, p.192



Vogelová, MHO, p.184



Brychta, obrDobr, p. 159

ATTACHMENT 6 – The appearance of the Oompa-Loompas in *CCF*



Joseph Schindelman, 1973



Faith Jaques, 1977



Jan Paul, 1992



Quentin Blake, 2003

ATTACHMENT 7 – Illustrations by Quentin Blake

| | MF | ET | EC | RR | TW | FF | GP | GMM | WI | JGP | BFG | MA | CGGE | CCF | average |
|----------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 1 P | 10 | 5 | 2 | 12 | 7 | 4 | 1 | 8 | 6 | 12 | 11 | 10 | 8 | 5 | 7,1 |
| ¾ P | 14 | 1 | 6 | - | 8 | 5 | 4 | 10 | 10 | 7 | 2 | 9 | 5 | 1 | 5,8 |
| ½ P | 14 | 3 | 2 | 2 | 30 | 23 | 4 | 24 | 32 | 19 | 25 | 47 | 23 | 22 | 19 |
| ⅓ P | 19 | 8 | 3 | 12 | 20 | 31 | 2 | 20 | 27 | 5 | 22 | 35 | 9 | 13 | 16,6 |
| ¼ P | 4 | 2 | - | 6 | 3 | 9 | 7 | 6 | 8 | 11 | 25 | 15 | 1 | 3 | 7,2 |
| S | - | - | - | 2 | - | - | 1 | 1 | 17 | 1 | - | 4 | 5 | 16 | 3,4 |
| N° of P | 57 | 23 | 18 | 42 | 87 | 82 | 28 | 104 | 201 | 156 | 199 | 342 | 190 | 147 | |
| N° of I | 49 | 14 | 11 | 32 | 60 | 64 | 17 | 67 | 74 | 51 | 74 | 115 | 48 | 57 | |
| I/P | 0,85 | 0,60 | 0,61 | 0,76 | 0,69 | 0,78 | 0,60 | 0,64 | 0,37 | 0,32 | 0,37 | 0,33 | 0,25 | 0,38 | |
| T % | 44 | 54 | 55 | 58 | 60 | 62 | 67 | 67 | 78 | 80 | 81 | 83 | 85 | 86 | |
| I % | 56 | 46 | 45 | 42 | 40 | 38 | 33 | 33 | 22 | 20 | 19 | 17 | 15 | 14 | |

Legend:

BFG = The BFG. Puffin Books, 2001.
 CCF = Charlie and the Chocolate Factory. Puffin Books, 2005.
 CGGE = Charlie and the Great Glass Elevator. Puffin Books, 2001.
 EC = The Enormous Crocodile in *The Roald Dahl Treasury*. Puffin Books, 2003.
 ET = Esio Trot in *The Roald Dahl Treasury*, Puffin Books, 2003, p. 118-140
 FF = Fantastic Mr. Fox. Puffin Books, 2001.
 GMM = George's Marvellous Medicine. Puffin Books, 2001.
 GP = The Giraffe, the Pelly and Me in *The Roald Dahl Treasury*. Puffin Books, 2003.
 JGP = James and the Giant Peach. Puffin Books, 2001.
 MA = Matilda. Puffin Modern Classic, 2003.
 MF = The Magic Finger. Puffin Books, 2001.
 RR = Revolting Rhymes. Puffin Books, 2001.
 TW = The Twits. Puffin Books, 2001.
 WI = The Witches. Puffin Books, 2001.

average = average number of illustrations throughout the books in the chart

P = page
 1P = illustration takes the whole page
 ¾ P = illustration takes three quarters of the page
 ½ P = illustration takes one half of the page
 ⅓ P = illustration takes one third of the page
 ¼ P = illustration takes one quarter of the page
 S (smaller) = illustration takes less than one quarter of the page
 N° of P = number of all pages in the book (the own story usually starts on page 1; contents and introductory page with illustrated characters is not included)
 N° of I = total number of illustrations in the book
 I/P = number of illustrations divided by number of pages (gives frequency of illustration occurrence)
 T (text) % = amount of the written text expressed by per cents
 I (illustration) % = amount of the illustrations expressed by per cents

