

Filozofická fakulta Univerzity Palackého

Bakalářská práce

2013

Lucie Kopalová

Filozofická fakulta Univerzity Palackého
Katedra anglistiky a amerikanistiky

**Ambivalence in translation of children's literature
and its perception by the dual readership**

(Bachelor thesis)

**Ambivalence v překladu dětské literatury a její
percepce dvojím členem**

(Bakalářská práce)

Autor: Lucie Kopalová

Obor: Angličtina se zaměřením na tlumočení a překlad

Vedoucí práce: Mgr. Josefína Zubáková

Olomouc 2013

Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne

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Acknowledgements

I wish to thank Mgr. Josefína Zubáková for her invaluable help and support towards the completion of this thesis. I would also like to express my thanks to my family and friends for their support, my respondents for their participation in the research, and to James Milne for the proofreading of this thesis.

LIST OF ABBREVIATIONS

ST	Source text
TT	Target text
SL	Source language
TL	Target language
SA	Source audience
TA	Target audience
PA	Primary audience
SeA	Secondary audience

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This thesis focuses on the issues of translation of children's literature, specifically on the ambivalence and its perception by a child and an adult reader. It discusses the ambivalent text, defined by Rudvin and Orlati (2006, 159) as "written for and received by both adults and children at various textual levels of both production and reception", and how it functions, in order to describe how the structure of translation enables the text to address two very different target audiences – children and adults.

In my translation classes I did not have an opportunity to study children's literature and translation of children's literature properly, although I consider this topic very interesting and important. I have always been interested in children's books and reading stories, since my parents brought me to reading when I was very young, and therefore, I decide to focus this thesis on the issue of children's literature and its translation not only from general point of view, but also from approaches to children's literature in translation, and how the ambivalent nature of a source text is preserved in translation, and if it is possible for two different target audiences to perceive it.

I investigate and provide a definition of children's literature, a brief historical overview of the development of children's literature, the position of children within society, and present differences between children's literature and literature for adults. I have provided general hints on the *polysystem theory*, according to Shavit (1986, x) where the *polysystem* is used for the classification of children's literature and translations within a stratified system of the target literature determined by socio-cultural constraints.

The translating process according to Newmark, and Jakobson's delineation of translation, and the functional approach to translation are also introduced. However, the main attention of my research was aimed at the translation of children's literature, since it has remained for a long time in a marginal position of academic interest and the interest in children's

literature has developed only recently. Importantly, the main focus of this thesis continues to concentrate on the ambivalence in the text and its perception within the primary audience and the secondary audience. I have also offered a discussion of the nature of the ambivalence of text which leads to the norms for translating children's literature.

The introduced theory is further applied in practice as it is used in the analysis of ambivalence in translation and its perception by the dual readership. Special attention is paid to the interpretation levels in the original text and to the preservation of these levels in Czech translation, in order to appeal to both children and adults. The actual function of ambivalence in translation and its perception by the Czech dual audience are supported by research, during which the respondents were provided with excerpts from particular scenes from *Alice's Adventures in Wonderland*. The purpose of this research is to prove a general assumption based on the differences in perception of particular interpretation levels in translation by children and adult readers, and investigates the reader's point of view on ambivalence in translation. The child reader is supposed to perceive only one interpretation level of the story, whereas the adult reader is assumed to perceive more levels of the story. I expected the research to prove these assumptions.

I have employed a number of publications related to children's literature and translating for children. The theoretical section is mainly based on the works of Zohar Shavit (1986), Riitta Oittinen (2002), Ivana Bobulová (2003), Peter Hunt (2002), Jean Van Colie and Walter P. Verschueren (2006), and Gillian Lathey (2006), with references to Itamar Even-Zohar (1990) and the *polysystem theory*. For a short overview of a general translation theory I refer to Knittlová (2010), Newmark (1998), Levý (1998) and Jakobson (1990).

2 CHILDREN'S LITERATURE IN GENERAL

2.1 Children's literature

According to Shavit (1986, 3), the perception of children's literature as a separate genre is relatively new because children's literature was considered subordinate until the middle of the 18th century. After adult literature had become a well-established system, children's literature began to develop as an independent genre, but always remaining a part of the adult system. Shavit further remarks that there has always been a tendency to regard children's literature as the "Cinderella of literary studies" (Lathey 2006, 18). The reason lies in the fact that books for young readers are written for minorities, since their primary audience – children – are not considered to be the centre of attention, remaining on the periphery within many cultures of the modern world.

A definition of children's literature might leave an impression to be simple; books written for, and read by, children, or, perhaps, books written for readers under the age of eighteen. Even the scholars in this field have not reached consensus and their definitions vary according to their point of view. Bobulová (2003, 9) proposes that "children's and juvenile literature [] is a notion used for a set of literary texts (fiction, drama, poetry, and some non-fiction), written especially for children between the ages of one and sixteen." The concept of "children's literature" can also be approached from the reader and the actual audience's point of view, or even from the author's one motivated by his/her intention to write for children. Karin Lesnik-Oberstein (2002, 15) states that "the definition of "children's literature" lies at the heart of its endeavour: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children. The definition of "children's literature" therefore is underpinned by purpose: it wants to be something in particular, because this is supposed to connect it with that reading audience

ó childrenö ó with which it declares itself to be overtly and purposefully concerned.ö

Having considered that the definition should exceed limits of age and focus on purpose instead, Riitta Oittinen (2006, 21) proposes to ösee childrens literature as literature read silently by children and aloud to children.ö

2.2 History of childrens literature

The history of childrens literature is obviously linked to the development of society and culture.¹ Peter Hunt (2002, 6) points out that öhistories of childrens books worldwide demonstrate tensions between educational, religious and political exercises of power.ö Bobulová (2003, 19) adds that childrens literature history and development is closely connected to the concept of childhood and the position of children in society, and has always been influenced by the attitudes of the adults towards them.

Bobulová (2003, 20) presents the Middle Ages as a period when children were not always given much attention because of the high mortality rate. They were rather considered to be little adults, and, moreover, taken as a financial guarantee. As such, children were not considered to have any particular needs, and therefore there was no need to write specially for them. In the Puritan era, people believed that children were born sinful and had to be educated by threat and punishment. It was not until the 17th and 18th centuries, the Enlightenment period that philosophers John Locke and Jean Jacques Rousseau called for a consideration of childrens distinctive needs and pleasure in education, and influenced a different approach to children which led to the gradual change in the attitude towards them. The

¹ An extensive overview on the history of childrens literature is presented in Bobulovás *Childrens and Juvenile Literature* (2003, 19-27).

philosophers perceived every child to be born as *tabula rasa*.² The only way to write on the *tabula rasa* and, at the same time, preserve the child's nature was by means of education.

Due to a lack of children's books, there were no other resources for children but translations. *Aesop's Fables*, folk tales, myths and ballads, were all originally written for adults. Bobulová (2003, 21) also mentions that at the beginning of the 18th century books like *Robinson Crusoe* by Daniel Defoe, or *Gulliver's Travels* by Jonathan Swift, attracted children because of their exciting plots and exotic settings, which stimulated their imagination. However, gaps between social classes disabled access to books to unprivileged children. The less privileged ones were influenced by oral tradition.

The 19th century is regarded as 'The Golden Age of children's literature'. This period proceeded towards books that were not primarily written for education, but rather based on folklore and fantasy. It prefigured the first translations of Brothers Grimm's and Hans Christian Andersen's books into English (1823 and 1846 respectively), and it also brought an appearance of books like Lewis Carroll's *Alice's Adventures in Wonderland* (1865).³

Bobulová (2003, 26) states that the 20th century was more child-oriented because the position of children within society had changed remarkably, as they were no longer taken by their parents as a financial guarantee. A new genre, the animal story (which once belonged to adult literature), developed as part of the literature for children, for instance Rudyard Kipling's *The Jungle Books* (1894), which was published in the late 19th century and retained its popularity for century to follow. Preserving children's books untouched by a period of unpleasant reality during an

² Shavit comments on the thought of *tabula rasa*: '[] and thus began his (child's) life in a state of innocence. The task of education was to shape the child and hence to determine his future as a man. Accordingly, education was allotted a major place in man's life as never before; moreover, since books were considered the main tools in the process of education, a large demand for them arose, resulting in new-found encouragement for children's writers' (1986, 139)

³ Bobulová (2003, 24-25) presents more information about the 19th century and published books.

interwar period became essential. A remarkable representative of this attempt was Enid Blyton (1897-1968). Meanwhile, fantasy literature also held an important position. Among the books which helped to retain this position were P. L. Travers's *Mary Poppins* (1934) and J. R. R. Tolkien's *The Hobbit* (1937).

The second half of the 20th century is related to the boom of children's literature, and further expansion of fantasy and science fiction. Among the authors writing for older children or teenagers we count Isaac Asimov, Arthur C. Clarke, Terry Pratchett, and A. Garner, etc. The most remarkable books during the recent years have been for example the *Harry Potter* series (1997-2011) by J. K. Rowling, and the *Book of Ember* series (2004 - 2008) by Jeanne DuPrau.

2.3 Children's literature specifics

Literature that is primarily meant for younger children, not being just an adaptation of adult's literature, has to be, above all, understandable. That is what any writer, who wishes to write and publish for the child reader, has to remember. Bobulová (2003, 10) postulates that for the story to be understandable, the writer has to bear in mind children's psychology, and provide a guidance and insight to the child's world. The author must be aware of what is interesting for a child, and choose the topic in accordance with such demands. The language must not be overly complicated, and must draw from real children's speech. Bobulová answers the question of the style of children's literature by referring to the children's preferences for short dynamic stories and their general aversion to long descriptions and explanations. Then the most typical question for the child to ask is: "What will happen next?" Bobulová proves the indispensability of keeping the child's curiosity and interest during the whole story. Children's fantasy is vivid, variable and quickly changing. Therefore, short sentences, composed

in precise words, are enough to let their imagination work and develop children's personalities naturally.

Bobulová (2003, 11) comments on another feature of children's literature, and further defines the fictional characters in children's books, stating that children love to have somebody of their age as the main protagonist of the story. This results from the need to have a partner in the adventure, and to avoid any potential guidance of any adult main character. That is why animals and living toys are also very popular as main protagonists.

The child reader is, according to Bobulová (2003, 10), very sensitive and aware of moral values. A child is able to distinguish which characters are positive or negative, and point the differences between good and bad, true or false. These are principles to bear in mind when attempting to avoid misunderstandings.

Bobulová (2003, 10611) proposes a general distinction between children and adult perception of the world. The distinction consists in the child's cognition of the world mostly via noises, smells, touches and pictures, and not by words – as opposed to an adult's. Therefore, children's cognition must be available in the story, as they like pictures, colours, and feel the experience of sound and rhythms, through lullabies and rhymes. Playing games remain the most important activity of children in a community. Thus, younger children highly appreciate and expect games in the story. Games fully underpin the development of their fantasy, imagination and hence their brains.

The specifics posed in books for teenagers, mostly refer to this genre as a "young adult", and adhere more closely to those specifics which accompanied the books for adult readers.

3.1 Translation process

Translation is a process of transferring a text from a source language (SL) to a target language (TL). In the translating process, the translator faces an enormous amount of decisions. The most emphasized aspect of the translator's work is the need to overcome the intercultural barriers between the source text (ST) and the target text (TT). This need underpins every step and decision made during the translation process.

Nowadays, the fundamental principle to deal with the problem is called the functional approach to the translation. This approach implies that it does not matter whether we use the same words or not in the TL as in the SL. The translation has to meet three basic requirements: accuracy; unambiguity and comprehensiveness; and naturalness.

Jakobson (1990, 233)⁴, as one of the scholars, is concerned in translation in general, distinguishes three ways of interpreting a verbal sign: 1) it may be translated into other signs of the same language, 2) into another language, or 3) into another, nonverbal system of signs. These three kinds of translations may be labelled differently as: intralingual translation or rewording, interlingual translation or translation proper, and intersemiotic translation or transmutation.

The translator also has to deal with an adequate amount of information. Another problem is how the source audience (SA) with a different background and culture can be brought to the target audience (TA) and vice versa. Knittlová (2010, 12) states that the translator has to adapt the text to the TA with different background on the basis of experience and situational context. Such adaptations can be seen in the institution names, newspapers, geographical names, parts of clothes, dances, games etc. These examples may not be necessarily settled in the cultural background or

⁴ Jakobson (1990, 232-239) introduces his point of view in translation and explains it in detail. Knittlová (2010, 14-18) proposes another overview of types of translation.

knowledge of the TA. Therefore, it is usually necessary to add more information, often on the contrary, omit redundant details to the text for a better comprehension of the reader. This decision lies within the functional style of the text and therefore certain specifications may not be necessary. However, in the translation process the existence of different alternatives is as important as the amount of transferred information itself.

The existence of various approaches to the translation has been the subject of study of number of scholars. Newmark (1998 , 5) summarizes the tensions in the process of translating⁵, for example between sense and sound, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensives, and concision and accuracy.

Regarding the approach to the translation, Newmark (1998, 81) strictly differentiates between translation methods and procedures⁶, suggesting that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language." As Newmark (1998, 45-47) conceives eight different types of translation methods, he also distinguishes two categories emphasizing either the SL or the TL. Translation methods punctuating the SL include word-for-word translation, literal translation, faithful translation, and semantic translation, all comprised in a first category. Adaptation, free translation, idiomatic translation, and communicative translation comprise the second category and emphasize the TL.

3.2 The translator's role and work

Based on the demands resulting from our culture and the demands imposed on translation, the key point is the invisibility of a translator. For this reason the translator can be referred to as a shadow figure. However, he is almost

⁵ The process of translating is explained in detail in Peter Newmark's *A Textbook of Translation*, chapter 3 (1998, 19-32).

⁶ Newmark's description of individual translating methods is presented thoroughly in his book *A Textbook of Translation*, chapter 5 (1998, 45-48).

as important as the author. Emer O'Sullivan (2006, 90) proclaims that 'the translator acts [í] as a counterpart to the real author of the source text, he is the one who creates the target text in such a way that it can be understood by readers in the target culture with language, conventions, codes and references differing from those in the source culture.' The translator should not try to overstep the original author, but rather remain in compliance with author's intention.

Apart from translating, the translator has to act primarily as the reader of the ST. Oittinen (2002, 17) points out very accurately that 'the translator is a very special kind of reader, as she/he is sharing her/his reading experience in one language with readers of another language.'

Ji í Levý (1998, 53-83) describes three stages of the translator's work: 1) the understanding of the original, 2) the interpretation of the original and 3) the re-stylization of the ST.⁷ Levý emphasizes the importance of the interpretative position, to which the translator consciously determines and adjusts his strategies. Levý also comments on translator's decision to be strongly affected by their knowledge, experience, ideas, norms, values, and also by experience from earlier translations. However, translators need more than just the knowledge; they need intelligence, intuition, sensitivity and to master the art of clear, resourceful and economical translation.

Oittinen (2002, 3) adds, discussing translation for children, that translators 'bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image.' The translator's cultural heritage, experience and image of the ST are always reflected in translation.

⁷ Ji í Levý presents an extensive overview and defines in detail three stages of the translator's work in *Um ní p ekladu* (1998, 53-83).

