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**Comparison of Three Translations: The Happy Prince and
Other Stories by Oscar Wilde, by V. A. Jung (1909), J. Z.
Novák (1977) and R. Nenadál (1985)**

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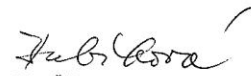
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ABSTRACT

The aim of this paper is to analyse three Czech translations of Oscar Wilde's fairy tales *The Happy Prince and Other Stories* and compare these to the English version. The former translation is from V. A. Jung (1909) and the latter from J. Z. Novák (1997) and R. Nenadál (1986). This thesis is divided into two parts. In the theoretical part, the life and work of Oscar Wilde are examined along with fairy tales and their function. Later, the attention is paid to the interlingual translation and division of levels of translation. The practical part consists of the analysis of all three Czech translations and comparison with the original text. The lexical, grammatical and textual level of translation is examined on specific examples taken from the converted text. Results of the comparison are summarised in the final part.

ABSTRAKT

Cílem této práce je analýza tří českých překladů Wildových pohádek a jejich porovnání s anglickým originálem. Dřívější překlad je od V. A. Junga z roku 1909, a další dva překlady jsou od J. Z. Nováka z roku 1997 a R. Nenadála z roku 1985. Tato práce je rozdělena na dvě části. V teoretické části je nejprve zkoumán život a tvorba Oscara Wilda. Následuje definice pohádky a její rozdělení. Poté soustředíme pozornost na mezijazykový překlad a rozdělení rovin překladů. Praktická část se skládá z analýzy tří českých překladů a jejich porovnání s anglickým originálem. Poté je rozebrána lexikální, gramatická a textová rovina na příkladech vyňatých z přeloženého textu. V závěrečné části jsou shrnuty výsledky překladů.

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INTRODUCTION

Oscar Wilde is described as the main representative not only of the aesthetic movement but also of the English decadence. He was an outstanding personality on the English culture scene of the late nineteenth century and his work is the testimony about the time and society in which he lived. He also remains a symbol of the conflict between the middle-class and the artist's need for freedom. Some people saw him as a protagonist of aestheticism, while others regarded him as a poser who was not to be taken.

The goal of this bachelor thesis is to compare three Czech translations of Oscar Wilde's fairy tales and analyse them from different levels of translation. It compares the 1909 translation by Václav Alois Jung, the 1985 translation by Radoslav Nenadál and 1997 translation by Jiří Zdeněk Novák.

The initial chapter focuses on Oscar Wilde's life and literary career. We describe his social background which had a significant impact on his latter formation. We also discuss the role of his parents and two tutors, John Ruskin and Walter Pater, who were the most influential individualities in his life. Later, we briefly explore how aesthetic movement inspired Wilde's writing style.

In the next chapter, we define fairy tale as a genre and describe its function. We refer back to the previous chapter to enable the reader to understand what could have tempted Wilde to use his particular style. At the end of this chapter, we analyse two of Wilde's fairy tales.

The fourth chapter contains a short introduction of an inter-lingual translation and three Czech translators.

In the last chapter, we discuss theoretical aspect of lexical, grammatical and textual levels of translation. Using this theoretical knowledge as a framework, we analyse the differences between the original and target and summarise the results of the comparison.

1 OSCAR WILDE

*„The only thing worse than being talked
about is not being talked about.“*

Oscar Wilde [Int.1]

1.1 Life of Oscar Wilde

Oscar Fingal O’Flahertie Wills Wilde is remembered as much for his great contribution to the literature as for his extravagant lifestyle. His life was full of scandals and intrigues caused not only by his sexual orientation but also by his criticism of social establishment and revolutionary views which were formed by the environment he grew up in. Therefore I would like to briefly discuss hi life.

Oscar Wilde was born in Dublin, on 16 October 1854, into the Victorian era, which was known as the period of a morality and conservativeness. His father, Sir William Robert Wills Wilde, was a well known Surgeon-Oculist to Queen Victoria, and his mother, Jane Francesca Elgee, was a famous Irish nationalist. Both parents collected Irish folklore and had a strong literary taste which Wilde and his two siblings inherited. (Holland, 1988: 8-9)

H. Montgomery Hyde (1973: 23-27) stated that on one side, Wilde’s sexuality had been influenced by his mother who longed for a girl and therefore started dressing Oscar in girl’s clothes soon after his birth. On the other side, we can assume that his father’s affairs with his female patients had also some impact on his fidelity.

Wilde was a talented student and as H. M. Hyde (1973: 30-31) mentioned in his book, he won two scholarships. First scholarship at Trinity College in Dublin gave him a unique opportunity to discover the beauty of Greek art under the guidance of John Pentland Mahaffy. However, the greatest impact on Wilde’s life had his entering to Oxford. He was impressed by writers, John Ruskin and Walter Pater, who were

teaching the importance of art in their lives. Under Pater's influence, he started embracing his life as a form of artistic expression, as an art to live freely regardless of morals or social ethics. Later, Wilde moved to London and became a leading figure of aestheticism.

Even though, many people found his behaviour ridiculous and the public despised him for it, Reverend Sir David Hunter Blair wrote an excellent description of Wilde:

“I have a vivid recollection of him at our first meeting: the large features lit up by intelligence, sparkling eyes, and broad cheerful smile; altogether an attractive personality, enhanced by his extraordinary conversational abilities. One could not know him, even slightly, without realising that he had brilliant gifts, inherited from a father of exceptional mental power, and a mother not less remarkable in a quite different way.” (Holland, 1988: 18)

As Sloan states (2003: 16-28), despite being happily married to Constance Lloyd who gave him two sons, Wilde continued to explore new horizons. His soul, thoughts and deeds needed freedom. Therefore he had kept on meeting male prostitutes at night until he met his true love, Lord Alfred Douglas, son of marquis of Queensberry. Wilde developed an intimate relationship with Alfred and was later accused of sodomy by his father. He was found guilty and had to serve two years in prison. Due to public humiliation of Wilde's family, his children were taken from him and his wife decided to change her surname to Holland. After Wilde's release, he moved to Paris and continued writing under the artistic name, Sebastian Melmoth. Three years later, he died in Paris. The opinion on cause of his death varies. Some people assume he died of a sudden meningitis, while many believe that the real cause of his death was syphilis.

1.2 Work of Oscar Wilde

Oscar Wilde wrote numerous plays, short stories and poems that inspire people around the world and have been translated to many languages. His writings focused on attitudes to religion, women, sexuality, punishment and individual liberty.

In 1881, he published his first work, *Poems*. It was well received by the audience. Later, he wrote two collections of fairy tales, *The Happy Prince* (1888) and *The House of Pomegranates* (1892). These are poems in prose for adult audience more than fairy tales for children. Wilde's only novel, *The Picture of Dorian Gray* (1891), caused a storm of protest by the contemporary critics. It is full of gothic elements and captures scenes of decadence and homosexuality. His creativity was displayed in his three plays, *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893) and *An Ideal Husband* (1895), in which he satirise the morals of Victorian society. In 1895 he wrote his masterpiece, *The Importance of Being Earnest*. It was his last and the most brilliant play, in which he exposed Victorian social hypocrisy. He reached the top of his success. After releasing from prison, he wrote the last poem, *The Ballad of Reading Gaol* (1895) and after he died, the letter called *De Profundis*, was published. It was dedicated to his true love, Alfred Douglas. (Wilde, 1971: 9-14)

1.3 Oscar Wilde in Aestheticism

During the reign of Victoria, England went through extensive reforms in education, trade and industry. Number of colonies increased as well as the standard of living. This situation had a great impact on factory production and decreasing importance of individual craftsmen. Such rapid changes, however, sparked a growing discontentment among certain groups of people, predominantly young artists, who led the rebellion against shallow and puritan society. They advocated beauty, art and individuality which brought them to the aesthetic movement.

The Aestheticism is the late 19th-century movement in the art and literature. It arose in 19th century in Western Europe and in the 1850s in England. *The Oxford Encyclopedia of British Literature* (Kastan, 2006: 14) states:

“The early version of aestheticism has similarly been connected to Romanticism's disregard for the mores and dictates of the bourgeoisie in favor of celebration of the individual imagination, the sublime experience, and the emotional ecstasy derived from an encompassing experience of beauty.”