ATTACHMENT 8a – Dahl’s books illustrated by various artists

| | CCF 1 | CCF 2 | CGGE 1 | CGGE 2 | DCW | MI |
|----------------|--------------|--------------|---------------|---------------|-------------|-------------|
| 1 P | 5 | - | 8 | 3 | 6 | 6 |
| ¾ P | 1 | 12 | 5 | 5 | 3 | - |
| ½ P | 22 | 16 | 23 | 19 | 15 | 2 |
| ⅓ P | 13 | 16 | 9 | 10 | 22 | 5 |
| ¼ P | 3 | 10 | 1 | 3 | 22 | 6 |
| S | 16 | 2 | 5 | 8 | 10 | - |
| N° of P | 147 | 162 | 190 | 163 | 197 | 30 |
| N° of I | 57 | 55 | 48 | 46 | 75 | 17 |
| I/P | 0,38 | 0,34 | 0,25 | 0,28 | 0,38 | 0,56 |
| T % | 86 | 85 | 85 | 87 | 86 | 66 |
| I % | 14 | 15 | 15 | 13 | 14 | 33 |

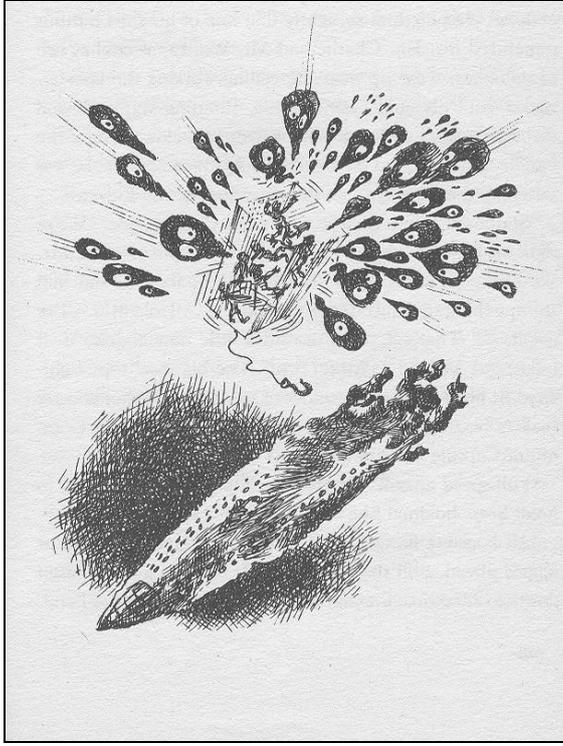
Legend:

CCF 1 = Charlie and the Chocolate Factory. Puffin Books, 2005. (Blake)
 CCF 2 = Charlie and the Chocolate Factory. Puffin Books, 1973. (Schindelman)
 CGGE 1 = Charlie and the Great Glass Elevator. Puffin Books, 2001. (Blake)
 CGGE 2 = Charlie and the Great Glass Elevator. Puffin Books, 1972. (Schindelman)
 DCW = Danny the Champion of the World. Puffin Books, 1975. (Bennett)
 MI = The Minpins in *The Roald Dahl Treasury*. Puffin Books, 2003. (Benson)