3.3 Translation of children's literature as a specific discipline

Shavit draws her study on children's literature from Even-Zohar's *polysystem theory*.⁸ Itamar Even-Zohar (1990, 23) concludes that theoretical speculations and existing research suggest that translations in general, in most cases, occupy a peripheral position. The systems within the *polysystem* may be imagined as distributed between the centre of the *polysystem* and its periphery (1990, 14). Systems in the centre dominate and control the *polysystem* and represent official culture, ideologies, canonized literature, patterns of behavior, etc., whereas those on the periphery represent marginal culture, non-canonized literature, translations etc. (1990, 18). The *literary polysystem* is defined as the intersection between literature and cultural system and human activities.

Children's literature has been in the peripheral position⁹ of the *literary polysystem* for a long time. It was considered to be marginal and not worth to have its place in academic studies. Zohar Shavit (1986, ix) states that "only a short time ago, children's literature was not even considered a legitimate field of research in the academy world."¹⁰ Gillian Lathey (2006, 1) adds to Shavit's statement: "critical interest in translations of children's literature has developed at an accelerating pace over the last 30 years."

Many translators of children's books disappeared in history. Books for children had a low status in the past and therefore it was hard for translators of this genre to be acknowledged together with their translations (ibid.). This is the reason why an interest in translating for children as a separate field began to appear only in recent past.

Despite this historical undervaluation, the importance of translating books for children is not a subject to be doubted. Lathey (2006,

⁸ The theory then starts out from the semiotic premise that culture is less unified and monolithic entity than a system composed of various internal systems, which Even-Zohar introduced as a *öpolysystemö*. Literature belongs and forms such a system, but because of the interrelatedness of the cultural system, it cannot be conceived in isolation from other system and regulated by the law exclusively and inherently different from all the rest of human activities. Following this tradition, the object of investigation is not the literary work itself, but the relationships between each of its elements in the literary process (1990, 1-2).

⁹ For more information see *Poetics Today* (1990, 1-50).

¹⁰ The issue is discussed in section 2.1.

28) states that translations play an important role in children's literature as such. Children's literature as a genre can hardly be imaginable without translations, because translations of children's books are part of modern history, and, together with domestic literature, creates the irreplaceable part of children's literature. Moreover, translated books for children usually represent the best from other countries' legacy and these translations stimulate the development of local literature and language development, bringing together new ideas and literary models. To translate a book for children also means to share creativity with other people. The translators' experience in this particular field can stimulate a positive reading attitude among children, and hence the possible initiation of the new or reluctant readers. Lathey further quotes Richard Bamberger (2006, 2), who comments that "children all over the world are now growing up enjoying the same pleasures in reading and cherishing similar ideas, aims and hopes."¹¹ This suggests that translating for children and the appearance of new translations of this genre has created the cultural connections between children all around the world.

3.4 Specific aspects in translating children's literature

In the process of translating children literature, the translator might encounter the same problems as in translating literature for adults. However, there are certain issues which are unique for children's literature. These specifications arise mainly from the fact that the translator has to take into consideration the primary audience (PA), i.e. children, and their characteristics and needs. Other specifications embody the existence of the

¹¹ Itamar Even-Zohar (1990, 14) defines that systems in the center dominate and control the *polysystem* and represent official culture, ideologies, canonized literature, patterns of behavior, etc., whereas those in the periphery represent marginal culture, non-canonized literature, etc. Zohar Shavit, as his student, based her theory about classifying the children's literature in periphery on Even-Zohar's *polysystem theory*. For detailed information about the *polysystem*, see *Poetics today* (1990).

dual readership¹², and the way children's books are read. What is more, children's literature is not only a part of a literary system but it is usually also a part of the system of education.

When translating for children, we observe that this kind of literature is subjected to society's prevailing norms and various levels of censorship¹³ that do not apply in the literature for adults. Adaptation in children's literature is very common too. Children's books are often illustrated, which creates an additional dimension which the translator needs to take into account. The issue of illustrations is often connected with reading aloud, when parents read to their children, or even young children read for themselves. Oittinen (2002, 22) summarizes that "the translation needs to function alongside the illustrations and on the aloud reader's tongue."

Lathey (2006, 4) in her publication presents many scholars' points of view, e.g., Oittinen, Stolt, Shavit, and Bamberger, and concludes that translating for children differs from translating for adults in two fundamental aspects: 1) the social position of the children and the resulting status of literature written for them, and 2) the developmental aspects of childhood that determine the unique qualities of successful writing for children. That makes translating an imaginative, challenging and frequently underestimated task.

3.4.1 Adaptation of the cultural context

The strategy concerning the adaptation of the cultural context refers to the children's limited knowledge and understanding of other cultures, languages and geography. Gillian Lathey (2006, 7) postulates the assumption that younger children will find it difficult to assimilate foreign names, food and places, and that they may reject texts reflecting a foreign

¹² Dual readership is explained thoroughly in chapter 4.

¹³ Censorship and handling with taboos are thoroughly explained in section 3.4.3.

culture. This is the reason why translators transfer the whole text and its complements, such as names and locations, to the TL. This is a way to create the illusion that the text was written in the culture of the TA.

Any aspects that make the text recognizably foreign are subject for cultural adaptation, also known as domestication. Riita Oittinen (2002, 99) states that even less obvious elements might be domesticated. "Anything can be adapted. Names can be domesticated, the setting localized; genres, historical events, cultural or religious rites or beliefs can be adapted for future readers of texts."

O'Sullivan (2005, 140) mentions that the opposite of cultural context adaptation also exists. We call it "the foreignization of the text" or alienation. The usage of this strategy keeps the reader constantly aware that the text is a product of another culture and that what is read is a translation.

Both strategies have advantages and disadvantages. Choosing the appropriate strategy for translation is still a difficult question. The issue cannot be resolved without a closer look at the PA. Some scholars recommend adaptation, some foreignization. Domestication can leave an impression on the children that they can identify with the story; on the contrary, foreignization can introduce new ideas, genres and cultural values that may widen the child's horizons.

3.4.2 *Illustrations in children's book and translation*

Many children's books are illustrated in order to depict the scene or its particular parts. Illustrations may introduce main or minor characters, but above all, their purpose lies in the communication with little children, who cannot read the story yet. Pictures serve as a contributor in enlivening the pure text and enhancing its desirability among children. Riita Oittinen (2002, 101) states that when translating picture books, where illustrations are the essential element of the story, translators need to have the ability to read the pictures in the same way they master the foreign language.

Perry Nodelman (2002, 72-73) comments on the cooperation between words and pictures: "The pictures illustrate the texts" that is, they purport to show us what is meant by the words, so that we come to understand the objects and actions the words refer to in terms of the qualities of the images that accompany them.¹⁴

3.4.3 *Taboos in children's literature*

Stolt (in Lathey 2006, 72) mentions that, apart from social assumptions of what is good for children and what is not, there might be topics of cultural and ideological tension between the source and the target literature. Taboos in children literature are topics which society considers not suitable for children and therefore should be avoided. Young readers might actually enjoy such topics because of their resemblance to the adult literature. In this case it is up to adults to determine if it is appropriate for children or not.

Most taboos for children literature are familiar to the writer, translator and the publisher before the original work is actually translated. The translator may encounter specific taboos, which are considered normal in the culture of the source system but not in the target system. On the other hand, if such literature has been the object of censorship, the translator will have to deal with, and decide about, the topics, for instance originally written for the adult audience, which are now being adapted for the children. In history, children, due to the lack of suitable children's literature, read adult literature without any modification in translation.

Topics generally and traditionally avoided in children's literature are representations of violence, death, murder, suicide, religious issues, racial issues and conflicts, scatological references, divorce, alcoholism, drug

¹⁴ For more details see Nodelman's chapter in Peter Hunt's *Understanding Children's Literature* (2002, 69-80) and Riita Oittinen's *Translating for Children* (2006, 100-114).

addiction, political references, mental illnesses, euthanasia, sexuality, sexual activities and vulgarism.¹⁵

Taboos generally provoke dilemmas, since what is taboo in one culture might not have the same consequences in another culture. In most cases, the common practice has been to avoid any conflicts. Translators have proceeded with the simplest and widely used method, and that is to omit a particular scene. Zohar Shavit (1986, 123) points out that ðit can even be formulated as a rule that when it is possible to delete undesirable scenes without damaging the basic plot, or characterization, translators will not hesitate to do so.ö As an example let us take the scene from *Gulliver's Travels*, in which Gulliver is suspected to have a love affair with the queen. Because this scene would relate to a sexual activity in a children's book, it has been often omitted by translators (ibid.).

Nevertheless, sometimes it is not possible to omit the unwanted scenes because they might be crucial for the plot. Shavit (1986, 122) comments that: ðSuch scenes are often altered to become suitable when the translator finds an acceptable formula or format for their inclusion.ö In *Gulliver's Travels*, too, there is a scene in which Gulliver saves the palace by urinating on it, which is considered a taboo to be avoided in children's literature. However, this scene is important for the advancement of the plot. Shavit (1986, 123) introduces two ways how translators have dealt with this problem: translating that Gulliver threw water on the palace, or that he blew the fire away. The translation for Czech children does not adhere to the Shavit's comment, because it follows the original text in which Gulliver simply urinating on the palace to save it from the fire.¹⁶

The approaches to taboos in children's literature might be sometimes contradictory. Generally, the trend is to avoid the taboos in children's book. However, the approach might be differentiated by the age of the target readers, the intention of the book and what impact or message it

¹⁵ Stolt's chapter ðHow Emil Becomes Michael: On the Translation of Children's Booksö in Gillian Lathey's *The Translation of Children's literature: A Reader* (2006, 67-83) presents and extensive overview on this topic.

¹⁶ See Czech translation of *Gulliver's Travels* (1931, 54).

tries to have or bring to its readers, and also according to the mentality, religion and tradition of the TA.

Translating for children is difficult. The translator is concerned with the dual readership and the ambivalence in the text. Lathey (2006, 5) observes about ambivalence and the readership that: "Translators have to take into account an adult presence within the text in a number of forms, from the spectra of the controlling adult presence looking over the child's shoulder, to a playful irony intended for the adult reading aloud to a child."

Shavit complements Lathey's statement by her classification of children's literature and translation of children's literature in the peripheral position within the *literary polysystem*¹⁷, commenting that many children's books are accepted not only by their primary audience, that is, children, but also by the secondary audience, adults. Therefore, the term "dual readership" or "dual audience" stands for the children's books potential readers; the child and the adult (also known as the primary audience, PA, and the secondary audience, SeA).

Riita Oittinen (2002, 22) focuses on the translation of children's literature from a different point of view, taking into consideration mainly the PA, and demanding the translation to be "for the benefit of the future readers of the text – children who will read or listen to the stories, children, who will interpret the stories in their own ways." Oittinen mainly emphasizes the approach to the PA, determines the translations to be firstly for the children audience, for whom the ultimate benefit and purpose still remains.

There are many classic children's books which could be listed in the group of ambivalent texts and translations: *The Little Prince*, *Alice's Adventures in Wonderland*, *The Hobbit*, *Gulliver's Travels*, etc. Although their literary characteristics follow the specific structure of children's language, the ambivalence in translation is represented by changing the

¹⁷ Itamar Even-Zohar (1990, 14) defines that systems in the center dominate and control the polysystem and represent official culture, ideologies, canonized literature, patterns of behavior, etc., whereas those in the periphery represent marginal culture, non-canonized literature, etc. Zohar Shavit, as his student, based her theory about classifying the children's literature in periphery on Even-Zohar's polysystem theory. For detailed information about the polysystem, see *Poetics today* (1990).

hierarchy and function of elements such as irony, allusions, metaphors, hidden subtexts, parody and intertextuality. Shavit (1986, 63-68) further suggests that the ambivalent texts¹⁸ exist on two levels: one is directed to children and the other one to adults. The characteristic feature of the ambivalent text is its flexibility and unpredictability. It has "hidden possibilities". For instance the novels of Charles Dickens, originally written for adults, have gradually become children's literature.

The translator's attention is first focused on the PA while transferring a text from the children of the SL to the children of the TL. Any omissions of ambivalent elements, deleting them, adding explanations, or transforming them, could result in the loss of specific features that make the text unique and indifferent for the dual audience. One of the translator's greatest challenges during the translation of children's literature is to preserve multiple levels in the text. Some levels will be understood by children and others only by adults, thus maintaining the ambivalence of the translation.

4.1 The structure of the text and its function within the PA and the SeA

Shavit (1986, 68) introduces the possibility of a translation to be appealing in its ambivalence to the PA and the SeA from the structural point of view. This possibility is determined by the presence of at least two coexisting models – one more established is for child reader and realized immediately as a text for children with its specific features, and the other less established for adults realized during the reading of the book, usually related, for instance, to the hidden irony, sarcasm, allusion – and comments on the differences between them, asserting that "the former is more conventional and addresses the child reader; the other, addressing the adult reader, is less

¹⁸ For more information about the ambivalence, the perception of the writer and the reader, see part of the Shavit's chapter "The Ambivalent Status of Texts" (1986, 63-68).

established, more sophisticated, and sometimes based on the distortion and/or adaptation and renewal of the more established modelö (ibid.).¹⁹

The more established model is meant to be fully and simply realized, since it is for the child reader. Only the adult reader does realize two coexisting models. The child reader is supposed to ignore the less conventional model, while the interplay of the two models is only accepted by the adult. Shavit proposes that the dual structuring of text also enables a different function within each system at the same time. An ambivalent text then can be more easily accepted by the centre of a canonized system of children's literature.²⁰ It introduces new models into the system and is an impulse of change in literary norms.²¹ While the ambivalent function of the text is important in the process of changing norms in the centre of the canonized system for children, it works to attain adults' acceptance of a particular book for children.

Children are supposed to comprehend original text or translation differently, because they are being brought up with different norms of understanding, and text should be simplified²², as many scholars claim, then it fully respond to their abilities.

The opposition between the two groups of readers, that is, children and adults, is not only determined by the reader's age, but, in some cases by his/her social class. What really matters is the difference between the reading habits and the norms of textual realization. Shavit postulates that the

¹⁹ Shavit states: "This is accomplished in several ways: by parodying some elements; by introducing new elements into the model (sometimes from another established model); by changing the motivation for existing elements; by changing the functions and hierarchy of elements; or by changing the principles of the text's segmentation" (1986, 68).

²⁰ Even-Zohar explains that: "[...] by 'canonized' one means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage. [...]" (1990, 15). Even-Zohar also emphasizes that: "Canonicity is thus no inherent feature of textual activities on any level: it is no euphemism for 'good' versus 'bad' literature" (1990, 15).

²¹ Shavit further comments: "Historically speaking, texts of this kind, once accepted, become models for imitation and are thus considered as opening a new period in the history of this literature" (1986, 69). This happens when a text once accepted become a model for imitation.

²² For more information see subchapter 4.2

norms of complexity²³ and sophistication are prevalent for adults, and, unlike children, adults would realize the complexity of the text in full. Writers or translators usually introduce accustomed, reduced and simplified models of the original for the child reader.

Shavit (1986, 68-71) concludes the realization that: "the ambivalent text has two implied readers: a pseudo addressee and a real one. The child, the official reader of the text, is not meant to realize it fully and is much more an excuse for the text rather than its genuine addressee."

4.2 Norms in translating children's literature

The process of translating children's literature is subordinated to specific norms, which prevail in this genre more than most kinds of literature. As Lathey (2006, 22) remarks, those norms may be ideological, ethnical, didactic, religious, etc., and accompany the decision of what is translated, when it is translated and where.²⁴ Lathey also points out these norms continually change in the course of time. They vary from one language to another; from culture to culture and even from generation to generation (ibid.).