According to *The Oxford Encyclopedia of British Literature* (2006: 14-16), the most important members of aesthetic movement in England were; William Morris, John Ruskin, Walter Pater, James McNeill Whistler, and Oscar Wilde. Wilde's tutors, John Ruskin and Walter Pater, both had major influence on his life. Pater with his writings full of passion and ecstasy inspired people to recognise and fulfill their erotic desires. He openly touched the topic of same-sex erotic desire and expressed support to reading such literature. John Ruskin, on the other hand, was famous for his deep appreciation of everyday objects made by craftsmen. His interest in everyday beauty left distinctive mark not only on fashion but also on Wilde. Unlike other brilliant writers in that time, he paid a lot of attention to his physical appearance and wore only fine clothing. H. Montgomery Hyde described Wilde's appearance in one of his books:

“Self-styled ‘Profesor of Aesthetics’, he cultivated a passion for the lily and sunflower, and he would sometimes be seen in public dressed in a velvet jacket, knee breeches, silk stockings, buckled shoes, and a soft loose silk shirt with a wide turn-down collar and a flowing green tie.”
(Hyde, 1973: 31)

Wilde became an epitome of dandy-asthete image and embodied the aesthetic movement. This cult of beauty was destabilized by the Wilde's trials in 1895 and his subsequent imprisonment.

2 TOWARDS FAIRY TALES

A fairy tale is one of the most influential genres of literature. It has its origins in an oral tradition. For many centuries people have used stories such as myths or legends to explain otherwise unexplainable events. However, where these traditional stories came from will remain a mystery forever. Only a small portion from these short stories refers to fairies.

Fairy tale is a prosaic genre of folk origin with fantastic story. As Mocna (2004: 472) states, fairy imagination creates a secluded magic world and defies the law

of nature. It is isolated from the outside world and has its own autonomous set of rules. In contrast with the real world, the world of fairy tales is more just and brings the atmosphere of carelessness. The story usually contains magic, eventually miraculous motives. It take place in a geographically undefined environment and is distinguished from myths by its spatio-temporal setting.

Mocna (2004: 472-473) describes a tale as an oral narrative type of story which is told in the circle of listeners. It originates from the need to talk and delight to listen. It uses stereotype formulas, such as introduction (once upon a time, there was a king), conclusion (bell rang and the fairy tale is over), and magic numbers (three sons, three tasks, nine headed dragon). Flying carpet, magic mirror or nuts for Cinderella belong to classic fairy-tale motifs. The characters in tales are often supernatural, for examble fates, witches, goldfish or dwarfs.

2.1 History of fairy tales

Tales belong to ancient verbal genres. They first appeared in pre-ancient cultures. The oldest record of a tale comes from Egypt, from the 13th century B.C. (*About Two Brothers*). In 16th century saw first efforts to comprehensively and independently process folk tales and make them an integral part of artistic literature. The most important of these attempts were entertaining frame novels, *The Pleasant Nights*, by G. Straparoly (1550). Newly found interest in folk tale initiates creation of the generation of romance, which discovers in folklore a soul of a nation and a poetry canon. Brothers Wilhelm and Jacob Grimm (*Children's and Household Tales*, 1812-1815) are said to be the founders of this new generation. Their folk tales are more rugged and crudely set in plebeian environment with folk sentiment. They are dedicated to young readers and become a part of children's literature. The most important collectors of tales in 19th century include; V.S.Karadzic (Serbian fairy tales), A.N.Afanasjev (Russian fairy tales) and J. Cutin (Irish fairy tales). The spirit of Romanticism is also presented in fairy tales (J.L.Tieck, *Puss in Boots*, 1787), which

have traditional motifs and are dedicated to adults and children, as Mocna (2004: 475) adds.

2.2 Types of fairy tales

According to the origin, we distinguish two types of tales: folk (or anonymous) tales and art fairy tales.

The folk tales were not originally intended for children, but for adults. Folk tales have no established version, no titles or identifiable author. They have been shaped over hundreds of years in multiple versions and each narrator comes from different society and culture. As Jones wrote:

“Folklore scholars generally recognize three major forms of narrative: myth, legend, and folktale. [...] folktales are entertaining narratives that use common, ordinary people as protagonists to reveal the desires and foibles of human nature.” (Jones, 2002: 8)

The term fairy tales embraces such popular folktales as “*Cinderella*” or “*Puss-in-Boots*” and art fairy tales, such as “*The Happy Prince*” (1988). As *Encyclopedia Britannica* [Int.2] explains, it is difficult to distinguish between tales of literary and oral origin due to literary treatment oral tales received from early times and because literary tales have found their way back into the oral tradition. Stories such as “*Snow White*” or “*Sleeping Beauty*” were reworked in a highly literary style while “*Cinderella*” or “*Beauty and the Beast*” remain faithful to the oral tradition.

Art fairy tales were cultivated by Goethe, Ludwig Tieck or in Victorian England by John Ruskin (*The King of the Golden River*, 1851). Nevertheless, the master of the art fairy tales is the Danish writer Hans Christian Andersen. His stories have their roots in folk legends, are personal in style and contain elements of autobiography and social satire. As Mocna (2004: 473-474) states, art fairy tales rely on the principle of unreality but they are an expression of a creative personality. They represent more real and relevant elements and blend magic motifs into everyday reality. They are usually focused on children’s audience and uses free composition which is closer to a story.

2.3 Oscar Wilde's fairy tales

Fairy tales are stories passed from generation to generation by storytellers and are believed to be derived from folk. It is necessary to mention that a big proportion of the poetics comes from author himself. He creates the theme, place, time and characters. Therefore it is important to focus on the period in which Wilde lived as well as on his style and opinions.

In May 1888 Oscar Wilde published a collection of stories *The Happy Prince and other tales* and later, in 1891, *A House of Pomegranates*. Unfortunately, they received a little attention. As Killeen (2007: 1-2) stated, they were ignored by many critics despite being at the height of Wilde's creative powers. Both *Intentions* and *Dorian Gray* were written synchronously with his fairy tales. In his fairy tales, Wilde connected theological, social, political and national concerns of late nineteenth-century Ireland. Many critics said that Wilde is not a writer of fairy tales but a writer of folk tales. As Killeen (2007: 3) explains: "Fairy tales are ideologically conformative; folk tales are primitively subversive: Wilde is subversive so his stories *must* be folk-tales."

According to Killeen (2007: 4-5), folk tales were composed for the 'folk', peasants of feudal Europe, and described an utopian desire for a better life free from oppressive elements. On the other hand, literary fairy tales were written by and for the aristocracy. When writers such as Jacob and Wilhelm Grimms or, Hans Christian Andersen collected folk tales and wrote them down, they changed their ideological focus and the idea of folk tales almost completely disappeared. On one side they believed that the life in capitalist society would be easier to bear through escapism. On the other hand they helped to educate children in values important to middle classes and helped them to accept their subordinate position in society. The similar bourgeois appropriation of folk tales took place in Ireland and Wilde's family was involved in it. Wilde's father was a noted folklorist. He picked up the traditions in the West of Ireland or in the cottages of the peasantry, offering medical help in exchange for stories. He was aware that there was a clash between the literary and the oral stories and believed that passing the folk traditions through publication is a process of folk tales destruction.

Wilde, like the Grimms and Andersen, collected folk materials and transformed them into fairy tales. The well-known differences between the genres suggest that Wilde was a fairy-tale writer, not a folk tale teller. As Killeen (2007: 8) said about Wilde's demarcation of oral and literary genres; "[...] it was perfectly appropriate for an oral tale to continue being passed around, but he claims authorship (ownership) of a narrative he is about to write."

Wilde's romantic tales, *The Happy Prince and other tales*, were dedicated to children, initially to entertain his own children. *The House of Pomegranates* was designed to tempt connoisseurs and included plenty of symbols and allegories. Wilde was caught between two ideological sides: political left which was full of patriarchal, elitist and conservative ideology; and political right, which saw fairy tales as dangerously distracting, immoral, violent and sexual. Therefore it is no surprise that his fairy tales are multi-layered. Although he used irony, sarcasm and criticism to undercut the morality of Victorian England, his appreciation of the highest human values such as love, friendship and modesty is also evident (Killeen, 2007: 10-15). As M. M. Liammoir (Wilde, 1962: x) contemplated:

"Are these stories really intended for children? To me they seem to have been written for everybody who is or who has ever been a child in the complete sense of the word, and who is fortunate enough or wise enough to have preserved something of what, in childhood itself, is fortunate wise, and eternal."

2.4 The plot of fairy tales

Because the purpose of this paper is to compare two fairy tales by Oscar Wilde, I would like to summarise briefly their plot. I chose two fairy tales is *The Happy Prince* and *The Selfish Giant*.

The first story is about a statue of a death prince decorated with gold leaves and precious stones that is standing on a pillar in the middle of a city. Because of his beauty, the Prince is admired by city dwellers. He has a happy smile on his face but ironically he is unhappy because of the misery of the poor. One night a little swallow lands at his

feet and Happy Prince insists that it takes his gold leaves and precious stones to help the poor. The swallow keeps coming until one day all of his jewels are gone. The swallow dies due to intense cold which causes prince's heart to break. After their death, they become immortal and are praised for noble deeds. When the god asks one of his angels to bring him the most precious things from the town, it brings him the broken heart and the dead swallow.