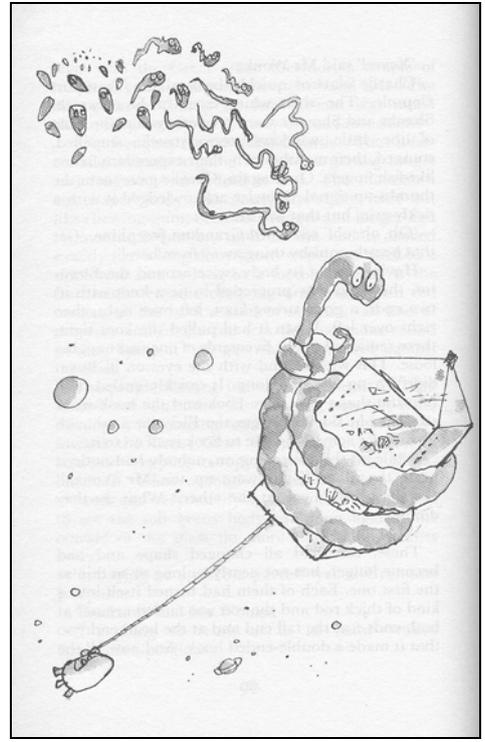
P = page
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 N° of I = total number of illustrations in the book
 I/P = number of illustrations divided by number of pages (gives frequency of illustration occurrence)
 T (text) % = amount of the written text expressed by per cents
 I (illustration) % = amount of the illustrations expressed by per cents

ATTACHMENT 8b – Schindelman versus Blake

CGGE – chapter 11 The Battle of the Knids

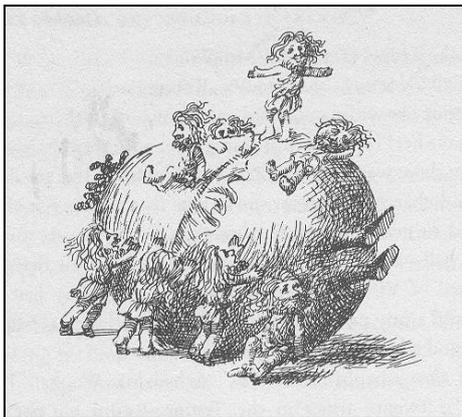


Joseph Schindelman

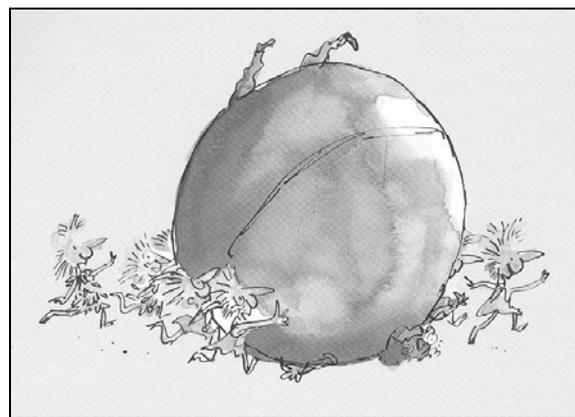


Quentin Blake

CCF – chapter 21 Goodbye Violet



Joseph Schindelman



Quentin Blake

ATTACHMENT 9a

Mike Teavee, p. 131-133

They sit and stare and stare and sit
Until they're hypnotised by it,
Until they're absolutely drunk
With all the shocking ghastly junk.

[...]

But did you ever stop to think,
To wonder just exactly what
This does to your beloved tot?
IT ROTTS THE SENSES IN THE HEAD!
IT KILLS IMAGINATION DEAD!
IT CLOGS AND CLUTTERS UP THE MIND!
IT MAKES A CHILD SO DULL AND BLIND
HE CAN NO LONGER UNDERSTAND
A FANTASY, A FAIRYLAND!
HIS BRAIN BECOMES AS SOFT AS CHEESE!
HIS POWERS OF THINKING RUST AND FREEZE!
HE CANNOT THINK—HE ONLY SEES!
'All right!' you'll cry. 'All right!' you'll say,
'But *if* we take the set away,
What shall we do to entertain
Our darling children? Please explain!
We'll answer this by asking you,
'What *used* the darling ones to do?
'How *used* they keep themselves contented
Before this monster was invented?'
Have you forgotten? Don't you know?
We'll say it very loud and slow:
THEY...USED...TO...READ! They'd READ and READ,
AND READ and READ, and then proceed
To READ some more. Great Scott! Gadzooks!