Zohar Shavit (1986, 111) formulates norms for translation differently, stating that the subject of the translation process is not "just translations of texts from language to language, but also the translations of texts from one system to another" – for example, translations from the adult system into the children's. Shavit's theory is based on the fact that children's literature itself, or children's literature in translation, remains in the peripheral position within the *literary polysystem*. This allows for different and relatively freer ways of manipulations with the text than it is possible in books for adults.

²³ The complexity of the text is explained thoroughly in subchapter 4.3

²⁴ For more information see subchapter 3.4 about specific aspects in translating children's literature.

However, there are two basic principles to which translators should adhere when translating for children: 1) comprising the didactic role of children's literature and 2) comprising the level of comprehension children are supposed to have. Consequently, Shavit (1986, 113) mentions two norms the content of the text has to comply with. The first one deals with the standards which society perceives as suitable and useful for a child. The second one is more complex, because it deals with the limits of the text at the levels of characterization, plot and language in order to relate to the comprehension and reading abilities children are assumed to have.

The hierarchical relationship of these two norms has changed in history, according to the views on children's literature.²⁵ Shavit (1986, 13) argues that the first principle was dominant during the time when children's literature was perceived mainly as an educational tool. Currently, the second principle, concerning the adjusting of the text to the level of the child's comprehension, has gained more importance. Nevertheless, the first principle still has certain influence in translation. Shavit supports her theory about the change of the hierarchical relationship of two norms providing an example of a child who is not considered to be able to understand a text about death. Such text, when regarded as harmful to children's mental welfare, may induce the translator to completely delete one principle in favour of the other. A translation, then, may also include contradictory features as the translator hesitates between the two principles (ibid.).

These norms usually complement each other and influence the decisions through textual selections, just as they influence the level of permissible manipulation. The compliance of these norms may be, at times, contradictory and so is the commitment of the translator to find a compromise. Zohar Shavit summarizes (1986, 113): "In order to be accepted as a translated text for children, to be affiliated with the children's system, the final translated product must adhere to these two principles, or at least not violate them."

²⁵ The History of children's literature is presented thoroughly in subchapter 2.2.

4.3 The level of complexity of the text

Shavit (1986, 125) proposes that one of the essential norms of translating children's literature demands that the level of complexity of the text be adequate to the children's comprehension. The adult literature is dominated by complexity, full length demanding texts, language varieties, the use of a wide scale of elements, with no exclusion of the hidden subtexts and parody. The children's system, in contrast, requires simplicity. This conception of the norm is based on the assumption that children are not able to read long texts. They have difficulties to understand long and complex sentences, and their language and vocabulary are limited. Shavit (1986, 125) suggests that "this norm, rooted in the self-image of children's literature, tends to determine not only the thematic and characterization of the text, but also its options concerning permissible structures."

Shavit also points out that, in order to comply with this norm, translators are free to remove or change the relations between elements and their functions (*ibid.*). Translators are therefore free to delete those elements which they find too difficult or, on the contrary, to add other elements and thus turn the implicit into explicit.

Simplification is one of the main strategies used at the lexical, syntactic and stylistic level. At the level of vocabulary, simplification can be observed in the use of generally simple lexis and register. This means the use of shortened and simple words from everyday life, limited vocabulary and sets of idioms and phrases applied in concrete situations rather than in abstract ones. Simplified syntax is also characteristic during simplification. Simple and easy structures split long sentences into shorter ones. Parts of sentences or whole sentences are also omitted, in order to avoid complicated phrases or modified phrases. Rudvin and Orlati (2006, 163) broaden the simplification on the level of content and characterized the basic principles such as the lack of historical details or context, lack of technical and specific details, optimistic, rather than pessimistic outlook, certainty rather than probability and the clear moral structures of the characters as well.

Nevertheless, the certain amount of omissions can result in the loss of ambivalence.

The question of ambivalence, levels in the original text and their preservation in translation, and the perception of the dual readership are further investigated in the practical part of this thesis which applies presented theoretical background on Skoumalsø translation of *Alice's Adventures in Wonderland* (1961).

5 ALICE'S ADVENTURES IN WONDERLAND

This chapter focuses in practice on the issue of an ambivalent nature of the text, which leads to the work's potential dual perception by different kinds of audience, that is, children and adults. The present section of the study will therefore examine this duality in the text's perception, analysing its scope, causes and potential consequences for an overall interpretation of Lewis Carroll's *Alice's Adventures in Wonderland* as such.

The previously introduced theoretical background will be applied to the analysis of ambivalence and its perception by the dual readership, and the interpretation levels appearing in original text and also in the Czech translation, all examples will be commented in respective tables. Hana and Aloys Skoumal's translation, published in 2010 will be used for the purpose of this thesis, because apart from Čísá's translation, Skoumal's translation does not use that archaic language, therefore it might be better and easier for children to fully understand the text. Although, it might be interesting to use Čísá's translation for the same research and compare the results.

The research on the perception of the interpretation levels in translation of *Alice's Adventures in Wonderland* and on the detection of ambivalence will be also employed in this part in order to complement the practical analysis. The aim is hence to determine whether Czech readers are able to detect ambivalence in the translation or not. The other issue is if ambivalent nature of the text can be realized from the reader's point of view. Detecting ambivalence is difficult, and therefore included research is simply an attempt to investigate, whether it is possible to examine this phenomenon by this method.

5.1 Czech translations of *Alice's Adventures in Wonderland* in general

Detailed translation analysis is not the subject of this thesis. However, Skoumal's translation is examined in Jana Hrzová's bachelor thesis.²⁶ Hrzová uses grammatical, lexical and textual equivalences, particularly focusing on lexical equivalence and how it is realized in Skoumal's translation, providing examples and comments on them in a great detail. Hrzová's thesis proves the quality and function of the translation regarding the original text. Furthermore, Hrzová provides her own translation of the first five chapters and compares her translation to Skoumal's and comments on strategies and qualities of two translations and differences between them. Hrzová's thesis shows not only the preservation of equivalence and how it is realized within each level, but also focuses on the approach in translation in terms of translation strategies, while bearing in mind needs²⁷ posed on the children's literature, that has to be written or translated in a simple way. Therefore Hrzová adjusts her approach according to these demands, using a simple lexis and short sentences.

Generally, *Alice's Adventures in Wonderland* in the Czech translation then can serve as an example of simplification, yet preserving the ambivalent nature of the text, since the original version does not reveal whether the whole story is a reality or a dream.²⁸ The main criterion for the level of modification was the translator's sensitivity of the level of children's comprehension. The Czech translation is a simplified version, as Hrzová demonstrates in her thesis and in her own attempt to translate several chapters from *Alice's Adventures in Wonderland*.

Nevertheless, the translation²⁹ of *Alice's Adventures in Wonderland* still remains to be a real challenge for most translators. In the

²⁶ For more details regarding translation analysis, see Hrzová's bachelor thesis (2012).

²⁷ Children's literature specific are discussed in subchapter 2.3.

²⁸ Ambivalence in translation is explained with appropriate examples in subchapter 5.2, the distinction between reality and dream, alongside with other notions of ambivalence, and its preservation in translation is further commented in 5.2.

²⁹ According to the Czech National Library, the first comprehensive Czech translation of *Alice's Adventures in Wonderland* was published in 1931. Its author was Jaroslav Císař.

Czech literary scene, two different versions of translation exist. According to *Plav*³⁰, Czech journal for the world's literature, Císa's translation of *Alice's Adventures in Wonderland* (1931) was the first comprehensive attempt to mediate the story for Czech children. Císa is praised for his aim to transfer, along with the translation, the particular notion of the British spirit in the book, and he tried to draw Czech readers closer to the author. Subsequently, the readers were acquainted with a new translation of *Alice's Adventures in Wonderland* (1961), this time by Aloys and Hana Skoumálová, who in some detail based their translation on Císa's. However, Skoumálová introduced newly translated names of the creatures living in Wonderland and made nonsense more explicit to the children audience.³¹

Having further considered the children audience and the perception of the book within the Czech readers, *Alice's Adventures in Wonderland* is a story strongly based on the culture of the SL, and therefore it demands from the translator a great amount of individual creativity, fantasy and a wisely selected level of cultural adaptation or foreignization.³² In respect to the TA, which is primarily children, the translation is domesticated, not only in terms of names and places, but also in the poems, since the book is meant for small children. Hrůzová's approach in translation is also based on domestication and in complete agreement with Skoumálová's translation. However, she adapts her translation to modern time, whereas Skoumálová's translation tends to be more old-fashioned. Nevertheless, the cultural context adaptation is a good option when translating books for younger children, because of the need for comprehensible texts. Foreignization would be an option for older child reader, since it introduces the new culture and knowledge to them.

This translation was published again in 1949, 1996, 1999, 2004 and 2013. Aloys and Hana Skoumalovi also translated the book, and their translation was firstly released in 1961. It was published again in 1970, 1983, 1985, 1988, 2005 (the poems of this publication were translated by Josef Hanzlík) and 2010.

³⁰ Available at: <http://www.svetovka.cz/archiv/2008/05-2008-alenka.htm>.

³¹ Detailed comparison between Císa's translation and Skoumálová's translation: <http://lege.cz/archiv/man094.htm>. See also: <http://www.svetovka.cz/archiv/2008/05-2008-alenka.htm>.

³² For further information see section 3.4.2 in theoretical part.

Some examples of cultural adaptation, in terms of proper names, places and poems, are presented in the figures alongside to their English opposites.

Original	Skoumalsø translation
Alice	Alenka
Cheshire cat	™líba
Knave	Spodek
How doth the little busy bee	Polámal se mravene ek
You are old, Father William	Na svatého eho e
Like a Jack-in-the-box	Jako ertík z krabi ky

Table 1: Cultural context adaptation in translations of *Alice's Adventures in Wonderland*

Alice's Adventures in Wonderland, as it is obvious from the table above, is full of cultural context adaptation in translation. The translator's choice was a result of the need to draw a story closer to the TA, which let the PA identify more with the story. Jana Hrzová³³ (2012, 61) confronts Newmark (1998, 214) who claims that "people's first names and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text." Carroll used capital letters for the personification of animals, and let them behave like people. Skoumalsø translation benefits from this idea and preserves the capital letters in personification.

Apart from the cultural adaptation approach, Hana and Aloys Skoumalsø translation adheres to children's literature specifics³⁴ and demands.

³³ Hrzová further comments on the question whether to translate the name of the main character or not and what impression would leave this decision on potential reader, and also discusses other choices for translation of characters in *Wonderland*; see Hrzová's bachelor thesis (2012, 61-62).

³⁴ These needs and demands are thoroughly explained in 2.3.

5.2 Ambivalence in the original of *Alice's Adventures in Wonderland* and the dual readership

The ambivalence in the translation of *Alice's Adventures in Wonderland* is particularly connected with the dual readership, norms and structure of the original text and translation. The detection of ambivalence in both the original and the translation, the choice of a suitable translation for the dual readership and the recognition of ambivalence within the SeA represent the most relevant traits in the translations of children's literature.

For a book to be ambivalent it has to exist on two levels of interpretation, where one is directed to children and the other to adults.³⁵ The characteristic feature of the ambivalent text is its unpredictability and flexibility, *Alice's Adventures in Wonderland* fulfils all of these conditions.

Historically, *Alice's Adventures in Wonderland* was written in the period of Romanticism. Shavit (1986, 74) explains that "the norms of the Romantic movement with its enthusiasm for the fantastic and fairy tales not only reigned in English literature, but practically governed the centre of adult literature." It implies that these norms were accepted into the adult literature and as such they were later introduced into children's literature and gained acceptance as well. The process of acceptance was possible through translations from foreign languages into English (Perrault, Grimm, and Andersen respectively). The introduction of a new model into children's literature was achieved by cultural interference. *Alice's Adventures in Wonderland* was certainly a milestone and Shavit (1986, 76) considers that: "The text was nevertheless conceived of as a turning point in the history of English children's literature. For example, some historians never hesitate to divide the entire history of children's literature into "before Alice" and "after Alice.""

Carroll's *Alice's Adventures in Wonderland* is based on three different models existing at that time in children's literature. Carroll combined fantasy and adventure which were the most prominent models in

³⁵ See subchapter 4.1.

children's literature, and added a model of nonsense story to them. Shavit (1986, 81) provides Carroll's letter to a friend: "I can guarantee that the books have no religious teaching whatever in them - in fact they do not teach anything at all." Stating this, Carroll abandoned moral level in the story, which was considered as mandatory regarding children's literature³⁶ at that time, although not at all in adult literature. The abandonment of the moral level was possible firstly upon the acceptance of the book by adults, and at the same time might have been the reason for children to like the book so much. Shavit (1986, 82) claims that: "it was not only the lack of a moral in the text that made children so enthusiastic, but also the option the text left them to realize only the more established models and to ignore the parody on those models (parody that appealed to adults)." Carroll parodied various elements, including poems, and established models of children's literature, although his main aim was to parody popular children's verses of the time. Shavit provides an example: "When Alice sings, 'You are old, Father William', her verse is a parody of the didactic poem 'The Old Man's Comforts and How He Gained Them'³⁷ by Robert Southey (1774-1843)" (ibid.).

Parody contributes to the nonsense level of the text. Carroll's *Alice's Adventures in Wonderland* opened the way for the development of the fantastic genre in children's literature when Carroll brought in new models of fantasy, nonsense and adventure. Shavit (1986, 83) comments: "he did not change the existing fantastic model by deleting elements, but rather by changing their functions. As a result, motivation for the introduction of various elements changed, as did their hierarchy, especially in regarding the rules of space and time and the relations between reality and fantasy." Children's literature rigorously distinguishes between fantasy and reality;³⁸ Carroll blurred their relationship and manipulated it. This

³⁶ See the History of children's literature in subchapter 2.2, and Bobulová in her *Children's and Juvenile Literature* provides extensive overview commenting on moral in children's books in detail (2003, 19-28).

³⁷ Available at:

http://www.poetsgraves.co.uk/Classic%20Poems/Southey/the_old_man%27s_comforts.htm

³⁸ See subchapter 2.3, regarding Children's literature specifics.

manipulation made possible for elements present in dream to appear in reality and vice versa. Carroll described fantasy as a real occurrence, and therefore it is difficult to distinguish what happens in reality and what in fantasy, although the opening scene with a talking White Rabbit could have been explained as a transition from reality into a dream.

Carroll's diffusion of the two worlds continues until the end, which is considered to be the most decisive point of the story. In the English version, the potential transition from dream to reality is not clear. Carroll leaves the question whether the story was a reality or just a dream and whether Alice's sister would dream the whole story again. According to Shavit (1986, 84), this blurred distinction may be explained by the convention of nonsense story, where motivation other than the logical is permitted. Nevertheless, the transition from reality to fantasy cannot be explained logically and it is up to reader to decide if it was a simple adventure or a simple fantasy story.

The same is true when describing the relationship between time and space in the text. Oittinen (2002, 86) explains that in *Alice's Adventures in Wonderland* the transition from one space to another is not based on reality but rather on metonymic relations. As an example let us remember the scene when Alice is in the room, the room becomes a pool of tears, and later the pool becomes a part of a small world (chapter "Pool of tears").

5.3 Ambivalence in the translation of *Alice's Adventures in Wonderland* and the dual readership

The translation into Czech language handles existing models that preserve ambivalence in Carroll's *Alice's Adventures in Wonderland* differently. The reason lies mainly in the distinction of time between publishing the original and publishing the translation. As mentioned before, Czech translations are from the 20th century and respond to the particular demands of children's literature, which were different than those from the 18th century when the original was published.