This story describes not only the economic problems in Victorian cities but also the life of immigrants there. According to Killeen (2007: 29), Wilde's position in London made him see the problems of the poor. Most of them were Irish emigrants who believed they would find the streets of London paved with gold because the Britain had the world's most developed economy was. He transformed the Prince into a saviour offering deeds of sacrifice and redemption for his people. At the end of the story, he earns salvation thanks to putting his spiritual belief over value of precious stones. The Prince and the swallow are seen as an example of radical self-sacrifice for others to follow.

The second story is about the giant who owns the most beautiful garden in the city. One day he builds up a wall to keep children out of his garden. Ever since then, Winter and Frost find home in his garden and the giant starts wondering why there is no spring in his garden while it is everywhere around. Later he finds out that children slipped into a hole in the wall and made his garden look lovely again. He goes out to play with them and helps a little boy sit on a branch of a tree. Years pass by and children keep playing in his garden, except of the little boy. There is no sign of him. One day, when the giant is tired and feeble, he sees the boy in his garden. He runs to talk to him and finds his hands and feet wounded. The little boy came to escort the giant into his garden, called Eden.

In this fairy tale, Wilde let us to look into the heart of a cold, self-centered person represented by the giant. He tries to point at selfishness which makes the people around the world unhappy and miserable. As long as our hearts are made of ice, there is no joy in our lives. As Killeen (2007: 75) describes in his book "*The fairy tales of Oscar*

Wilde“, on one hand, Wilde compares the giant to God and his garden to the Garden of Eden. He also compares children to Adam and Eve, God’s children, who were evicted from the garden to prevent them from eating the forbidden fruit. By evicting children from the garden, he punished himself and turned the nature against him. At the end we learn that one can enter Paradise only through the sacrifice of Christ. Jesus is personified in the little boy whom the giant lifts into his tree. This act symbolises God’ placing his son Jesus to the cross. On the other hand, evicting the children could be invoking Wilde’s memories of events which had occurred during the Great Famine when some landlords, in order to make their farms more viable, evicted smaller farmers (symbolised in the story by children) and consolidated their property.

As we can see, Wilde in his fairy tales uses a lot of symbols involving national, social, theological and political issues. These issues were shaped by the folk Catholicism which Wilde encountered in the West Ireland and during the Great Famine in 19th century.

3 TRANSLATION

The main goal of translation is to pass the information. Translated text has to meet certain requirements, primarily to be adequate to the original text. A good translation should not be seen as a translation but rather as an original work created in a given language. A good translator should not only have an excellent knowledge of both native and foreign language but also a good knowledge of the culture translated text set in. As Knittlova (2010: 14-15) states, a high-quality translation must meet three basic criteria:

- a) the text in target language has to give natural impression;
- b) the final text in target language has the same meaning as in the original language; and
- c) the text in target language maintain dynamics of the original text.

We can only talk about successful transposition of the original language to the target language after these criterias are met. Nevertheless, the translator must not unde-

reestimate the stylistic level of translation and should focus on proper selection of vocabulary to avoid any mistakes.

As Nida and Taber (1969: 2) state, there are many linguistic communities with so-called international languages spoken by millions of people and therefore we can find a number of socioeducational levels of speech and comprehension. This means, that we require different levels of translation, in terms of vocabulary and grammatical structure, to give people the opportunity to understand the message. According to Jakobson (Venuti, 2004: 139), there are three kinds of translation:

- a) *Intralingual* translation or *re-wording* is an interpretation of verbal signs by means of other signs of the same language.
- b) *Interlingual* translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- c) *Intersemiotic* translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign system.

In case of interlingual translation, translated words are not fully equivalent. It is a repetition or, in other words, something like a process of finding synonyms at both, lexical and syntactic level.

To conclude, translation refers to far more than just a written text on a paper. As we mentioned above, the translator is the most important factor in this process. He has to master his skills through study. He has to feel even slight differences in language. However, we can find a few gifted linguists who acquired these skills instinctively. *The Happy Prince* has been translated into Czech three times, by Václav Alois Jung in 1909, Radoslav Nenadál in 1985, and Jiří Zdeněk Novák in 1997. Regardless of the fact that the time is very important and has a great influence on the translation and literary techniques that are used, each of the Czech translations met all qualities mentioned above.

3.1 Václav Alois Jung

Václav Alois Jung (August 8.1858, Rychnov nad Kněžnou- December 3.1927, Prague) lived his life at the turn of the centuries and his work reflects these two stages in the Czech philology development. As Manek (2000: 1-6) states, he has a firm philology foundation thanks to him spending several years in the United States. His work includes translations of authors such as Jan Neruda (Písňe kosmické) or Jaroslav Vrchlický. He translated stories for children (Wilde's *Happy Prince*) and theatre dramas such as *The Ideal Husband* (O.Wilde) or *The Playboy of the Western World* (J.M.Syngé). However, it is widely accepted that his greatest achievement is translating the songs of Byron who is considered to be a genius among the English romantic authors. His translations were distinctive thanks to his usage of archaisms, neologisms and poetic expressions. Jung's *Mluvnice jazyka anglického pro školy a samouky* (1909), and *Slovník anglicko-český* (1911), were his most extensive works. *Slovník anglicko-český* includes spoken, literary and technical English and its scope is yet to be overcome in our country.

3.2 Radoslav Nenadál

Radoslav Nenadál (October 30, 1929, Šumperk), well known in the Czech public as an excellent translator of Anglo-American literature. He taught English language at Faculty of Philosophy. He had the opportunity of internship in USA and in 1960s he worked for publishers such as Albatros and Odeon. Without realizing, Nenadál's translations provided reading experience comparable to authors such as John Steinbeck (*The Grapes of Wrath*), William Styron (*Sophie's Choice*) or Oscar Wilde (*The Importance of Being Earnest* or *The Happy Prince and other stories*). He is a master of language, British satirist and impressionistic lyricist. Many of his translations won major awards and even today many aspirants learn the mastery of translating from his works.[Int.3]

3.3 Jiří Zdeněk Novák

Jiří Zdeněk Novák (October 14, 1912, Prague – September 2, 2001, Prague) was a screenwriter, editor and translator of French and English language. Although he studied law, he was fascinated by cultural activities which spurred his interest in translating. He specialised on drama translation as well as on detective genres and theatre plays. His translated dramas from Oscar Wilde include *An Ideal Husband*, *A Woman of No Importance* or *The Importance of Being Earnest* and in terms of prose, Wilde's *Stories*. [Int.4]

4 SUMMARY OF THE THEORETICAL PART

Before moving to the analytical part, it is necessary to summarise the theoretical part which was described in the previous chapters.

The second chapter was dedicated to Oscar Wilde - mainly to his work and life. We mentioned the most significant figures that influenced not only his writing but also his attitude to life and environment he lived in and learned about his parents and tutors. We did not forget to characterise the notion of Aesthetics and to describe this movement. We mentioned the main representatives and their connection to Oscar Wilde.

In the third chapter we described in detail the history of tales and two specific types of fairy tales – folk and modern fairy tale. We also touched upon the world's most famous authors of fairy tales. Nevertheless, we focused mainly on Wilde's fairy tales. We explored where he gathered his ideas for writing tales and what kind of literary techniques he used.

Finally, in the first part of the third chapter, we described what lies behind a good translation and we defined various types of translation and their function. In the second part, we mentioned three Czech translators work of which will be the focus of our attention in the analytical part.

5 ANALYSIS

Many people, whose mother tongue language is not English, find it very difficult to understand literature written in English. It is not only because they do not study literature, but also because the language has changed over the time in every aspect.

In my analysis part, I focus on the translation and differences in two selected fairy tales from Oscar Wilde. The selected translations from V.A.Jung, R.Nenadál and J.Z.Novák are compared with the English original. I will always use the extract from the original text, compare it with its equivalent in Czech language and discuss the differences and summarise my findings in separate sections. My analysis is divided into three subchapters because the translation is compared from different perspectives. The first one is lexical, the second one is grammatical and the final one is textual level of translation.

5.1 Lexical level of translation

According to Knittlova (2010: 39), many differences in denotative, conotative and pragmatic meaning can be found when comparing lexical units in different languages. This is due to social, geographical, typological and historical difference between Czech and English language. It is also necessary to mention that English as an analytic language contains more analytical multi-words and more explicit expressions than synthetic Czech language. She also claims that when analysing and describing lexical units, the author must distinguish literal from non-literal language, special from common language or the center from the periphery. Certain things must be taken into account, such as the specific unit and the system, the relation between the text and language, or the relation between theory and practice.