[...]

Such wondrous, fine, fantastic takes
Of dragons, gypsies, queens, and whales
And treasure isles, and distant shores
Where smugglers rowed with muffled oars,
And pirates wearing purple pants,
And sailing ships and elephants,
And cannibals crouching 'round the pot,
Stirring away at something hot.

[...]

ATTACHMENT 9b

Miky Telekuk, p. 110-111

A děti dřepí a zírají a zírají a dřepí,
potom chodí jako slepí
a jako opilce je otupí
ty televizní sirupy.

[...]

Ale teď se zamyslete –

(neberte to jako výtku)

- co se stane tomu dítěti?

Mozek mu změkne jako sýr!

Oslepne jako netopýr!

Myšlenky zmrznou! Co bude umět!

Přestane myslet – bude jen čumět!

„Ach,“ říkáte, dejme tomu,

ale když Ji dáme z domu,

jak rozptýlíme svého drahouška?

Tohle mi pošeptejte do ouška!“

Na to vám odvětim otázkou hned a lehce:

„Co kdyby na svět nepřišel ten JEJÍ vynálezce?!“

Na to jste nemysleli? Nemáte zdání?

Co vám odpovím, dámy a páni:

„Děti by ČETLY! Četly a četly!

Četly by znovu, kdyby se spletly.“

Tolik úžasných vyprávění, při nichž se tají dech,

o králich, královnách, velrybách, dragounech,

pokladech na ostrově a vodách, které nesly

náklady podloudníků s ovázanými vesly,

piráti oblečení do rudých pantalonů

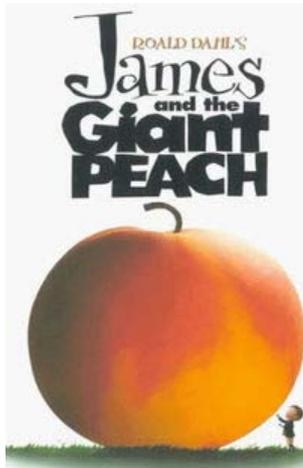
a vzpoury na lodi a tance slonů

kolem kotlů lidojedi –

jedni pečou, druzí jedí.

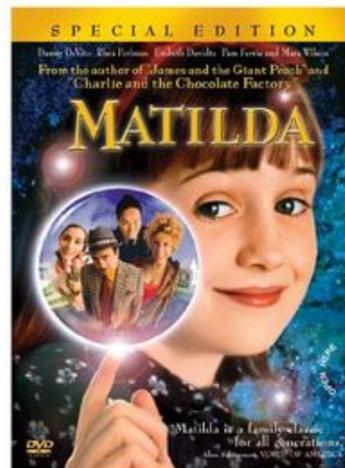
[...]

ATTACHMENT 10 – Films



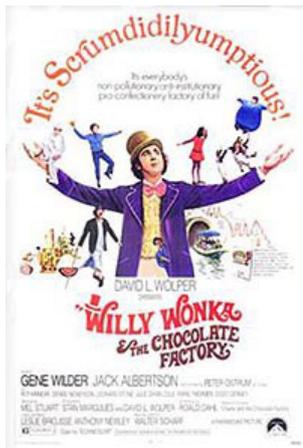
1996

*Directed by Henry Selick
Produced by Tim Burton and
Denise Di Novi*



1996

*Directed by Danny DeVito
Produced by Danny DeVito,
Michael Shamber, Stacey Sher and Licky Dahl*



1971

*Directed by Mel Stuart
Produced by David L. Wolper,
Stan Margulies
Starring:
Gene Wilder (Willy Wonka)
Peter Ostrum (Charlie Bucket)*



2005

*Directed by Tim Burton
Produced by Brad Gray,
Richard D. Zanuck
Starring:
Johnny Depp (Willy Wonka)
Freddie Highmore (Charlie
Bucket)
Helena Bonham Carter (Mrs.
Bucket)*