The Czech translation of *Alice's Adventures in Wonderland* preserves models Carroll worked with. The adventure story, fantasy story and the level of nonsense are all present. The Skoumalsø translation itself also possesses no claim of morality nor develops any artificial moral level. Despite the lack of the moral level, the book is still easily accepted in children's literature, because nowadays it is not mandatory for a child's book to be moral, as it was during the period of Romanticism when the original was published. Unlike Carroll, Skoumalsø translation does not parody children's didactic verses. Shavit (1986, 82) states that: "Carroll made a parody of one of the best-known poems (of a strong moralistic slant) by Isaac Watt (1674-1748) – "Against Idleness and Mischief,"³⁹ which was undoubtedly part of the heritage of English children's literature of that time."

Original	Skoumalsø translation
<p>How doth the little crocodile Improve his shining tail, And pour the waters of the Nile On every golden scale!</p>	<p>Na Berounce pod Tetínem krokodýl se vyhívá, hoví si v tom proudu líném jako kláda neřivá</p>
<p>How cheerfully he seems to grin, How neatly spread his claws, And welcome little fishes in With gently smiling jaws!' (9)</p>	<p>Potuteln usmívá se v –upinatém pancířu, o kem po rybi kách pase, zda mu ve ch tání zamíří. (17)</p>

Table 1: Ambivalence in translation and the dual readership of parody in poems

It is clearly visible that the translation does not work with the original intention of parodying educational and moral poems, but Skoumalsø translate and adapt the meaning of the actual verses. However, in my opinion, without cultural background knowledge, poems would remain as a sequence of nonsense and fragments of children's rhymes, as well as other notions of parody in the original text which was omitted in translation.

Parody might contribute to the nonsense level and help to determine the ambivalent character in translation, but I do not think that it

³⁹ Available at: <http://rpo.library.utoronto.ca/poems/against-idleness-and-mischief>.

can be fully recognized without sufficient knowledge of the culture and society of the SA. There is a difference and a clear distinction between the SA and the TA in terms of mental, social, geographical and historical points of view. However, the actual ambivalence of the translation and interpretation levels, and the perception of the dual readership will be proved or disproved in a respective chapter regarding a research.

The Czech translation assertively preserves Carroll's purposeful blur of borders between reality and fantasy. It also keeps up with the violation of the rule of space and time. The unclear distinctions between reality and dream are already presented from the very first chapter.

Original
<p>So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.</p> <p>There was nothing so VERY remarkable in that; nor did Alice think it so VERY much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually TOOK A WATCH OUT OF ITS WAISTCOAT-POCKET, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.</p> <p>In another moment down went Alice after it, never once considering how in the world she was to get out again. (1)</p>

Skoumalo translation
<p>Rozvařlovala tedy u sebe (pokud to v bec -lo, byla horkem celá ospalá a zmámená), zda bude dost zábavné uvít si v ne ek z kopretin, aby kv li tomu vstala a natrhala si je, a tu vedle ní p eb hl Bílý Králík s ervenýma o ima.</p> <p>Nebylo na tom nic zvlá-tního a nijak podivné to Alence nep ipadalo, kdyřl králík prohodil: šJeje! Jeje! P ijdu pozd .õ (Kdyřl nad tím potom dumala, napadlo jí, fle by ji to m lo zarazit, jenfle v tu chvíli jí to p ipadalo docela samoz ejmé); ale kdyřl pak Králík dokonce vyndal z kapsy u vesty hodinky, podíval se na n a b flel dál, Alenka vysko ila; blesklo jí hlavou, fle jakřiv nevid la, aby m l Králík kapsu u vesty, natořl aby z ní vyndával hodinky, popadla ji zv davost a rozeb hla se p es pole za ním a – astn ho dohonila, zrovna kdyřl pod ke em huřl do velké králi í díry.</p> <p>V mřlíku se pustila za ním, a jak se dostane ven, na to v bec nepomyslila. (9)</p>

Table 2: Ambivalence in translation and the dual readership ó distinction between fantasy and reality

The Skoumalo have dealt effectively with this issue in their translation, keeping away any conventions of precise distinction between reality and dream. Skoumalo did not let Alice fall asleep, rather let her to be õsleepyõ (õospaláõ), and thus preserved the impression the original gives to the reader. If Skoumalo had used Czech expression õusnulaõ (õfall asleepõ) for the word õsleepyõ, the shift from author's original intention would have been inevitable, and would have resulted in a partial loss of the fantasy model. The greater impact on the reader remains when those fantastic ideas, like speaking animals and living pack of cards, happen without determining a particular border between dream and reality. That is why the translation does not state from the beginning that the story might be a dream.

Original
<p>But she went on all the same, shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall. [í]As she said these words her foot slipped, and in another moment, splash! she was up to her chin in salt water. [í]It was high time to go, for the pool was getting quite crowded with the birds and animals that had fallen into it: there were a Duck and a Dodo, a Lory and an Eaglet, and several other curious creatures. Alice led the way, and the whole party swam to the shore. (8-11)</p>

Skoumalsø translation
Ale plakala dál a tolik slz prolila, afl m la kolem sebe louffi na ty i palce hlubokou, rozlévající se do poloviny sín . [í] Po t ch slovech uklouzla a fíblu k! byla po krk ve slané vod . [í] V-ak ufl m ly na ase vylézt, kalufl se hemfíla ptáky a zví aty, jak do ní padali. Byla tam Kachna a Blboun, Papou-ek a Orlík a jiná podivná stvo ení. Alenka je vedla a v-ichni doplavali na b eh. (16-20)

Table 3: Ambivalence in translation and the dual readership ó rule of time and place, metonymic transition

The translation preserves the relationship between space and time, as well as the metonymic transitions from one place to another. Thus, the translation maintains both the nonsense model of original story and the fantasy story. Carroll let his main protagonist, Alice, to violate all the rules of space and time; she turns a room into a pool of tears, later this pool becomes the entrance to another small world full of animals that fall into the pool of tears out of nowhere. The Skoumals did not try to subordinate their translation to proper logic nor add any additional information to retain a natural relationship between space and time that was never part of the original text, anyway.

The metaphor is closely engaged to metonymy since they both represent figurative language. *Alice's Adventures in Wonderland* is full of metaphors. Probably the easiest thing to deal with or recognise was the continuous change of Alice's height and her confusion about it, which is metaphorically related to the crisis of identity but also reflect how Alice slowly mature from little girl to adult.

Original
After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! when she got to the door, she found he had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it: she could see it quite plainly through the glass, and she tried her best to climb up one of the legs of the table, but it was too slippery; and when she had tired herself out with trying, the poor little thing sat down and cried. `Come, there's no use in crying like that!' said Alice to herself, rather sharply; `I advise you to leave off this minute!' She generally gave herself very good advice, (though she very seldom followed it), and sometimes she scolded herself so severely as to bring tears into her eyes; and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, <u>for this curious child was very fond of pretending to be two people.</u> `But it's no use now,' thought poor Alice, `to pretend to be two people! Why, there's hardly enough of me left to make ONE respectable person!' (6)

Skoumal's translation
<p>Nic se s ní ufl ned lo, a tak se za chvíli rozhodla, že půjde rovnou do zahrady; ale chudák Alenka! Do-la ke dví kám a zjistila, že si ten zlatý klíček zapomněla; vrátila se pro něj ke stolku, ale ufl na něj nedosáhla: přes sklo ho jasně viděla, a tak připlhala po jedné noze u stolku, ale moc jí to klouzalo; ať jí to připlhání nakonec zmožlo, a tak si, chudinka, sedla a dala se do pláče.</p> <p>ŠNo tak, pláče nic nespraví, š spustila na sebe zhurta Alenka. ŠHned přesta, to ti radím! š Obyčejně si radila dobře (a málokdy uposlechla) a nikdy si tak zobra vyhubovala, ať jí vhrkly slzy do očí; a jednou, jak si vzpomíná, málem si napohlavkovala za to, že jak hrála sama se sebou křoket, vřindlovala; <u>ona totiž ta zvlátní holíka dala ráda, jako by byla ve dvou osobách.</u> šAle dlat, že jsem ve dvou osobách, to te nejde, š ekla si nešťastná Alenka. šZbývá mě ani ne na jednu poádnu osobu! š (13)</p>

Table 4: Ambivalence in translation and the dual readership of metaphors

The scene is set immediately after Alice grows and then become smaller again. Apart from the metaphor on maturing, there is another on the crisis of identity and potential multiple personality. In the translation, Skoumal's follow the original, only emphasizing that Alice is a girl, once again bring readers to the main character, whereas the original simply stated a *čchildö* and leaves the rest of the sentence in a neutral tone. The word *čcuriousö* and its Czech translation *čzvlátníö* might imply the hint of multiple personality which is consequently proved by Alice, who is talking to herself. The metaphoric notion of multiple personality as well as crisis of identity represented by the Alice's changes would be visible mainly to adults because metaphors created the second interpretation level in the translation. However, the perception on this excerpt from the reader's point of view is examined thoroughly in the chapter 6.

The irony in the original and translation is other element which mostly contributes to ambivalence and the perception of more than one interpretation level in the story. Even though there are many ironic situation and remarks in the story which are preserved also in translation, the great example of the detection of irony is presented in the last chapter of the book.

Original
<p>At this moment the King, who had been for some time busily writing in his note-book, cackled out 'Silence!' and read out from his book, 'Rule Forty-two. All persons more than a mile high to leave the court.'</p> <p>Everybody looked at Alice.</p> <p>'I'm not a mile high,' said Alice.</p> <p>'You are,' said the King.</p> <p>'Nearly two miles high,' added the Queen.</p> <p>'Well, I shan't go, at any rate,' said Alice: 'besides, that's not a regular rule: you invented it just now.'</p> <p>'It's the oldest rule in the book,' said the King.</p> <p>'Then it ought to be Number One,' said Alice.</p> <p>The King turned pale, and shut his note-book hastily. 'Consider your verdict,' he said to the jury, in a low, trembling voice. (62)</p>

Skoumalsøtranslation
<p>Král si ufl chvíli n co zapisoval do notýsku a tu zvolal: šTicho!õ a p e etl z notýsku: šParagraf ty icátý druhý. Kafldý, kdo m í p es míli, nech opustí soudní sí .õ</p> <p>V-ichni pohlédli na Alenku.</p> <p>šAle já nem ím míli,õ ekla Alenka.</p> <p>šM í-,õ ekl Král.</p> <p>šSkoro dv míle,õ podotkla Královna.</p> <p>šA stejn nep jdu,õ ekla Alenka, ša v bec to není fládný platný paragraf ó zrovna jste si ho vymyslel.õ</p> <p>šJe to nejstar-í paragraf z celého zákoníku,õ ekl Král.</p> <p>šTak by to m l být paragraf první,õ ekla Alenka.</p> <p>Král zbledl a rázem zaklapl notes. šPora te se o rozsudku,õ ekl slabým t aslavým hlasem porotc m. (86)</p>

Table 5: Ambivalence in translation and the dual readership ó irony

Although Skoumalsø translation reflects the original, it still preserves the hints of irony in Alice's words. The detection of irony with which Alice comments on the King's behaviour and the whole court is related to the reader's experience and age. Alice's confidence and swift responses disconcerts the King, and Skoumalsø maintain to keep the dynamics in the scene because they do not add any additional information to explain the situation to very young readers. The ironic overtones in Alice's answers are the matters of knowledge and the reader's perception. The scene itself does not represent only Alice's ironic commentary but also the parody of the British judiciary system. This scene is further explored in the chapter 6, because I was interested in the actual perception of the Czech dual readership and also in the perception of the different levels of interpretation in the story.

However, I do not think that the Czech SeA would see and determine the ambivalence in translation properly and fully. As it is stated above, the reason might lie in the difference between the original SA and the Czech TA and different time of publishing translation and original. In my opinion, the other issue about detection of ambivalence in the translation of *Alice's Adventures in Wonderland* is that it is "only" a translation and not our domestic literature. It does not have the same connotations for the Czech TA as it has for the original audience. However, the Czech SeA might still see the notions of ambivalence, not only in a distorted distinction between dream and reality, but also in Alice's crisis of identity, hints about the judiciary system. Some of the adult audience might understand a hidden criticism of mathematical principles. According to my opinion, the Czech PA is supposed to perceive the translation only as an adventure or a fantasy story. The child reader will not see anything extraordinary in the continuous changes in Alice's height, confusion, ridiculous court scenes, discussions about time and Time.

To prove my assumptions and to prove general premises of the actual perception of ambivalence and interpretation levels in the translation, as well as and the Czech dual readership, I have chosen three particular scenes, regarding the court scene, crisis of identity and the discussion on time. These scenes are the important part of my research.⁴⁰ The reason behind the choice of these particular scenes is the possibility for the respondents of the research to detect ambivalence in translation as well as the levels of interpretation in the story, and to prove or disprove my hypotheses.

I expect the research to clarify what the detection of ambivalence in translation is dependent on. Whether it is determined by the general distinction between adult and child, or if it depends on other concerns, such as social and historical background, or on the positive attitude towards the book.

⁴⁰ The research on the ambivalence of the Czech translation *Alice's Adventures in Wonderland* and the dual readership is thoroughly explored and commented in chapter 6.

The issue of ambivalence in the original text and its Czech translation, and the levels of interpretation perceived by the dual readership, was applied only on theoretical basis. However, in the process of analysis and writing this thesis, I have decided to explore the actual perception of *Alice's Adventures in Wonderland* within the dual readership and the interpretation levels in the Czech translation from the reader's point of view. For the purpose of this research, I have used Skoumal's translation published in 2010.

The aim is to prove or disprove general opinions regarding the different perception of children and adults, and detecting ambivalence in translation. The PA and the SeA are supposed to see a translation differently, therefore I have two hypotheses:

- 1) I assume the child reader will perceive only one interpretation level of the translation of *Alice's Adventures in Wonderland*.
- 2) I assume the adult reader will perceive two (or more) interpretation levels of the translation of *Alice's Adventures in Wonderland*.

Apart from these distinctions in perception I also hope the research will help to determine if the Czech adult reader is capable of the identification of ambivalence in translation. Is the identification of the ambivalent nature of translation, which is preserved from the ST, also based on the positive attitude towards the book, or on the amount of experience and knowledge? If the fact that *Alice's Adventures in Wonderland* is "only" a translation plays any important role, and as such it does not have roots in our literature, culture, and the readers of the translation differ from readers of the original text in social, historical, cultural and mental distinctions.

The results of this research may answer these questions as well. However it is important to emphasize that the presented research is merely

an attempt, whether it is possible to examine the ambivalent nature of translation by this method.

6.1 Method of research and respondents

Since the respondents were from various places across the Czech Republic, I chose a questionnaire research method⁴¹ as the principal method of study, because this instrument ultimately proved to be the most practical. All the questionnaires were distributed in paper form and sent or handed to the respondents, and the data was subsequently collected a week after the distribution, and then thoroughly analyzed. Even though the questionnaire might seem long, I estimated that no more than twenty minutes was needed for its completion.

The questionnaire comprised several parts and was the same for adults and children. The initial questions address the issue of sex, age, education and occupation. The second part dealt with the respondents' experience with *Alice's Adventures in Wonderland* and the perception. The third part contained chosen excerpts and questions regarding them. In the last part there were additional questions regarding why should the respondent reread *Alice's Adventures in Wonderland*.