Wilde: statue of the Happy Prince (p.1)

in clean white pinafores (p.2)

Jung: socha šťastného prince (p.5)

v čistých bílých zástěrkách (p.7)

Novák: socha Šťastného prince (p.11)
s čistě bílými zástěrkami (p.11)

Nenadál: socha Šťastného prince (p.5)
v čistých bílých zástěrkách (p.5)

Here, all translations are equivalent in their meaning. As Knittlová (2010: 39-41) states, three types of counterparts are present; absolut, partial and zero counterpart. The examples mentioned above represent the first type, which denominates things with unambiguously denotative meaning and indicates the same part of extralinguistic reality, like *eye: oko, roof: střecha, tree: strom*. As for action verbs, they denote the existence status or status change (to *be: být, to sleep: spát*), mental process like perception (to *see: vidět, to hear: slyšet*), or human activity (to *eat: jíst, to laugh: smát se*). In case of adjectives, objective characteristics are described, for example, *black: černý, white: bílý, long: dlouhý, fall: podzimní*. Thus, in comparison with the original, all three translations are equal.

Wilde: a very lofty wall (p.4)

Jung: velmi vysoká zeď (p.10)

Novák: vosokánskou zdí (p.13)

Nenadál: vysoká zeď (p.11)

The core of the nominal phrase is a noun “wall“which is modified by the adjective “lofty“. Literal meaning of the word “lofty“ is “týčící se do výše, vzosný“. Nevertheless, the original meaning of Czech word english word “vysoký“refers to English word “high“, not lofty. It appears that more general explanation is expressed by Jung, Novák and Nenadál.

According to Knittlová (p.42), a multi-word stucture is compared with one-word structure. Multi-word nomination is a decomposition of semantic operative member and a supplement which is the bearer of information. Multi-word structure espesses positive or negative valuation approach towards certain object, like *old man: děda, poor*

thing: chudák. In such cases premodifier is the bearer of the conotative and denotative meaning and such counterpart is defined as partial.

Many similar cases can be found in Wilde's book. For instance, *a sensible mother* (Wilde, p.2) : *rozšafná matka* (Jung, p.7) : *strážlivě uvažující matka* (Novák, p. 11) : *moudrá matka* (Nenadál, p.5) or *chill snow* (Wilde, p. 11) : *studený sníh* (Jung, p. 16) : *mrazivý sníh* (Novák, p. 16) : *studený sníh* (Nenadál, p. 19).

Wilde: Swallow, Swallow, little Swallow (p.11)

Jung: Vlašťovko, vlašťovko, vlašťovičko (p.17)

Novák: Vlašťovko, vlašťovko, vlašťováčku (p. 21)

Nenadál: Vlašťovko, Vlašťovko, Vlašťovičko moje (p. 21)

It appears that the translation was successfully performed by all three translators. They properly denoted the smallness of the swallow by adding the suffix “*ička/ičko*“. In comparison to Czech demunitives, English uses either a word form or adds a suffix. In this case it is a word form and the author uses a premodifier “*little*“. It expresses both the size and the close relationship to the speaker.

As Knittlová (2010:43) summarises, analysis of English conjunction is sometimes more complex. In this case, Czech one-word counterparts can be compound from three words. In comparison with English, Czech language takes up demunitive ending – *in a little bitty while: za chvíl/ič/ku, chvíl/in/ku, chvíl/ililin/ku*. In English, the two-word premodifier in adjective function takes up the adjective ending-y (*a little bitty*). In Wilde's stories the two-word forms prevail, for example *little blossoms* (Wilde,p.17) : *kvítků* (Jung, p. 26) : *kvítek* (Novák, p. 27), or *little birds* (Wilde, p.17) : *ptáčků* (Jung, p. 26) : *ptáček* (Novák, p. 27). Here Nenadál's translation slightly differs from the original. The word form “*little*“ is omitted and words are translated without any suffix or emotional relation (*květy, ptáci*.). It seems like Nenadál tries to avoid the repetition of the same words because further in the text the word “*květinka*“(p. 51) is used.

Wilde: put him up into the tree (p. 21)

Jung: posadil na strom (p.29)

Novák: vysadil ho do koruny stromu (p.28)

Nenadál: vysadil ho na strom (p.55)

Wilde: my friends will fly up to the Second Cataract (p.8)

Jung: poletí moje družky nahoru ke druhému vodopádu (p. 14)

Novák: poletí moji kamarádi k druhému vodopádu (p. 15)

Nenadál: poletí mí přátelé proti proudu k Druhému vodopádu (p. 17)

Here, as we can see, Novák's translation differs from Jung's and Nenadál's. In comparison with Jung's and Nenadál's preposition "na", Novák uses the preposition "do". Nevertheless, the meaning of the word remains practically identical. In the second example, Jung substitutes the original word to its Czech equivalent. On the other hand, the translations by Novák and Nenadál are not literal but they refer to a direction upwards.

Looking at Knittlová's (p.43) analysis of verbs English takes in many cases similar particles corresponding to Czech one-word prefix counterparts. It reflects spatial and directional relationship as well as the intensity or finality. For instance, *get up: vstát, come out: vyjít, shout up: rozkřikovat se, go away: odejít, carry off: odvézt*.

Another group of multi-word phrases, which Knittlová (p. 43) describes, are semantic barren verbs. They are embodied by lexical units, which carry the meaning of the whole phrase. In Czech language they are expressed by one-word denominations, for example *get dark: stmívat se, go away: odejít, come out: vyjít, jump up: vyskočit*.

Wilde: grew very old (p.22)

Jung: velmi sestárnul (p.30)

Novák: velice zestárl (p.29)

Nenadál: velmi zestárl (p.57)

All three words denote the same meaning. In terms of spelling and pronunciation, however, there is a slight difference in the affix. Whilst Novák and Nenadál use “z“, Jung substitutes the affix “z“ to “s“ in many cases. It is a matter of different time period. For instance, *grew feeble* (Wilde, p. 22): *seslábl* (Jung, p. 30): *zeslábl* (Novák, p. 29): *zeslábl* (Nenadál, p. 57), or *picked of* (Wilde, p. 13) : *sbírala* (Jung, p. 19) : *odlupoval* (Novák, p. 18) : *otrhalo* (Nenadál, p. 25). The affix “s“ is written in an archaic or folk verbalism. As we can see, Jung again uses the “s“ affix. It seems like he tries to win the reader through delicacy and poetic style. On the other hand, more crude and offensive appellations are used by Novák and Nenadál.

Knittlová (p. 44) claims, that multi-word lexical units are more explicit. **The explicit** is displayed by better amount of information in form of high unit connotation-plnovýznamové. For instance: *poker game: poker, blow one's nose: smrkat, fetch off one's hat: smeknout.*

Wilde: lady-love (p. 3)

Jung: milenka (p. 8)

Novák: milovaná (p. 12)

Nenadál: svou lásku (p. 7)

Jung and Novák perceive it equally, they both express a gender in one word form. On the other hand, Nenadál translates it more freely and from his translation it is not clear whether the bird is male or female.

When expressing gender in English, “male“ or “female“ has to be added in front of the word most of the times. In some cases, however, gender can be distinguished by adding a suffix “ess“ to one-word structure, for instance *steward/stewardess, waiter/waitress, lawyer/lawyeress.*

Wilde: two little boys (p. 13)

Jung: dva malí chlapci (p. 18)

Novák: dva malí chlapci (p. 18)

Nenadál: dva chlapci (p. 23)

As can be seen, the translation of Jung and Novák is literal. Nenadál's translation differs due to omitting the word "little". He probably does not ascribe any importance to this vocable.

According to Knittlová (p, 45), perforce enriching of the text during translation has to be compensated by **text compression**. It means that the translator omits information, which he considers to be useless. This is also applied on some English verbal phrases, for example *day off: volno, woven wicker bag: proutěná kabelá, at three o'clock: ve tři*.

Wilde: pass the match-girl (p. 11)

Jung: kolem prodavačky sirek (p. 16)

Novák: kolem holčičky se sirkami (p. 17)

Nenadál: kolem děvčátka (p. 21)

As Knittlová (2010: 44) describes in her book *Překlad a překládání*, Czech counterparts with noun premodifier are grammatically more explicit (Czech adds preposition containing specific information), like *twenty-five-cent-cigars: havana po pětadvaceti centech, college boys: kluci z univerzity*.

With regards to the paragraph above, only Novák uses the preposition "se" which adds more specific information about the girl. Nenadál omits the piece of information which is the important fact that the girl owns matches. Regarding Jung, he translated it as "a salesgirl of matches". Nevertheless, the meaning stays the same.

When discussing denotative differences, Knittlová (2010: 47-48) states that their semantic differences result from different denomination approaches in both languages, from unequal level of abstraction and from different point of view towards the

reality. The denotative reality is identical and accomplishes the same function in text, so the denotative information remains unchanged. The most common semantic difference between lexical unit in English text and its Czech counterpart is that the counterpart often contains an additional significant component. This is called **specification**. The less common semantic difference, **generalisation**, occurs when a component is repressed. We can conclude that adding semantic components and thus information osculate with translator's movement towards explicitness. For example, verb shifting towards particularity from English to Czech language is almost a rule. It is due to the fact that English is a nominal language while Czech is verbal. Knittlová also points out that Czech language is richer and more specific. For example, English verb "go" can mean "jít/jet" or "chodit/jezdit".

Wilde: came near to the child (p. 23)

Jung: přiblížil se k dítěti (p.30)

Novák: přiběhl až k němu (p. 29)

Nenadál: se přiblížil k děcku (p.59)

Jung and Nenadál translated the verb "come near" as "přiblížit se". It means "to come closer to somebody". In contrast, Novák uses the verb "přiběhl", which denotes a fast movement. Nevertheless, the meaning remains identical. They denominate a movement and Czech verbs imply an element of direction.

As for connotative differences, Knittlová (2010: 61-63) believes that every language has its own individual **connotation** of words. It means that we cannot find two languages with the same connotation. Therefore we can never reach the exact congruence in connotation of original and target language. The difficulty of connotative translation arises from emotional factors in human mind, well visible in examples like *wheels: kolečka, map: plánek, tiles: dlaždičky, that type of language: řečičky, a little: malinko*. Stylistic connotative components include literary, archaic, poetic, colloquial, slang or vulgar expressions.

Wilde: flower (p. 18)

Jung: květina (p. 26)

Novák: kvítek (p. 27)

Nenadál: květinka (p. 58)

As mentioned above, the conversion is often open to judgement of a translator. In addition, it is not possible to find two languages with congruity. Here, the transfer is perceived equally. Jung and Novák probably translate the word from the rational perspective and Nenadál translates the word “flower“ from the emotional perspective. On the other hand, the Czech demunitives are not always bearers of emotional information. They can denote entity smaller than ordinary.

Finally, there are pragmatical differences, described by Knittlová (2010: 92-94) as differences caused by translator and his adjusting to different verbal experience of speakers of original and target language. On one hand, translator **adds informations** due to an impenetrable communication. On the other hand, translator **cuts out the redundant information**. The most common solution is **substitution**. There are four types of pragmatic differences: addition of information, omitting of information, analogy substitution and exponential periphrasis.

In the first case, we add specific informations to understand unfamiliar title, like *noviny bez data: a newspaper without indication of date*. In the second one, we omit useless expressions, for example *Eastern college talk: hovory o škole*. Third case replaces the expressions by using analogs which compensate our measuring units, phatic expressions and phrases, greetings, salutations, titles and others. For instance, *about two inches: maximálně půl decimetru, you know: však víte, How's Mr. Spencer?: Jak se daří pane profesore?, Tady Louisiana: Louisiana calling*. In the last case we talk about filling empty gaps with zero counterparts, like *quart: láhev whiskey, Windsor tie: mašle pod bradou*. An internal explanatory is used, which should be brief to avoid unnecessary expansion of the text.

Wilde: on the palms of the child's hand were the prints of two nails (p. 23)

Jung: na dlaních dítěte byly známky dvou hřbetů (p. 30)

Novák: na dlaních těch dětských ruček byly stopy po dvou hřbetech (p. 29)

Nenadál: dítě mělo na dlaních otisky dvou hřbetů (p. 59)

As we can see, Novák translates the text according to the original while Jung and Novák omitting some of the information.

Analysed translation of Wilde's fairy tales do not provide us with any examples of addition of information, analogy substitution or exponential periphrases. The only phenomenon which we can observe in the book is cutting out of the information.

Wilde: the North Wind (p. 18)

Jung: severák (p. 27)

Novák: severák (p. 27)

Nenadál: Severák (p. 27)

In this case, authors omit the information that "severák" means a wind. The semantic component is substituted by more general expression.

Zero equivalents are also important and need to be discussed. As Knittlová (p. 113) states, a non-existing counterpart is usually substituted through adapting a foreign takeover or through using its czechised version. Adoption often occurs with names and geographical names, like *Ohio: Ohio, Martini: Martini, hardware, software*. Examples of using czechised words include *Aunt Gastonia: teta Gastónie, Cadillac: cadillak, Carolina: Karolína, Harry: Harry*.

Wilde: over the Ghetto (p.7)

Jung: přes ghetto (p.13)

Novák: nad ghettem (p. 14)

Nenadál: nad ghettem (p. 15)

As can be seen, there is a takeover of the word “ghetto“ from the original language and the spelling is identical in both languages.

Wilde: to the Second Cataract (p. 8)

Jung: ke druhému vodopádu (p. 14)

Novák: k druhému vodopádu (p. 15)

Nenadál: k Druhému vodopádu (p. 17)

In this case, Jung treats the expression the same way as Novák and they seem to be more distant from the original. Nenadál spells the word “druhý“ with capitalised “D“. He probably tries to keep the translation closer to the original version and wants to point out, that the word phrase expresses a geographical name. Analysed text includes more examples of czechisied word phrases, for instance *The House of Death* (Wilde, p. 14): *do domu smrti* (Jung, p. 19): *do domu smrti* (Novák, p. 19): *do Domu smrti* (Nenadál, p. 25), or *in the Temple of Baalbek* (Wilde, p. 11): *ve chrámě baalbeckém* (Jung, p. 16): *v chrámě baalbeckem* (Novák, p. 16): *v Baalbeckém chrámu* (Nenadál, p. 21). In both examples, it seems that only Nenadál keeps the content truly faithful to its original version. He preserves the name of the temple and the house with capitalized “B“ and “D“. Novák and Jung translate it more freely. In the Czech translation “the Temple of Baalbek“, all authors add a letter “c“ in front of the letter “k“ for better pronunciation.

Wilde: the God Memnon (p.8)

Jung: bůh Memnon (p. 14)

Novák: bůh Memnón (p. 15)

Nenadál: bůh Memnon (p. 17)

These three translations are not identical. In Novák’s translation, the Czech masculine ending “ó“ is used. According to *Pravidlá českého pravopisu*, first names with Czech masculine endings “on“ are declined regularly. Jung and Nenadál treat the

word “Memnon“ in the same way and they both omit the vowel “ó“. In contrast, Novák adjusts the proper name and tries to make it more familiar to the Czech reader.

Wilde: ‘Who hath dared to wound thee?’ [...].
‘Nay’, answered the child: [...].
‘Who art thou?’ said the Giant, [...]. (p.23)

Jung: „Kdo se opovážil tě ranit?“ [...].
„Nikoliv!“ odpovědělo dítě; [...].
„Kdo jsi?“ tázal se obr a [...]. (p. 31)

Novák: „Kdo se to opovážil ti ublížit?“ křičel obr.
„Ne, ne,“ odvětilo dítě.
„Kdo jsi?“ zašeptal obr a [...]. (p. 29)

Nenadál: „Kdo se opovážil tě zranit?“ vykřikl Obr znovu, [...].
„Ne!“ odpovědělo dečko, [...].
„A kdo jsi ty?“ zeptal se Obr [...]. (p. 59)

Since the translated texts are almost hundred years apart from the original, it is also necessary to mention the archaic words used in Wilde’s tales. The only archaic utterances are mentioned above.

The Free Dictionary indicates that the word “hath“ is an archaic verb and it represents the third person singular of the verb “have“. [Int. 5] The next one, “thee“, is an archaic pronoun and means “you“. [Int.6] It is used when addressing one person or God (Usually Thee). The word “Nay“ is an archaic form of “No“. [Int.7] The second person of singular which indicates the verb “be“ can be found in the original language used as “art“. The word “thou“ also belongs to archaic dialect. [Int.8] It is related on the addressed person and used mainly in familiar address or to a younger person.

5.2 Grammatical level of translation

The lexical level of translation analysed above cannot be separated from the grammatical level. As Knittlová (2010: 121) states, the translator in morphological system has to deal with systematic differences among languages. Number, voice, gender, subject, tense or aspect appeared to be the most problematic categories. Some of these categories decomposed in the following examples.

Wilde: One night there flew over the city a little Swallow. (p.2)

Jung: Jedné noci přeletela nad městem malá vlašťovička. (p.8)

Novák: Jednou v noci letěl přes město vlašťováček. (p.11)

Nenadál: Jednoho dne letěla nad městem malá Vlašťovka. (p.7)

This case discusses the gender differences. The most accurate translation is made by Novák. He properly determined the male gender. Jung and Nenadál, in contrast, did not figure out the right gender and marked the Swallow as a female. It is quite inconceivable why they did so, because the following sentence starts with “his friends“, clearly indicating a male gender of the Swallow. As Knittlová (p. 121) says, sometimes it is difficult to judge the gender from the context. For example, whether cook is “*kuchař*“ or “*kuchařka*“, or lawyer “*advokát*“ or “*advokátka*“. Thereat the main point of the story is to find out whether the lawyer is a female or a male.