My respondents' social background and knowledge were varied since the minimum age for completing the questionnaire was seven and the maximum age was not determined.

The questionnaires were distributed to primary schools, high schools, universities, and to my family and colleagues and their friends. This provided me with a wide range of respondents from various cultural and social background, knowledge and experience.

⁴¹ The questionnaire is available in 8.1 Annex.

6.2 Results

This section presents the collected information, organized into four parts according to the questionnaire. All data is conveyed as objectively as possible and processed anonymously. There is an explanatory commentary for each table.

6.2.1 Respondents and their backgrounds

The first part of the questionnaire was mandatory, in order to use the information statistically.

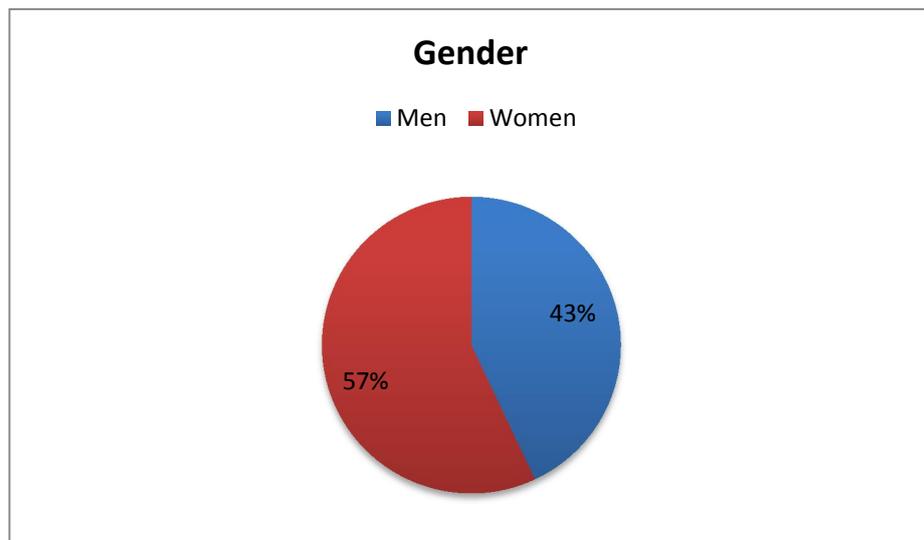


Table 1: Gender

140 questionnaires out of 200 (70%), were usable for this research. The rest of questionnaires were returned incomplete and therefore not included in the research.

The amount of women prevailed over men; 57% women and 43% men.

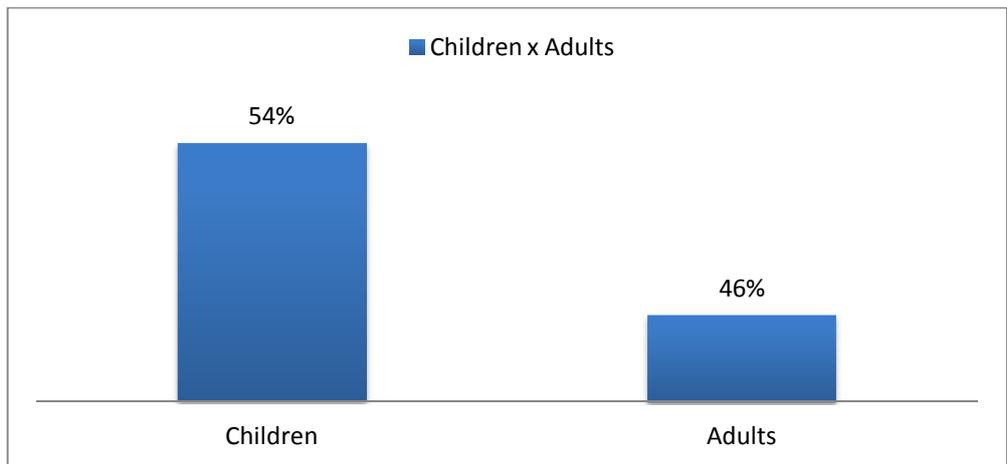


Table 2.1: Children x Adults

140 respondents were distinguished into two general groups labelled as children (54%), regarding also teenagers under eighteen, and adults (46%).

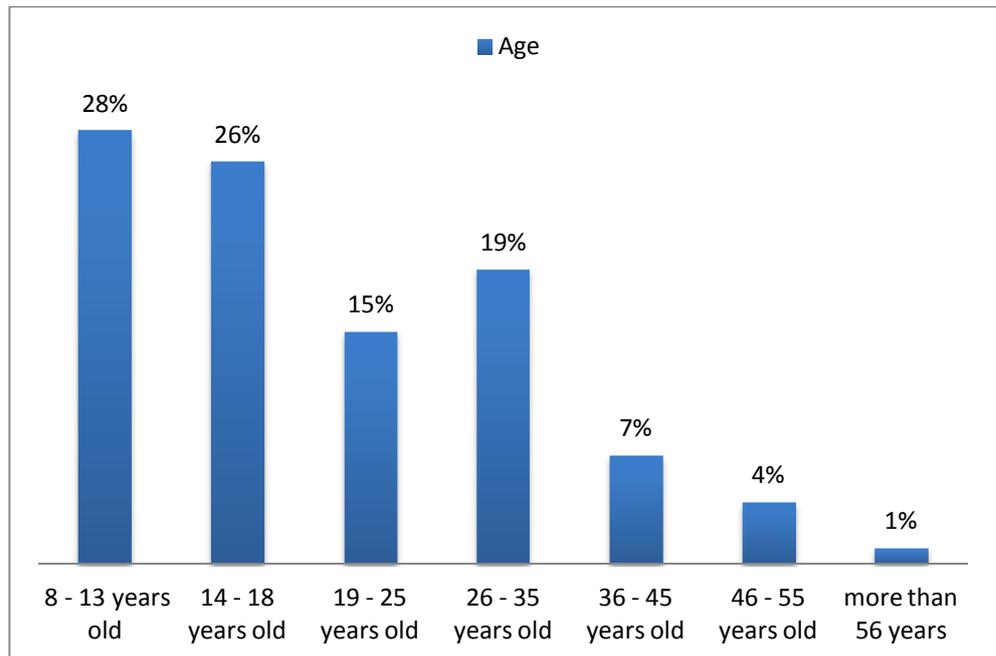


Table 2.2: Age groups

I decided to divide the groups of age, in order to illustrate the structure of the respondents in more detail. The minimum age was determined by the age of Alice.

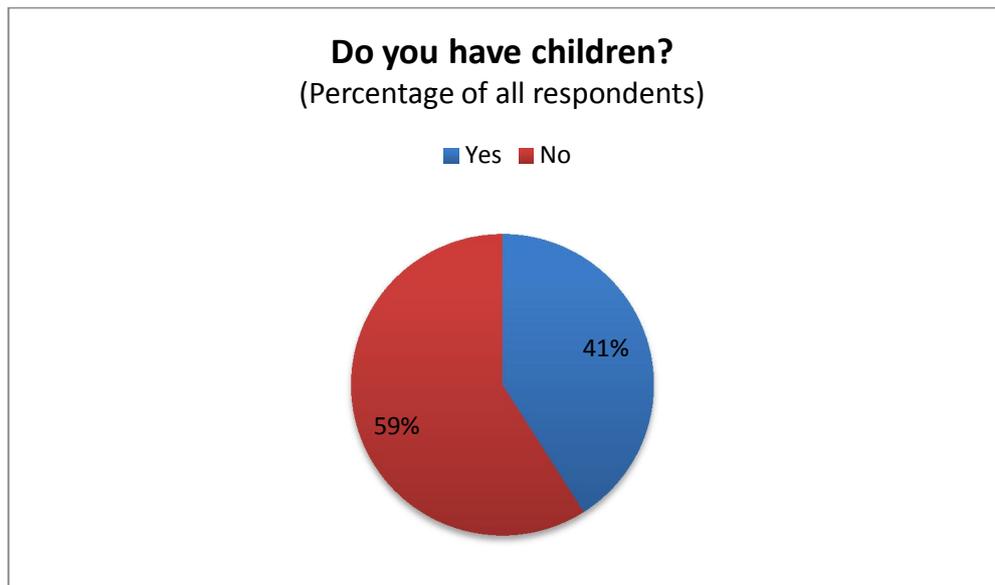


Table 3.1: Do you have children? (Percentage of all respondents)

Table 3.1 illustrates the percentage of all respondents having children. 59% respondents engaged in the research had children.

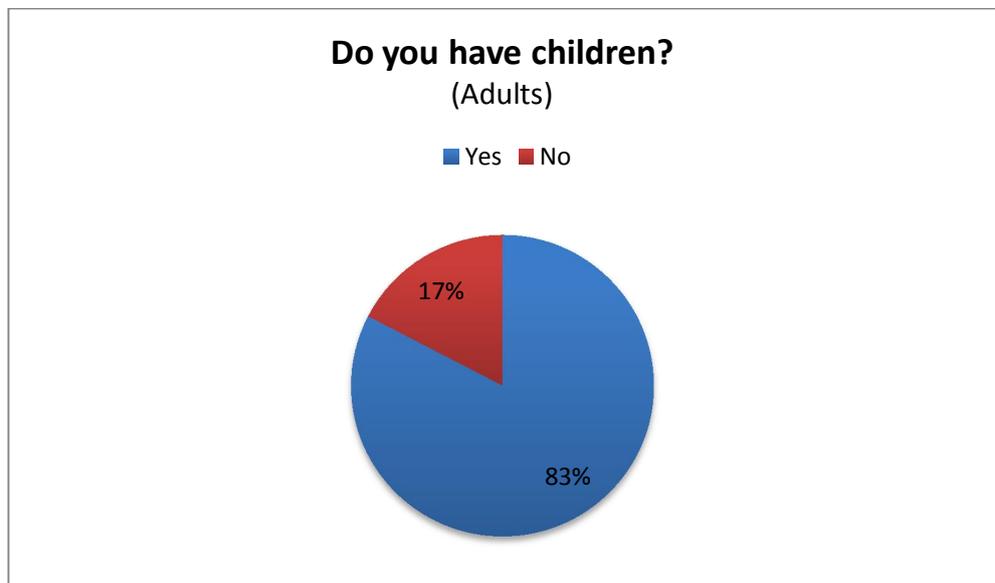


Table 3.2: Do you have children? (Adults)

Table 3.2 is more specific as it showed only the adults involved in the research who claimed to have children. The majority of adults respondents had children (83%) and 17% did not have them. Considering the age groups and the percentage of respondents divided among them, apart

from children, teenagers and young adults, parents and grandparents were also engaged in the research.

The subsequent table dealt with the educational attainment level of the respondents.

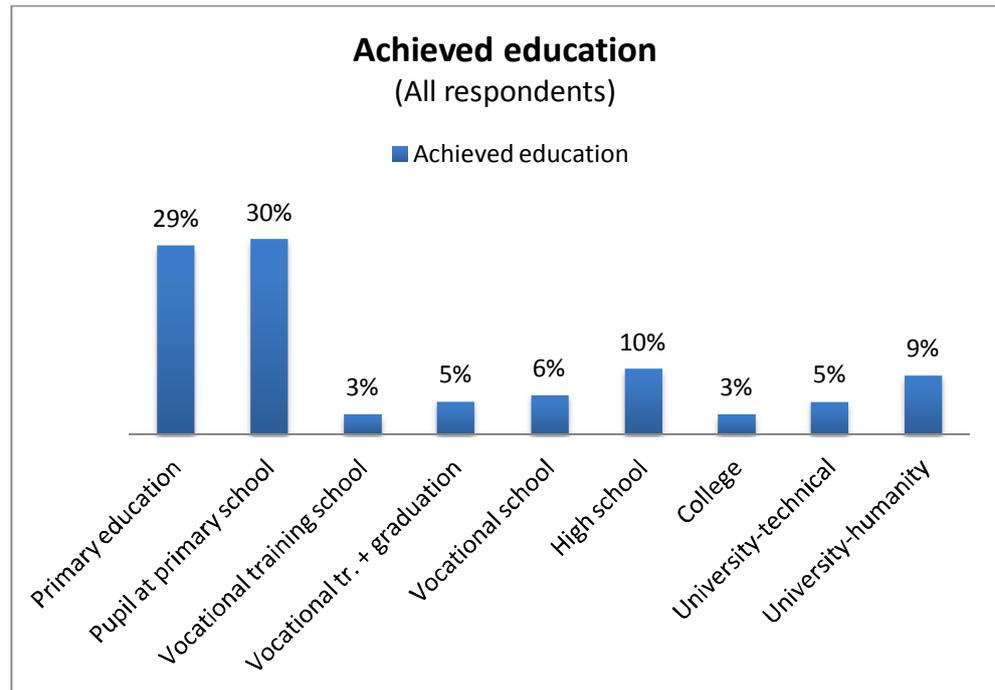


Table 4: Achieved education (All respondents)

The table 4 illustrates that the majority of children respondents still attend primary school, and apart from this, 24% stated to have completed primary education. Table 4 further shows that most adults completed their high schools and not continue in their studies, where they could possibly meet with Carroll's book in detail if they would study at the department of humanities at university, e.g. teacher's training, literature and linguistics. It is not without interest to emphasize that the respondents engaged in this research are not only from the department of humanities but from technical branches as well.

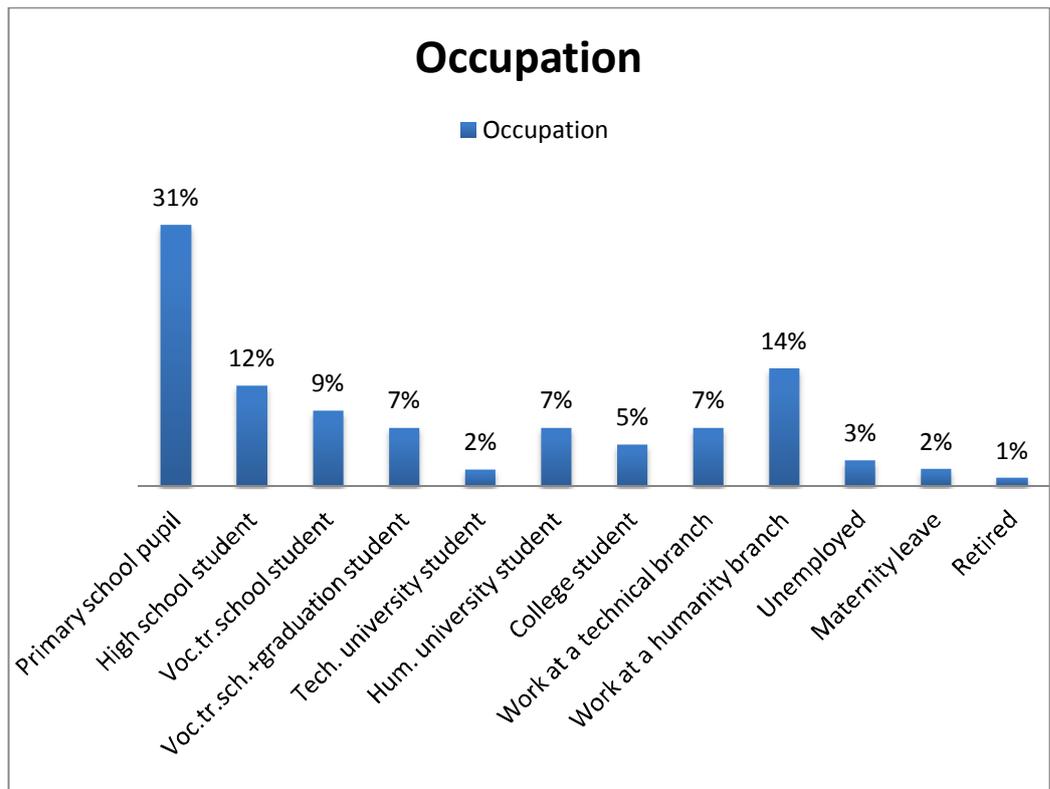


Table 5: Occupation

The majority of respondents are students at schools ranging from primary to tertiary education institutions. Therefore most of them might be familiar with *Alice's Adventures in Wonderland* from their studies, as it belongs to compulsory reading at some primary schools, and the respondents also might encounter the book in their literary classes at high schools or at some universities. From these respondents who work, most work at a humanity branch; nevertheless, respondents who do not study might have different point of view towards the book, as they are not directly pushed by their teachers to do the story analysis or to seek something in the book. They might be orientated more practically to reality and see resemblances with real life, and enjoying the story differently, without any pressure posed by authorities to read it.