Wilde: All day long he flew, and at night-time he arrived at the city. (p.3)

Jung: Letěla celý den a s večerem přišla do města. (p.9)

Novák: Letěl celý den a už za tmy dorazil k městu. (p.12)

Nenadál: Letěla celý den a navečer doletěla do města. (p. 9)

Wilde: But before he had opened his wings, a third drop fell, and he looked up, and saw – Ah! (p.4)

Jung: Ale dříve než-li rozepjala křídla, spadla třetí krůpěj; vlašťovička se podívala vzhůru a uviděla-ach! co uviděla? (p.10)

Novák: Ale než rozepjal křídla, spadla třetí kapka, vlašťováček pohlédl vzhůru a uviděl- ach, co jen to uviděl? (p.13)

Nenadál: Ale než roztáhla křídla, dopadla další kvapka. Vlašťovka vzhlédla vzhůru a uviděla - - Á! Cože to uviděla? (p.9)

According to Knittlová (p. 122), the most common mistake of translators is their wrong interpretation of tenses in terms of finding a direct correspondence. Because Czech language does not have twelve tenses, author can add, mainly in the past perfect tense, time adverbials (*tehdy, předtím*), effective aspect, sequence of action with explicit connector (*a pak jsem...*) or attachment (*měl jsem napsáno*).

In the example above, one sentence contains two sentences. In the first case, translators express the duration of time by adding “*all day long*“, instead of using the past continuous tense, which expresses long action in the past. In the second case, the translations of Novák and Nenadál are equal. To differentiate them, they add the “*než*“ to emphasise, which action happened first. Jung’s translation resembles similar. He just adds the adverbial of time “*dříve*“ before “*než*“ to highlight the sequence of time. Jung’s translation makes it easier for the reader to distinguish which action happened first.

Wilde: plenty of fresh air (p. 3)

Jung: pěkné místo s dostatkem svěžího vzduchu (p. 9)

Novák: bude tam dost čerstvého vzduchu (p. 12)

Nenadál: je tam spousta čerstvého vzduchu (p. 9)

There are certain rules for countable and uncountable nouns. Countable nouns have singular and plural forms. The singular forms are used for one thing or person (*book: books, boy: boys*), and plural forms refer to more than one person or thing (*milk, air, fire, gold*). There is only one form used with uncountable nouns and the article *a/an* is omitted. As it can be seen above, there is no article and therefore the word “*air*“ is an uncountable noun. All translators converted the noun the same way.

According to Knittlová (p.121), when comparing nouns in Czech and English language, there are sometimes differences number and countability (*billiards: kulečník*,

foods: různé druhy potravin, industries: průmyslové odvětví, little information: málo informací).

Wilde: The poor tree was still covered with frost and snow, and the North Wind was blowing and roaring above it. (p.20-21)

Jung: Ubohý strom byl ještě celý obalen jinovatkou a sněhem, a severák nad ním duř a řval. (p.28)

Novák: Ten strom měl pořád ještě na sobě zmrazky a sníh a pořád ještě nad ním fičel a burácel severák. (p.28)

Nenadál: [...] a ještě nad ním stále fičel Severák. (p.55)

There are two types of voice in English, passive and active voice. In this first case, Wilde used passive voice. Thus Jung's and Novák's translation is the most accurate because the meaning of the sentence is retained. Regarding Nenadál, he approached the translation more freely and the main clause is not even mentioned.

Knittlová (p.123) mentions that in Czech language the passive voice is not used in a fiction often as the author on purpose avoids the explicit expression of the agent (*our team was beaten: naše družstvo bylo poraženo*). To conclude, the passive voice is less usual and the subject is the receiver of the action from the verb. It is also necessary to mention that agent is avoided in the passive voice. In contrast, the active voice is used daily and the action denoted by the verb is performed by the subject.

5.3 Textual level of translation

According to Helder (2011: 25-26), this level comprises the identification of a genre and the purpose of text. It analyses a text on the basis of the communicative elements, move structure, text types and rhetorical strategies. The genre and purpose of a text determines the move structure, which is needed for both sender and receiver. This is necessary for a translator in relation to how text within a genre should be structured. The specific modes of writing (types of writing) are applied in each of the moves. The rationale for the genre also influences context, language and rhetorical strategies.

Rhetorical strategies deal with 3 types of strategies: strategies related to the topic, strategies related to sender's attitude and the relationship between sender and receiver, or strategies related to the text.

To summarise (Helder, 2011: 26) it is always important to consider each of the elements that play a role for the text as a whole, for example the social context, the sender, the receiver (and the relationship between the two), the medium, the code and the text. Although, the social context, sender, receiver and medium are purely text-external features and are not presented in the text as such, they are important in terms of catching the intended meaning of the text.

Wilde: Every afternoon, as they were coming from school, the children used to go and play in Giant's garden. (p.16)

Jung: Každé odpoledne, když dítky vycházely ze školy, chodívaly si hrát do obrovy zahrady. (p. 25)

Novák: Každé odpoledne, cestou ze školy, se děti chodívaly hrát do obrovy zahrady. (p. 26)

Nenadál: Když děti vyšly odpoledne ze školy, chodily si pokaždé hrát do Obrovy zahrady. (p. 49)

Wilde: High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. (p. 1)

Jung: Vysoko nad městem na štíhlém pilíři stála socha šťastného prince. Byl celičký pozlácen tenkými lupínky ryzího zlata, místo očí měl dva lesklé safíry a velký rudý rubín plál na jilci jeho meče. (p. 7)

Novák: Vysoko nad městem stála na vysokém sloupu socha šťastného prince. Princ byl celý pokryt tenkými lupínky ryzího zlata, oči měl ze dvou třpytných safírů a na jilci jeho meče plál veliký rudý rubín. (p. 11)

Nenadál: Vysoko nad městem stála na vzosném sloupu socha Šťastného prince. Byl pozlácený tenounkými plátky ryzího zlata, oči měl z dvou zářivých safírů

a v jílci jeho meče byl zasazen veliký rudý rubín. (p. 5)

In the first case, the cataphoric reference is distinguished. The referent, in this text a subject, is identified in the preceding text. Jung's and Nenadál's translation seems to be the most suitable. The object refers to the children in the preceding sentence. In contrast with the Czech language, the structure of English sentence does not allow subject to be omitted. In the Czech language, the subject is suppressed and is expressed by declined verb. Regarding Novák, his translation is not considered as a cataphoric reference.

In the second case, the anaphoric reference is detected. The subject "Happy Prince" is substituted by a pronoun "his" or by a possessive pronoun "jeho". All authors deliver congruous information.

When the textual level is discussed, it is important that the discourse shows connectedness. The connectedness is approached by looking at overt linguistic elements and structures. Halliday and Hasan (1976: 4) describe text connectedness in terms of reference, substitution, ellipsis, conjunction, and lexical cohesion. These explicit clues are what makes text a text. **Cohesion** is when the interpretation of element in the discourse is dependent on that of another. Keith Allan (2009: 94) believes that the connectedness of discourse is a characteristic of the mental representation of the text rather than of the text itself. The connectedness is often called **coherence**. There are two types of coherence; **referential** and **relational**. In the referential coherence, smaller linguistic units may relate to the same mental referent. In the relational coherence, text segments are connected by coherence relations like Cause-Consequence between them.

Wilde: The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. (p. 18)

Jung: Podzim podělil každou zahradu zlatým ovocem, ale zahradě obrově nedal nic. (p. 27)

Novák: Podzim věnoval každé zahradě zlaté ovoce, jen zahradě obrově nevěnoval žádné. (p. 27)

Nenadál: Podzim obdaroval všechny stromy zlatými plody, ale Obrově zahradě nedal žádné. (p. 53)

From the perspective of translation, all sentences give to the reader the same amount of information. The only difference that may catch reader's eye is the change of the noun phrase "golden fruit" to the adverb "none" and in the Czech language the replacement of "zlaté ovoce" by the adverb "žádné". Novák's and Nenadál's text corresponds with the original one. Jung translates it as "nic", which means nothing and which can be considered as synonym. Authors do it in order to achieve language economy. This case is called nominal substitution.

Wilde: 'Death is the brother of Sleep, is he not?' (p. 14)

Jung: „Smrt je sestrou spánku, či není?“ (p. 19)

Novák: „Smrt je sestra spánku, vid?“ (p. 19)

Nenadál: „Smrt je sestrou spánku, že?“ (p. 25)

This is a typical case for clausal substitution. As Halliday and Hasan (1976: 130) state that the presupposed is not an element but an entire clause. The substituted words are "not" and "so".

The meaning of Jung's translation and the original is identical. The versions of Novák and Nenadál differ, They translated the expression of "is he not" as "vid" and "že". Nevertheless, all translators used question tags and the meaning stays equal. Question tags are used when a plain announcement or orders for interaction is needed. To be more specific, the reader is asked whether he agrees with our opinion.

Wilde: 'Pluck out one of them and take it to him. He will sell it to the jeweller, and buy firewood, and finish his play.'

'Dear Prince,' said the Swallow, 'I cannot do that'; and he began to weep.
(p. 9)

Jung: Vyškubni jeden z nich a zanes mu jej. Prodá je on klenotníku a koupí si potravu a topivo a dokončí svou divadelní hru.

„Milý princí,“ pravila vlašťovka, „nemohu to učinit“; a dala se [...]. (p. 15)

Novák: Vyklovni mi jedno oko a zanes je tomu mladíkovi. Prodá je klenotníkovi, koupí si jídlo a dříví a dopíše svou hru.

„Drahý princi!“ zděsil se vlašťováček. „To přece udělat nemohu!“ A dal se do pláče. (p. 16)

Nenadál: „Jede vytrhni a dones mu jej. Prodá jej klenotníkovi a koupí si jídlo a dřevo na oheň a dopíše hru.

„Princi, můj drahý,“ Zahořekovala Vlašťovka, „já to nedokážu udělat,“ a rozplakala se. (p. 19)

In this part, we discussed the verbal substitution. Halliday and Hasan (1976: 113) explain that the substitution in this case is the verb “do” and that it is the Head of a verbal group. It operates on the place which is occupied by the lexical verb. The position is at the end of a sentence.

Novák and Nenadál differ from Jung’s translation. The verb “do” is substituted for “učinit” and “udělat”. Both verbs have the same meaning and can be called synonyms.

Wilde: He hastened across the grass, and came near to the child. (p. 23)

Jung: Spěchal po trávě a přiblížil se k dítěti. (p. 30)

Novák: A pádil trávou k dítěti. A když přiběhl až k němu, [...]. (p. 29)

Nenadál: Spěchal po trávníku, až se přiblížil k děcku. (p. 59)

Czech translations of this sentence are accurate. This suppressing of the pronoun “he” is described by Halliday and Hasan (1976: 147) as nominal ellipsis. The author omits an element which is required by the grammatical structure. Nevertheless, it has to be understood easily from the context.

Wilde: Downstairs ran the Giant in great joy, and out into the garden. (p. 23)
My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. (p. 4)

Jung: Rozradostněný obr seběhl se schodů a ven do zahrady. (p. 30)
Moji dvořané nazývali mě šťastným princem, a byl jsem opravdu šťasten,

možno-li zábavu zývati štěstím. (p. 10)

Novák: S velikou radostí uháněl obr dolů a rovnou do zahrady. (p. 29)
Moji dvořané mi říkali Šťastný princ, a jsou-li radovánky štěstím, pak
jsem dozajista šťastný byl. (p. 13)

Nenadál: Rozradostněn rozutíkal se Obr dolů a ven do zahrady. (p. 59)
Mí dvořané mi říkali Štastný princ, a já byl skutečně šťastný, pokud
mohou člověka učinit šťastným pohodlí a radovánky. (p. 11)

In the first case, Wilde switch the word order. He changed the subject-verb-object structure and placed the object on the first place to point out the importance of direction. In the second half of the sentence he started with the word “out“ to emphasise the direction that the giant follows. Novák and Nenadál switched the word order as well but their translation does not correspondent with the original text. As we can see, the emotions are emphasised and play a main role in their text. Jung kept the original subject-verb, structure of the sentence. In the second case, the first part of a sentence maintains the subject-verb structure in both the original and the target text. The second part of the sentence starts with the word “happy“ and it appeal that Wilde again tried to stress the importance of being happy. This conclusion is also confirmed by the following word “indeed“. In target language the synonyms are used; “dozajista“, “opravdu“ and “skutečně“.

Wilde: ‘Swallow, Swallow, little Swallow,’ said the prince [...]. (p. 9)

Jung: „Vlašťovko, vlašťovko, vlašťovičko,“ pravil princ [...]. (p. 12)

Novák: „Vlašťovko, vlašťovko, vlašťováčku,“ prosil princ [...]. (p. 15)

Nenadál: „Vlašťovko, vlašťovko, vlašťovičko moje,“ žadonil princ [...]. (p. 13)

In this situation, a repetition is present. It is a repetition of certain words or a phrase. In this case, the word Swallow is reiterated. It seems like the author does it for several reasons. Wilde either expresses emotions toward the bird or draws a hearer’s attention. It is underwood from the text that the Happy Prince wants to catch the bird’s attention due to an urgent matter and thus he repeats its name three times.

CONCLUSION

The main goal of this bachelor thesis was to examine and compare three Czech translations of *The Happy Prince and other stories*- written by the Irish author Oscar Wilde. His fairy tales are popular among both children and adults. The fairy tale we selected for our analysis were *The Happy Prince* and *The Selfish Giant*. The main goal was to pinpoint the problems that arose during the translation process.

This paper is divided into two main parts, the theoretical part and the practical part. The first section of the theoretical part provided all necessary information about the environment Wilde grew up in. Later, we describe Wilde's position as a spokesman of the aesthetic movement as well as the role of his tutors, who set a new course of his writing, are mentioned. In the second part, we defined fairy tales and looked at the difference between folk tales and art fairy tales. We explained general properties of fairy tales in the context of Oscar Wilde and the consequent plot description of his fairy tales. The world's leading writers of art fairy tales such as the Grimm Brother or like Hans Christian Andersen, whom influenced Oscar Wilde were also mentioned. The final section of the theoretical part was devoted to the interlingual translation. It provided the list of requirements that have to be met in order to make the translation successful. Finally, we compared the same text translated in different time periods to show translation evolves over the time.

The objective of the practical part was to compare the approaches to translation of Václav Alois Jung, Radoslav Nenadál and Jiří Zdeněk Novák. The purpose of this comparison was to decompose the text from the lexical, grammatical and textual level of translation.

We found that most of the of the converted text was identical on the lexical level of translation. The analysis revealed Novák's and Nenadál's tendency to generalise, especially by omitting certain parts of information from the text which they did not consider to be important. They often czechisised English expressions, such as "ghetto", in all three conversions. This preserved the spelling of the original language, or the proper name Memnón with Czech masculine ending "ó" in Novák's translation. Although, it makes the text closer to a Czech reader, it is not an important factor for the contempora-

ry reader. In comparison to Novák and Jung, Nenadál was the only one who kept the capitalization of the geographical names, for example “k Druhému vodopádu“ or “do Domu smrti“. The time difference of almost one hundred years can be seen in Jung’s substitution of the affix “z“ with affix “s“ as well as occasional use of archaic verbs or pronouns. For instance, Jung’s “sestárnul“ or “seslábl“ in comparison with Novák’s and Nenadál’s “zestár“ and “zeslábl“, or the substitution of archaic “thee“ to “you“, “Nay“ to “No“ or verb “art“ to “be“. This makes fairy tales more simple and closer to the reader.

In the grammatical part, we looked at the problems in translation in categories such as tenses, gender, passive voice or countability. We concluded that it is difficult to distinguish twelve tenses or countable/uncountable nouns due to no occurrence in the Czech language. To deal with challenges of translating the past continuous tense, authors added adverbs like “dříve“ or “než“ to recognise the sequence of the actions and to highlight which action happened first. In both cases, authors’ translations were adequate. Passive voice is less usual in the Czech language. The most precise translations on grammatical level are made by Jung and Novák.

A lot of synonyms are used in the textual level of translation. We found that from the textual point of view, the most precise translations are made by Jung. Nevertheless, Novák’s and Nenadál’s sentences give the same amount of information, despite switching the word in order or placing the emphasis on different words in the sentence.

In summary, Václav Alois Jung delivers the most literal translation and makes the text highly readable at the same time. This is probably due to his immense experience which he gained throughout his life. Jiří Zdeněk Novák and Radoslav Nenadál translate the text in plain and understandable language but often omit the words or parts of the sentences. Therefore, in our opinion the most successful translations are made by Václav Alois Jung.

RESUMÉ

Cílem této bakalářské práce bylo provést analýzu a následné porovnání tří českých překladů dvou pohádek irského básníka, dramatika a spisovatele Oscara Wilda. I když není mezi českými čtenáři vnímán jako autor pohádek, jsou jeho pohádky v okolním světě známé a oblíbené nejen mezi dětmi, ale též mezi dospělými. Hlavním předmětem práce je přesné vymezení odchylek, které vyvstávají během překladu jeho pohádek Šťastný princ a Sobecký obr. Pro porovnání byly zvoleny následující překlady. Od Václava Aloise Junga z roku 1909, dále překlad od Radoslava Nenadála z roku 1985 a nakonec nejmladší překlad, který provedl Jiří Zdeněk Novák v roce 1997.