6.2.2 Participants and their experience with *Alice's Adventures in Wonderland*

The second part of my questionnaire dealt with the participants' experience with the translation of *Alice's Adventures in Wonderland*.

1) Do you know the book *Alice's Adventures in Wonderland*?

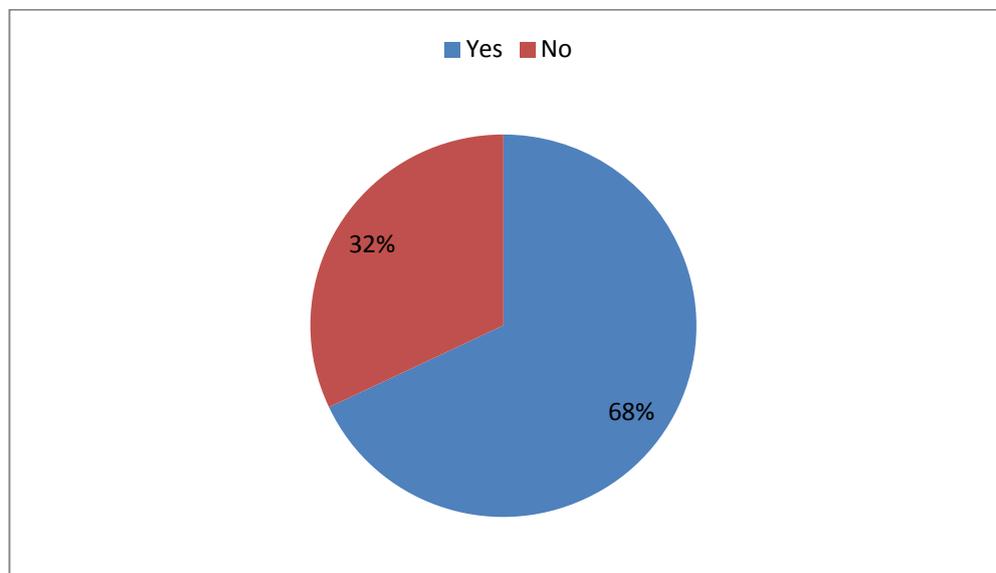


Table 6: Do you know the book *Alice's Adventures in Wonderland*?

The first question refers to the general knowledge about the book, and if the participants were familiar with it. Table 6 shows that more than a half of the respondents (68%) know the book, the other might not know the book directly but be familiar with a story via film or TV show.

2) When did you first get acquainted with *Alice's Adventures in Wonderland* or read it?

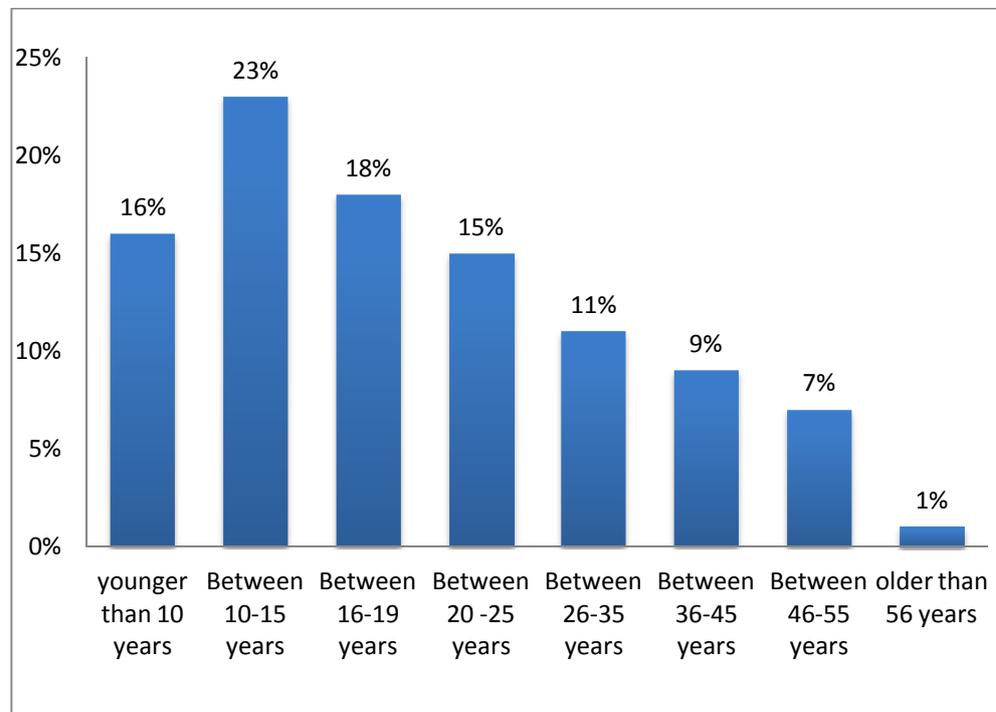


Table 7: First acquaintance with the book

The results were surprising in the table 7. I anticipated that for the first time the book would be mostly read between 10-15 years of age. I did not expect that many of the respondents read the book for the first time in their adulthood. This distinction between my assumption and reality might affect the actual perception of the book, but can better depict the differences in the perception of the interpretation levels in the translation.

3) Which version of *Alice's Adventures in Wonderland* do you know?

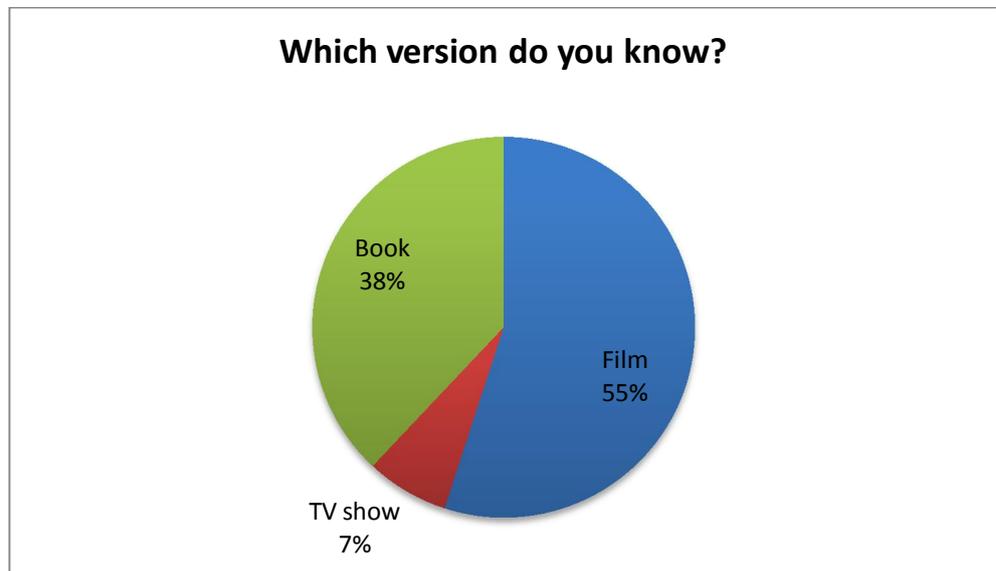


Table 8: Alice's versions

I assumed that most adults knew a book or Tim Burton's adaptation of Alice.⁴² The next assumption was that children were most likely familiar with Disney's cartoon⁴³ or book, and teenagers knew Tim Burton's film, as it was very popular few years ago, or TV shows⁴⁴ adapting at some point the characters and plot of the book.

Table 8 illustrates that the respondents knew in most cases the film (58%), which proved my assumption. The book is not as popular as the film.

⁴² Available at: <http://adisney.go.com/disneypictures/aliceinwonderland/>.

⁴³ Available at: <http://www.imdb.com/title/tt0043274/>.

⁴⁴ Available at: <http://www.imdb.com/title/tt1461312/>.

4) If you have read the whole story, what is your opinion?

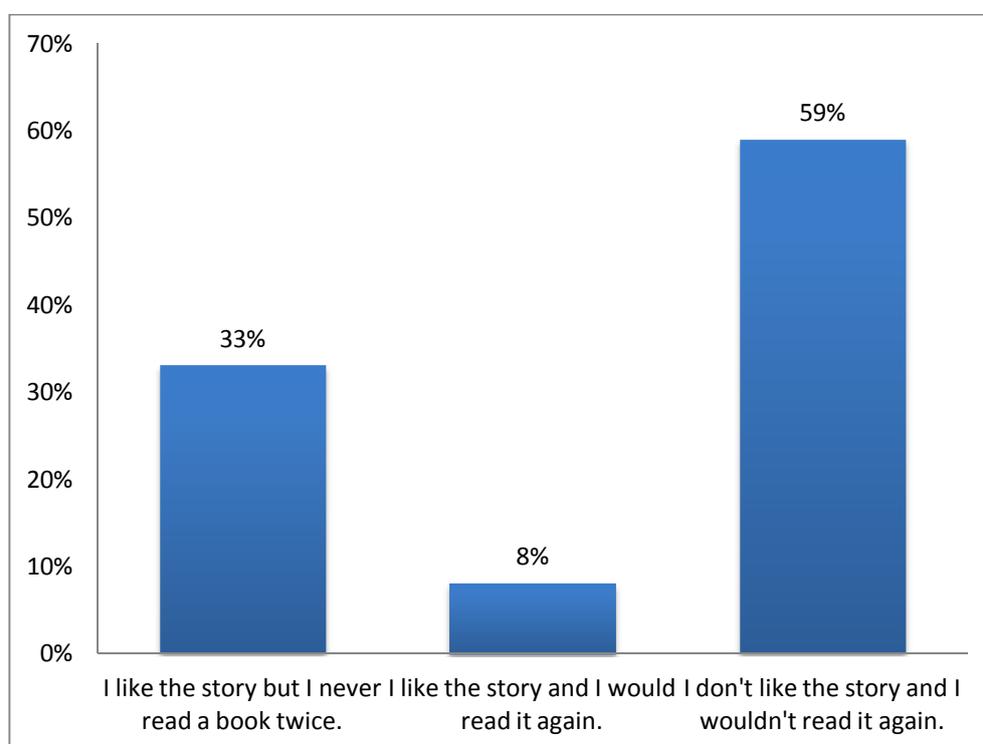


Table 9: Opinion on the book

In general, more than half of the respondents do not like the story and would not read it again. A positive attitude towards the translation of *Alice's Adventures in Wonderland* does not prevail and only a small percentage of respondents would read the story again.

The results may reflect the preference of domestic children's literature or the incomprehension caused by the differences between the readers of the original story and the readers of the Czech translation, in terms of their social, cultural and mental background.

5) What are the main ideas of the story?

	Children		Adults	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Fantasy	59	46.09%	27	18.49%
Irony	15	11.71%	20	13.69%
Moral	11	8.59%	18	12.32%
Sarcasm	6	4.68%	29	19.86%
Travelling	5	3.90%	2	1.36%
Friendship	20	15.62%	15	10.27%
Nonsense	12	9.37%	35	23.97%

Table 10: Main ideas of the story

This question was designed to reveal what are the main ideas of the story from the respondents' point of view. It is based on my assumption that children (respondents under 18) will choose ordinary or obvious ideas, whereas adults (respondents above 18) will select, apart from the general ideas, also irony, sarcasm or nonsense. Irony and sarcasm are elements which help to detect ambivalence, and only the possibility of adult respondents to see these in the story would increase the chances of the actual perception of the ambivalence in translation. Apart from the possible detection of irony, the question is also focused on the general distinction between the children and adult perception of the interpretation levels in the translation. The most frequent choice among children respondents was fantasy, other options were not that frequent. On the contrary, adult respondents in most cases chose between nonsense followed by sarcasm and fantasy. These results imply the actual perception of the interpretation levels in the translation and the general distinction between children and adults, and might be the key question in proving or disproving my hypotheses.

6) Does this book have a positive effect on children?

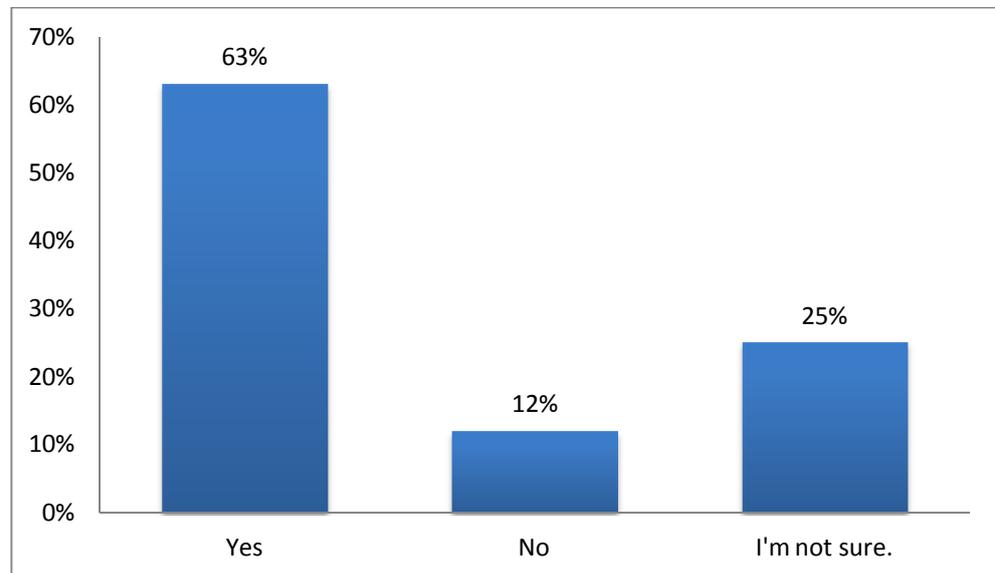


Table 11: Positive effect on children?

The respondents generally perceived the book to have a positive effect on children. The reason for this choice might be the story without violence or aggression and there were no restrictions, therefore the story could be easily read in every age. I was slightly surprised by the negative percentage of 12% and it would be interesting to know why the respondents chose this option. I can only deduce that the reason may be that the story is fully based on fantasy and nonsense and that the respondents who chose the negative answer strongly preferred domestic literature for children.

6.2.3 *The dual readership and the detection of ambivalence and the levels in translation*

The first excerpt was the scene at the court from the chapter "Alice's Evidence". I chose this part because it is a good example of the level of nonsense, fantasy and above all, the notion of ambivalence in a parody of the judiciary system.

The chapter ‘Alice’s Evidence’⁴⁵ is mostly built upon the parody of the judiciary system, where the King, who is a judge, plays a part of a puppet more than the role of the actual judge. The confusion of the King, diligence of White Rabbit, the manipulation of the evidence and interrogation at court are parodying the judiciary system not only in the UK, but judiciary systems in general. Adult respondents might detect the ambivalence and relate the scene to the real world or to their personal experience. Children respondents are assumed to see the scene as funny and all based on fantasy without a notion to the real world.

7) Choose four words which would characterize Alice:

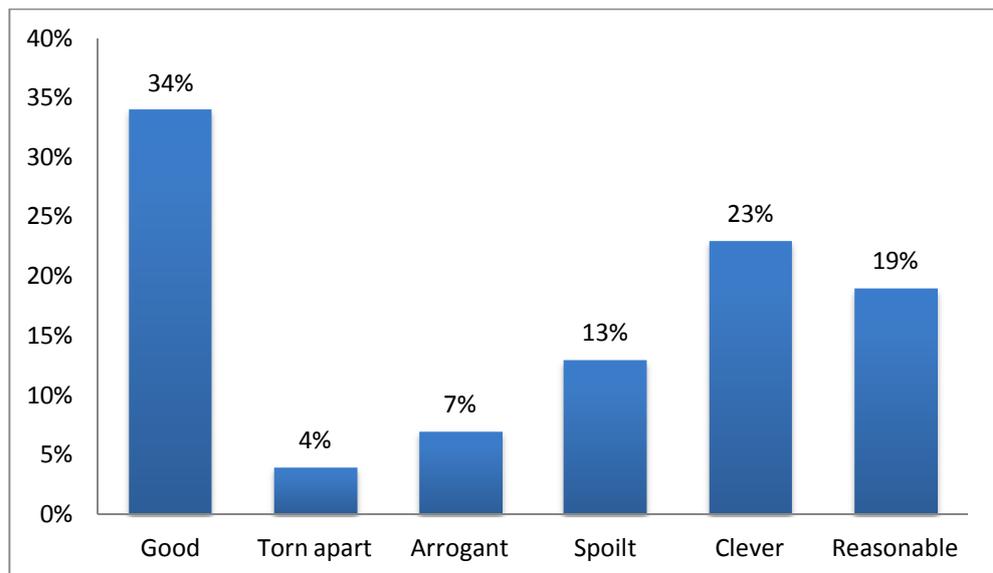


Table 12: Characterization of Alice

The question scrutinizes the reader’s point of view on Alice. It originated from my assumption that readers with a positive relationship to the main heroine would share a positive attitude towards the book. Therefore the chance for detection of nonsense, hints of irony and sarcasm, which are the notions of ambivalence, may increase. *Alice’s Adventures in Wonderland* contains two stories. One, visible to children, the other one is behind the first one and it is perceivable only by adults.

⁴⁵ This excerpt is also mentioned in 5.3.

The respondents generally perceive Alice positively and this might reflect in the results of the possible detection of ambivalence.

8) What do you think about the King as a judge?

	Children		Adults	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
No one is taking him seriously.	20	25.97%	21	33.33%
He is just a puppet.	12	15.58%	23	36.50%
He is making chaos but orientates in it.	5	6.49%	3	4.76%
He doesn't know how judicial proceedings look like.	34	44.15%	14	22.22%
He proceeds correctly.	6	7.79%	2	3.17%

Table 13: King as a judge

Another question, related to the first excerpt, scrutinized the general understanding of the scene, one of the characters, and, above all, the basic distinguishing of perception of the PA and the SeA. Children in most cases chose the option focused on the perception of judicial proceedings; therefore they were focused on the whole scene, instead on the particular aspect (e.g. character) unlike adults. Adult respondents were orientated on the King claiming him a puppet, and moreover on the possibility what is behind the scene or behind the character, because in their responds they had to take into consideration the existence of the White Rabbit as the puppeteer of the King. The results indicated that the adult respondents might capture the notion of ambivalence of this scene. I suppose the reason might be the potential experience with manipulation in a real life and the resemblance of this scene to their experience.

9) Choose four words which best describe the situation at court:

	Children		Adults	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Ridiculous	8	10.38%	17	26.98%
Funny	21	27.27%	4	6.34%
Illogical	9	11.68%	19	30.15%
Truthful	5	6.49%	3	4.76%
Confused	19	24.67%	14	22.22%
Crazy	15	19.48%	6	9.52%

Table 14: Situation at court

This question dealt with the characterization of the situation at court. It scrutinized the general perception of interpretation levels of the scene, and also the approach of children and adults. The table 14 illustrates the results of distinctions between adult respondents and children. The adults' choice showed that the adult world is dominated by logic, because for them the situation was either 'illogical' or 'ridiculous', which might imply the detection of ambivalence in the scene and therefore even the possible perception of two interpretation levels in the story. On the contrary, children's answers were in most cases 'funny' or 'confused' and might prove the perception of one interpretation level in the story or the incapability of detecting ambivalence.

10) The verdict would concern:

	Children		Adults	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Alice's height	28	36.36%	9	14.28%
The existence of the 42th article	16	20.77%	31	49.20%
Knave's guilt	23	29.86%	19	30.15%
Everything	10	12.98%	4	6.34%

Table 15: Verdict

The last question related to the first excerpt was more specific. The participants were provided with few sentences from the court scene and asked to answer without returning back to the whole scene. Generally, the aim was to determine the differences between the general understanding of

the PA and the SeA, and proving the translation of this scene ambivalent. The adult reader, as the theoretical part supports it, should be more orientated to the judiciary, while the child reader orientated to Alice.

The results were not surprising and reveal that the option regarding judiciary was chosen in most cases by adult respondents, whereas children were most interested in Alice's height or Knave's guilt.

The second excerpt was from "A Mad Tea-Party"⁴⁶ and its purpose was in proving the ambivalent nature of translation. I chose the part in which the Mad-Hatter told Alice about his relationship with Time and what Time could do for you if you were his friend.

The scene itself could be understood in different ways, and the main aim is to determine differences between the perception of children and adults and also if adult respondents are capable of detecting ambivalence in translation. Actually, the reaction of Mad-Hatter relates to the notion of ambivalence in narration. Time could be understood as a real person or as a pure fantasy. The general assumption was that children would perceive Time as a real person, because they perceived the story on one interpretation level (as a fantasy), and adult would see Time as an unrealistic fantasy, which apart from the level of fantasy also supports the level of nonsense. I supposed that children (respondents under 18) would follow the story as it is and would not see between lines and behind words as adults usually did, and therefore were able to detect ambivalence.

For the purpose of presenting the results regarding this extract, I divided the respondents into two groups: those who read the story and those who did not. The perception of this scene might be influenced by the previous knowledge. Thus to provide data objectively, I compared two groups.

⁴⁶ This excerpt is also discussed in 5.3.

11) The short excerpt was about Time. Do you think that Time is a real person, or it is just Mad-Hatter and March Hare's fantasy?

	Children (read the story)		Adults (read the story)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Time is not a real person; it is just a fantasy of two madmen.	10	26.31%	24	42.10%
Time is a real person and Mad-Hatter had a disagreement with it.	15	39.47%	11	19.29%
Time is the nickname of one of Mad-Hatter and March Hare's friends.	13	34.21%	22	38.59%

Table 16.1: Time ó a person or a fantasy? (read)

	Children (did not read)		Adults (did not read)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Time is not a real person; it is just a fantasy of two madmen.	7	20.51%	4	66.66%
Time is a real person and Mad-Hatter had a disagreement with it.	24	61.53%	1	16.66%
Time is the nickname of one of Mad-Hatter and March Hare's friends.	8	17.94%	1	16.66%

Table 16.2: Time ó a person or a fantasy? (did not read)

The purpose of this question was to determine whether the excerpt was perceived ambivalently by the SeA or not, and how it was perceived by the PA. The results showed that there were no differences in perception of Time between those respondents who read the book and between those who did not. Children respondents generally followed the story as I had supposed, they just read it as it was, whereas adults see Time as an

unrealistic fantasy created by madmen, or either tried to get further behind the story and perceived Time as a nickname of some Mad-Hatter's friend.

12) What is Hatter's opinion on Alice's relationship with Time?

	Children (read the story)		Adults (read the story)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Mad-Hatter thinks that Alice beats Time.	4	10.52%	27	47.36%
Mad-Hatter thinks that Time is not talking with Alice.	10	26.31%	6	10.52%
Mad-Hatter doesn't think anything about it and only keep talking about his relationship with Time.	16	42.10%	15	26.31%
Mad-Hatter doesn't know if Time is talking with Alice because Time didn't confide it to him.	8	21.05%	9	15.78%

Table 17.1: Alice's relationship with Time (read)

	Children (did not read)		Adults (did not read)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Mad-Hatter thinks that Alice beats Time.	4	10.25%	3	50%
Mad-Hatter thinks that Time is not talking with Alice.	11	28.20%	1	16.66%
Mad-Hatter doesn't think anything about it and only keep talking about his relationship with Time.	18	46.15%	2	33.33%
Mad-Hatter doesn't know if Time is talking with Alice because Time didn't confide it to him.	6	15.38%	0	0%

Table 17.2: Alice's relationship with Time (did not read)

The second question from this excerpt provided a hint of the so called "adult character's" point of view. Mad-Hatter himself emphasized potential ambivalence and the existence of two interpretation levels – parody and nonsense. The first option, "Mad-Hatter thinks that Alice beats Time" is an example of ambivalence in translation. The second option, "Mad-Hatter thinks that Time is not speaking to Alice" shows the perception of nonsense and parody in the Czech translation.

The results stated that there was not a big difference between the perception of those who read the story and those who did not. Adults, as I supposed, proved my assumption on their perception of ambivalence. They followed and developed their previous insight between lines proving that Alice beats Time, or continue in their perception of nonsense related to the previous question when Time was marked as a pure fantasy of two madmen. Then it is possible to beat it, because it is nonsense without any rules posed by reality.

Children respondents proved themselves again to follow the story as it is without particular insights on what is behind. Although it is to be

emphasized that children above fourteen followed the adults' choice to some point a proving their attempt to get behind the story.

13) Answer according to the excerpt. Does Alice think that Time is a real person?

	Children (read the story)		Adults (read the story)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Yes, according to Alice Time is a real person.	7	18.42%	34	59.64%
No, Alice doesn't think that Time is a real person.	10	26.31%	4	7.01%
Alice doesn't know if Time is a real person and doesn't talk about it.	21	55.26%	19	33.33%

Table 18.1: Time as a real person? (read)

	Children (did not read)		Adults (did not read)	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
Yes, according to Alice Time is a real person.	6	15.38%	3	50%
No, Alice doesn't think that Time is a real person.	13	33.33%	1	16.66%
Alice doesn't know if Time is a real person and doesn't talk about it.	20	51.28%	2	33.33%

Table 18.2: Time as a real person? (did not read)

The last question of this part of the questionnaire was introduced mainly to survey the children's point of view, as it is presented by the Alice's opinion, and detect the actual perception of only one interpretation level. Adults, as presented in the theoretical part, were supposed to perceive more than one interpretation level. Children's most frequent answer implied that again, they follow the story as it is without any other concern. The adult

respondents supported their perception of the two interpretation levels (nonsense and fantasy) by preferring the option regarding the fantasy in which Time can be a real person, and the level of nonsense as for Time even being a person. Since I divided the respondents only into children and adults, it is important to mention that when processing the results, I arrive into conclusion that again, children above fourteen or older had similar choices as adults. The reason may be in the gained knowledge, experience and point of view that are entirely different from younger children and more similar to adults.

The last excerpt was from the chapter "Down the Rabbit-Hole".⁴⁷ Again, it was introduced in the questionnaire in order to determine the interpretation levels perceived in the translation by the PA and the SeA. In the chosen scene Alice is talking to herself like she was talking to another little girl, and I was interested in how the PA and the SeA perceived the scene and if there were any difference.

The assumption was that children would follow the lines of the story as they were unburdened with knowledge or experience; he/she would choose in most cases the "innocent" answer, without "adult overtone". On the contrary, adults were supposed to choose options burdened with their knowledge and point of view.

⁴⁷ Chapter "Down the Rabbit-Hole" is discussed in subchapter 5.3.

14) Why does Alice talk to herself?

	Children		Adults	
	Absolute freq.	Relative freq.	Absolute freq.	Relative freq.
She misses company/friends	23	29.86%	11	17.46%
She tries to take courage/calm down	24	31.16%	14	22.22%
She might have multiple personality	18	23.37%	16	25.39%
She might suffer from crisis of identity	12	15.58%	25	39.68%

Table 19: Why does Alice talk to herself?

As I stated above, the last question regarding the excerpt dealt with the child's ingenious perception and the adult perception burdened with experience and knowledge.

The results showed that the PA really chose mostly answers without adult overtones. This may imply the memory of parent's comforting them or supporting them. The SeA on the other hand preferred answers reflecting their experience and adult's point of view. When processing the results, answers of children above fourteen or older resembled in many cases adult ones, and again the reason might be the gained knowledge or interest that differentiated them from younger children.

6.2.4 Potential rereading of Alice's Adventures in Wonderland

The last part of my questionnaire dealt with the possibility of rereading the story again. This question had two versions: one for children and one for adults. In both versions the participants were asked to specify. The children's question contained also the option of choosing their favourite character.

15) Why would you read the story again? (Question for children)

	Children	
	Absolute frequency	Relative frequency
It was enlightening for me.	7	9.09%
It belongs to my favourite stories.	10	12.98%
I like a character of...	20	25.97%
Other:	12	15.58%
I wouldn't read it again.	28	36.36%

Table 20: Why would children reread the story?

This question was for children participants and I received 77 answers. Most children stated they would not read it again. This might be caused by various reasons. Some of them might regard the different mentality and cultural and historical background between UK children and Czech children, or simply the popularity of the film adaptation over the book. In the second most frequent option children respondents emphasized that they would return to this book because of a particular character. The most frequently selected characters were Cheshire cat (šKlíbaö), Mad-Hatter (šTvecö) and Alice (šAlenkaö). The open answer labelled as šotherö provided some interesting answers, for instance *Alice's Adventures in Wonderland* was some kind of tradition in their families. I also encountered that the book was reading when they were ill and had to stay in bed. Others referred to it as a resemblance to some particular family memories.

However, I can state that the translation of *Alice's Adventures in Wonderland* did not receive a great deal of children's attention and did not gain a stable place in the hearts of most children respondents.

16) Why would you return to the story again? (Question for adults)

	Adults	
	Absolute frequency	Relative frequency
It belongs to my fairytales I keep returning to.	5	7.93%
I always find something new in the story.	8	12.69%
Many parts of the story remind me of scenes from real life.	9	14.28%
Other:	4	6.34%
I wouldn't return to it again.	37	58.73%

Table 21: Why would adults return to the story?

The last question in the questionnaire was for the adult respondents. I received 63 answers and the results showed that the Czech translation of *Alice's Adventures in Wonderland* did not interest adult readers enough to motivate any rereading.

Most respondents chose that they would not return to the story again. The reason might differ from the strong preference of the Czech children's literature, differences between the cultural, social and mental background of Britain and Czech, resulting into incomplete understanding of every hint in the book. Other from the fact that it is "only" a translation and the respondents might prefer film adaptation over the book. One option was free and about 6% chose to write a specific reason. One of the participants wrote that the book was a source of inspiration for creating his own bedtime stories for his children. Other reasons for rereading mostly regarded childhood memories, a favourite character, or the curiosity produced by the film or TV show.