Práce je rozdělena na dvě části, a to na teoretickou a praktickou část. První přibližuje život a dílo Oscara Wilda jednak s ohledem na podrobnější popis charakteristik jeho rodičů, ale hlavně na prostředí, ve kterém vyrůstal a které mělo na jeho další literární vývoj veliký vliv. Dále je zmíněna jeho vůdčí osobnost v estétském hnutí, a to spolu s jeho hlavními představiteli. Konkrétně se jednalo o spisovatele Johna Ruskina a Waltera Patera, kteří změnili nejen jeho pohled na život, ale také výrazně ovlivnili styl jeho psaní. Začal žít otevřeně bez jakékoliv morální a společenské etiky. Více se zajímal o každodenní krásu, což v něm zanechalo výrazné znaky jak na jeho psaní, tak na jeho tělesném vzhledu. Později našel svou životní osudovou lásku lorda Alfreda Douglase, která se mu stala osudnou. Byl obviněn ze sodomie a uvězněn. Poté Oscar Wilde psal a publikoval pod uměleckým jménem Sebatján Melmoth a tři roky poté, co byl propuštěn z věznice, umírá v Paříži. Dále jsou vzpomenuata jeho díla, které ho vynesla až na vrchol a proslavily po celém světě.

Kapitola s názvem "Towards Fairy Tales" obecně pojednává o žánru pohádky a jejím zasazením do doby ve které vznikaly. Od historie, přes rozdělení na lidovou a moderní autorskou pohádku se dostáváme až k Hansovi Christiánovi Andersenovi, který byl zakladatelem moderní autorské pohádky. Dále jsou vzpomenuati někteří popřední sběratelé, a to jak lidových, tak moderních pohádek. Poté se práce zaměřuje na pohádky v díle Oscara Wilda a zasazení jeho pohádkové tvorby do viktoriánské éry. Tato část jeho tvorby odráží život v Irsku v devatenáctém století. Popisuje taky společensko-

kritickou funkci pohádkového žánru v tomto období. Pohádky Oscara Wilda, které se vyznačují nebývale velkým množstvím symbolů a jinotajů, byly určeny nejen pro děti, ale v neposlední řadě, i dospělé čtenáře.

Další podkapitola zkoumá obsahy dvou vybraných pohádek. Jak už bylo zmíněno dříve, tyto reflektují společenské poměry té doby, jako například věčného rozdílu mezi bohatými a chudými nebo motivů týkajících se vztahu náboženství a politiky. Následně jsou popsány charakteristiky jednotlivých postav pohádek se zaměřením na jejich vztah k symbolice.

Čtvrtá kapitola je věnována mezijazykovému překladu, který podrobně popsala Dagmar Knittlová ve své knize *Překlad a překládání* v roce 2010. Jsou zde zmíněna měřítka, která text musí splňovat, aby se docílilo kvalitního překladu. Je důležité, aby finální překlad měl stejný význam jako text v originálním jazyce se zachováním jeho dynamiky a přirozeného dojmu. Dalším důležitým činitelem v procesu překladu je překladatel. Ten musí postřehnout i nejmenší změny v jazyce. Proto dále následuje jejich představení. Vzhledem k tomu, že sami o sobě nejsou překladatelé tak důležití pro pochopení překladu díla, je jim věnováno v mé práci jen pár řádků. Důležitým faktorem v překladu je pochopení ideologie doby, ve které překladatelé sami žili a tvořili.

V analytické části je již konkrétně poukázáno na rozdíly v překladech u výše citovaných pohádek. Jsou zde postupně citovány úryvky z původních děl a ty jsou následně porovnány s pozdějšími českými překlady. Cílem této kapitoly je analýza a poukázání na odlišnosti v konkrétních příkladech, a to na úrovni lexikální, gramatické a textové. V neposlední řadě také poukázat na odlišné přístupy a techniky překladatelů.

Kapitola nazvaná "Lexical level of translation" se zabývá celkovým výběrem slov, které jsou pro překlad důležité. Z této kapitoly je zřejmé, že anglický a český jazyk jsou jazyky nejen typologicky, ale i kulturně a historicky rozdílné. Z těchto důvodů proto v přeloženém textu nenajdeme shody úplné, ale spíše shody částečné. J. Novák a R. Nenadál mají sklon k zevšeobecnování což v mnoha případech vede k vynechání jednotlivých slov, někdy dokonce i celých vět z textu, které jimi nejsou považovány za

podstatné. Spolu s V. A. Jungem mají navíc tendenci k počesťování slov z výchozího jazyka, jako například výraz “ghetto“, ve kterém nicméně zachovávají původní pravopis. Dále je zde poukázáno na J. Z. Nováka a jeho typické nakládání s podstatnými jmény mužského rodu, ve kterých přidává mužskou koncovku “ó“. Tato skutečnost na jednu stranu sice přibližuje text českému čitateli, na druhou stranu nemá takřka žádný vliv na kvalitu dané výpovědi a její porozumění. S ohledem na překlady zeměpisných názvů, pouze R. Nenadál zachovává psaní velkých počátečních písmen, a to například “k Druhému vodopádu“ a “do Domu smrti“. Časový rozdíl mezi výchozím a cílovým jazykem má nezanedbatelný vliv na bohatost slovní zásoby a pravopis. Je to patrné u překladů sloves V. A. Junga, kde dochází k záměně předpony “z“ za předponu “s“. Příklad k tomu lze nalézt části conclusion této práce.

Oscar Wilde ve svém textu používá hodně archaických výrazů “Nay, thee, art, thou“, které jsou dále překládány do hovorové češtiny, aby se předešlo nesprávnému výkladu ze strany čitatele spolu se zachováním jednoduchosti a čtivosti textu.

V kapitole "Grammatical level of translation " se popsány problematické příklady, které se týkají gramatického rodu, osoby, času, trpného rodu a vidu.

Pro vid se překladatel rozhoduje na základě kontextu, nicméně ne vždy je to tak jednoznačné. V čísle, bráno z mluvnického pohledu a nepočitatelnosti substantiv nemusí být mezi angličtinou a češtinou vždy shoda. V čísle je třeba dávat pozor na koncovku “-s” v množném čísle, a počitatelnost/nepočitatelnost substantiv je dána použitím členu. Dále může nastat problém s určováním časů. V českém jazyce dělíme slovesa dle vidu na dokonavá a nedokonavá na rozdíl od jazyka anglického, kde existuje pouze tvar průběhový, který signalizuje opakování děje. Pro správné pochopení časů a následně jejich přesnou interpretaci do cílového jazyka se překladatel musí zaměřit hlavně na vlastní obsah textu. Průběhový čas autoři vyjadřují přidáním příslovečného určení času “all day long“, aby zdůraznili opakování děje. V jiném případě je také přidáno příslovečné určení času “dříve než“, aby překladatel rozeznal souslednost dějů a zdůraznil čas, který je potřeba dát na první místo. Co se týká rozpoznání gramatických rodů, pro Česky mluvícího překladatele toto neznamená zásadní problém, pokud ale

nepřekládá z anglického jazyka. V anglickém jazyce totiž najdeme mnoho univerzálních podstatných jmen. Například, pokud se substantivum nekončí koncovkou “-ess” nebo neobsahuje příponu woman/man, je čistě na překladateli, pro jaký rod se rozhodne.

Poslední kapitola "Textual level of translation" analyzuje text jako celek na základě sdělovacích prvků, typu textu a rétorické strategie. Tyto prvky jsou důležité pro překladatele ve vztahu k celkové uspořádanosti textu. Je třeba vzít v úvahu každý prvek, který ovlivňuje překlad textu, například adresát versus příjemce (a jejich vzájemný vztah), odkaz autora nebo styl textu. Dalším zásadním kritériem textovosti je koherence-soudržnosti, a koheze-návaznosti. Koherentní text je souhrnem základních informací vyjádřených v textu. Je to adekvátní překlad z hlediska gramatických a lexikálních prostředků. Koheze na druhou stranu zajišťuje vazbu jednotlivých částí textu. V analyzovaném textu je okrajově zmíněna lexikální koheze, která nahrazuje stejné prvky v textu synonymy. Je zde zmíněn slovosled, který je v českém jazyce proměnlivý. V angličtině mluvíme o pevném slovosledu, protože má omezenou flexi. Řazení jednotlivých větných členů v angličtině je poměrně striktní, protože slouží k vyjádření vztahu mezi větnými členy. Přesto však text musí zůstat srozumitelný.

V závěrečné, hodnotící kapitole jsou shrnuty výsledky celé práce. Všechny překlady jsou zhodnoceny jako dostatečné, přičemž překlad dle V. A. Junga se jeví jako nejumělečtější a nejúplnější. V překladech J. Z. Nováka a R. Nenadála lze nalézt snahu o zřejmé zjednodušení textu spolu se snahou o zachování výrazovosti překladu a jejich zpracováním.

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