6.3 Tentative conclusions

The aim was to prove or disprove general assumptions about the different perception of children and adults, and detecting ambivalent nature of the translation. The PA and the SeA were supposed to see a translation differently, therefore I had two hypotheses:

- 1) I assume the child reader will perceive only one interpretation level of the translation of *Alice's Adventures in Wonderland*.
- 2) I assume the adult reader will perceive two (or more) interpretation levels of the translation of *Alice's Adventures in Wonderland*.

Hypothesis number one was partly confirmed. Hypothesis number two was confirmed. Hypothesis number one is linked to the perception which is based on the knowledge and experience gained in life. After processing the results I arrived to the conclusion that children up the age of 14 mostly perceive two interpretation levels in translation, and therefore my first hypothesis could be only partly confirmed.

The results further confirmed another assumption, in which the Czech audience perceived the book only as a translation. Even though analysis of the formal structures showed maintenance of interpretative levels in the original and translation, and therefore should help to detect the ambivalence, the distinctions between the original and Czech audiences was too great to preserve a similar impact on the readers.

When dealing with ambivalence and parody in the translation, the research showed that adults detected ambivalence and parody only in some places. This detection was mostly linked to the actual liking of the book and previous positive experience with it. The children, in general, tended to follow only one interpretation level of a story and did not perceive what was behind and between lines. The results also showed that the Czech translation of *Alice's Adventures in Wonderland* did not captivate the dual audience so that they would return to this book on a regular basis.

However, a similar research on perception of ambivalent nature of the text in English speaking countries would be needed, in order to make a full comparison with the perception of the Czech translation within the dual audience. Such research was not possible but it would have been cogent to support my conclusions as generally valid. The research I performed on the perception of ambivalence and the interpretation levels in the Czech translation from the reader's point of view may serve as a brief overview on this issue. It is still merely an attempt to determine if it is possible to capture ambivalent nature of the text via this method. It would be desirable to perform a more detailed research, having a greater pool of participants, providing questionnaires according to the age group, and perform the same research in the UK.

I lacked the possibility and time to speak to every respondent individually and to let him/ her verbally explain his/ her choices and point of view. This highly time-consuming activity would have provided the opportunity to clarify some of my speculations.

7 CONCLUSION

This bachelor thesis deals with the ambivalent nature of the source text and how it is preserved in the translation of children's literature, regarding the perception of the dual readership, that is, children and adults. In the theoretical part I have dealt with the definition of children's literature, and briefly investigated the history of children's literature with a particular consideration of perception of children throughout time. I also provided children's literature specifics, in order to describe and highlight the basic premises imposed on children's literature in general.

Having presented fundamental facts about children's literature, I advanced to translating children's literature as a specific discipline. Translating children's literature has been in the academic interest for a relatively short period of time, and therefore long underestimated. For that reason I provided specific aspects about translating children's literature regarding the adaptation of the cultural context. I concentrated on beneficial approaches to translation, emphasizing elements such as the relation between foreignization and domestication together with its benefits and limitations. Since children's books are usually illustrated, I dedicated a short sub-section to deal with the relationship between illustration and translation. Taboos posed on children's literature and how to deal with them in translation were presented in the last sub-section about translating children's literature.

Ambivalence in translation and the dual readership is the core of this thesis but could not be explored before providing a theoretical background regarding the translating of children's literature. The dual readership was explored thoroughly and I naturally proceeded to the structure of the text and its function within the PA and the SeA. This was later completed by the norms of translating children's literature, and by a change of the hierarchy of elements to let the text to be interesting not only for children but also for adults. The level of the complexity of the text has

explained different demands posed on children's and adult literature. Text simplification, for a better comprehension, emphasizing or deleting elements could result in the loss of ambivalent nature of the text, and therefore the loss of the potential adult reader.

I considered very briefly two different translations of *Alice's Adventures in Wonderland* and analyzed the translation from the ambivalence and the dual readership points of views. I set the book into history and explained the norms and interpretation levels existing in the original in order to determine which interpretation levels were preserved in the translation, where and how the ambivalence was realized, and if the book was read by the Czech dual readership as it was read by the original SA.

Since I had some doubts about the actual realization of the ambivalence and the perception of the Czech PA and the SeA, I decided to perform a research from a reader's point of view, providing respondents with extracts from the book.

The research confirmed my assumptions about adults being able to detect two and more interpretation levels in the translation of *Alice's Adventures in Wonderland*, whereas children mostly detected only one interpretation level in the story. The results further supported the theory that ambivalence and more interpretation levels in the translation were more likely perceived by adults. However, the additional research would be needed to fully understand participants' choices. Their verbal explanation might be helpful because it might give the final answers to the questions if the detection of ambivalence in translation is linked to positive attitude towards the book and to the level of experience and knowledge gained in life. Without other researches my conclusions might seem as speculations, although they reflected the results.

This research was a first step to understand how the ambivalent nature of the ST is preserved and perceived in translation by the dual readership, the next one might be a research according to age groups and additional interview with every participant where he/she could demonstrate

his/her point of view and reasons for his/her choices. The similar research would be needed in English speaking countries in order to make a comparison with the results gained in the Czech Republic. The results from English speaking countries might help to determine how important was the distinction between time when original was published and when translation into Czech was published.

The historical, cultural and social differences between the original SA and the TA were great and they were reflected in the potential rereading of the book. Despite preserving the ambivalence in translation as it was in the original text, and the actual detection of ambivalence by the Czech SeA, the translation might not be as much popular among the SeA.

The distinction between the two original audiences and the two Czech audiences are crucial. Although the results had shown that the Czech SeA was possible to perceive more interpretation levels, hints of parody and sarcasm to a certain point, the full realization and detection of ambivalence remained for the original SeA. Other researches, not only in the Czech Republic but also in English speaking countries, might show the actual distinction between these two different dual readerships and solve any additional questions on the perception of ambivalence in original and in the Czech translation without other speculations.

8.1 Questionnaire for my research

DOTAZNÍK K BAKALÁŘSKÉ PRÁCI

Dobrý den,
 jsem studentkou Filozofické fakulty Univerzity Palackého v Olomouci a dotazník, o jehož vyplnění Vás prosím, je dleřítou součástí mé bakalářské práce. Tento dotazník bude použit pouze pro výzkumné účely a je zcela anonymní, takže se nemusíte bát odpovídat na jednotlivé otázky pravdivě. Jeho cílem je zjistit, jakým způsobem vnímají dospělí a děti předklad Carrollovy *Alenky v Kraji divokém*. Vždy si prosím předtete celé znění otázky i navrhovaných možností a potom teprve vyberte odpověď, popřípadě odpovědi. Otázky označené hvězdičkou jsou povinné. Za vyplnění tohoto dotazníku Vám předem děkuji, nezabere Vám více než dvacet minut.

* Povinné

Napřed Vás požádám o vyplnění základních údajů o Vaší osobě.

* **Pohlaví:** a) žena b) muž

* **Věk:** a) 8-13 let b) 14-18 let c) 19-25 let
 d) 26-35 let e) 36-45 let f) 46-55 let
 g) 56 let a více

* **Máte děti?** a) ano b) ne

* **Dosažené vzdělání:** a) ukončené základní
 b) řádné, řád/yn základní –koly
 c) odborné učiliště s výučním listem
 d) odborné učiliště s maturitou
 e) střední odborná –kola
 f) střední –koly
 g) vyšší odborná –koly
 h) vysoká –koly technická
 i) vysoká –koly humanitní

* **Zaměstnání:** a) řád/yn základní –koly
 b) student/ka střední –koly
 c) student/ka učiliště s výučním listem
 d) student/ka učiliště s maturitou

- e) student/ka vysoké školy technického směru
- f) student/ka vysoké školy humanitního směru
- g) student/ka vyšší odborné školy
- h) pracuji v technickém oboru
- i) pracuji v humanitním oboru
- j) nezaměstnaný/á
- k) mateřská dovolená
- l) důchodce

V druhé části dotazník se zamíráme na Vaše zkušenosti s knihou *Alenka v Kraji divokém*. Nemusíte se bát, nebudu po Vás chtít sáhodlouhé literární rozbor, ale pouze všeobecné informace a Vaše vlastní názor.

1) Znáte knihu *Alenka v Kraji divokém* ?

- a) ano
- b) ne

2) S knihou *Alenka v Kraji divokém* jste se poprvé setkal/a nebo ji četl/a:

- a) když jsem byl mladší 10 let
- b) když mi bylo mezi 10 a 15 lety
- c) když mi bylo mezi 16 a 19 lety
- d) když mi bylo mezi 20 a 25 lety
- e) když mi bylo mezi 26 a 35 lety
- f) když mi bylo mezi 36 a 45 lety
- g) když mi bylo mezi 46 a 55 lety
- h) když mi bylo mezi 56 a více lety

3) Kterou verzi *Alenky v Kraji divokém* znáte?

- a) film
- b) seriál
- c) knihu

4) V případě, že jste četl/a celou knihu, jaký na ni máte názor?

- a) Příběh se mi líbil, ale znovu knihu nečetl/a.
- b) Příběh se mi líbil a přečetl/a bych si ho znovu.
- d) Příběh se mi nelíbil a znovu bych si ho nepřečetl/a.

5) Co si myslíte, že jsou hlavní myšlenky příběhu? (vyberte maximálně 4 možnosti)

- a) fantazie
- b) ironie
- c) poučení
- d) sarkasmus
- e) cestování
- f) přátelství
- g) nesmysly

6) Domníváte se, že kniha pozitivně ovlivní vaše dny a dospívající?

- a) Ano.
- b) Ne.
- c) Nejsem si jistý/á.

Nyní Vás poprosím o trochu tenění. Peťte si, prosím, následující textovou ukázkou z kapitoly šAlenino Svědectví a z ní vycházející otázky. Opět opakují, že se nemusíte obávat žádných podrobných literárních rozborů. Jde mi jen o Vaše názory.

(í) šCo ty o té věci víš? řekl Král Alence.
šNic, řekla Alenka.
šVšak nic? řekla Alenka.
šVšak nic, řekla Alenka.
šTo je významné, řekl Král porotcům. Uf! si to zapisovali na tabulky, a tu vpadl Bílý Králík do řeči: šSnad bezvýznamné myslí Vaše Velikost, řekla Alenka, ale přitom se naň ho mrávil a klebil.
šTo se ví, že bezvýznamné, řekla Alenka, vyhrkl Král a potichu pak odcházel významné o významné o významné o významné - řekla Alenka, jako by zkoušel, co zní lépe.
Nkteí porotci si zapsali významné, druhí zas bezvýznamné, Alenka to pozorovala, protože jim zblízka viděla na tabulky, ale řekla si: šVšak na tom nesejde.
Král si uť chvíli nic zapisoval do notýsku a tu zvolal: šTicho! a přetl z notýsku: šParagraf týká druhý. Každý, kdo má právo, nechť opustí soudní síň.
Všichni pohlédli na Alenku.
šAle já nemám právo, řekla Alenka.
šMá, řekl Král.
šSkoro dvě míle, řekla Alenka.
šA stejně nepůjde, řekla Alenka, ša však to není žádný platný paragraf o zrovna jste si ho vymyslel.
šJe to nejstarší paragraf z celého zákoníku, řekl Král.
šTak by to mohl být paragraf první, řekla Alenka.
Král zbledl a rázem zaklapl notes. šPoraďte se o rozsudku, řekl slabým hlasem porotcům.
šProsím, Vaše Velikost, tady je jeden doložený předmet, řekla Alenka, vylítl prudce Bílý Králík. šZrovna sebrali ze země tenhle papír.
šCo v něm stojí? řekla Alenka.
šJe to jsem ho neotevřel, řekl Bílý Králík, šbude to asi dopis zatčeného psaný o někomu.
šNejspíš, řekl Král, šledať by byl psaný nikomu, což není zvykem.
šJaká je adresa? zeptal se jeden porotce.
šŽádná, řekl Bílý Králík, šna obálce nic nestojí. Přítčto slovech papír rozevřel a dodal: šPrávě jen to není dopis, jsou to verše.
šJe to rukopis zatčeného? zeptal se jiný porotce.
šNe, není, řekl Bílý Králík, ša to je na tom nejpodivnější. (Porotci zkopírovali.)
šNapodobil asi cizí rukopis, řekl Král. (Porotci se uklidnili.)
šProsím, Vaše Velikost, řekl spodek, šjá jsem to nepsal a nikdo mi to nedokáže. Na konci není žádný podpis.
šJestli jsi to nepodepsal, řekl Král, štím hů. Jistě jsi nic nekalého obměnil, jinak by ses poctivě podepsal.
Ze všech stran se ozval potlesk; byla to první moudrá věc, kterou Král ten den řekl.
šTo dokazuje, že je viněn, řekla Alenka.
šTo však nic nedokazuje, řekla Alenka, švšak ani nevíte, co v těch verších je!
šPrávě, řekl Král.
Bílý Králík si nasadil brejle. šKde mám prosím, Vaše Velikost, zařít? zeptal se.
šZařít od začátku, řekl Král, ša řít až do konce; potom přestane. (í)

7) Vyberte 4 slova, která by podle Vás charakterizovala postavu

Alenky:

- a) hodná
- b) rozpolcená
- c) pový-ená
- d) rozmazlená
- e) chytrá
- f) rozumná

8) Jak vnímáte Krále jako soudce?

- a) Nikdo ho nebere vážně .
- b) Je pouze nastr ená loutka.
- d) Zp sobuje chaos, ale vyzná se v n m.
- d) Neví, jak má vypadat soudní p elí ení.
- e) Postupuje správně .

9) Vyberte 4 slova, která nejlépe podle Vás popí-í situaci u soudu:

- a) sm -ná
- b) vtipná
- c) nelogická
- d) pravdivá
- e) popletená
- f) bláznivá

10) Odpov zte bez nahlížení do celé ukázky. eho se, podle vyzn ní textu, bude týkat rozsudek porotc ?

(í) Král si ufl chvíli n co zapisoval do notýsku a tu zvolal: šTicho!õ a p e etl z notýsku: šParagraf ty icátý druhý. Každý, kdo m í p es míli, nech opustí soudní sí .õ V-ichni pohlédli na Alenku.

šAle já nem ím míli,õ ekla Alenka.

šM í-,õ ekl Král.

šSkoro dv míle,õ podotkla Královna.

šA stejn nep jdu,õ ekla Alenka, ša v bec to není fládný platný paragraf ó zrovna jste si ho vymyslel.õ

šJe to nejstar-í paragraf z celého zákoníku,õ ekl Král.

šTak by to m l být paragraf první,õ ekla Alenka.

Král zbledl a rázem zaklapl notes. šPora te se o rozsudku,õ ekl slabým t aslavým hlasem porotc m. (í)

- a) vý-ky Alenky
- b) existence ty icátého druhého paragrafu
- c) spodkovy viny
- d) v-eho

P e t te si prosím krátkou ukázkou z kapitoly šBláznivá Sva inaõ a odpov zte na následující otázky.

(í) Kdybys znala as tak jako já,õ pravil Tvec, šnemluvila bys o ma ení asu. Je to n kdo,õ ekl Tvec.

šJá vás nechápu,õ bránila se Alenka.

šBodej ,õ pokýval pohrdliv hlavou -vec. šJist jsi s ním jakživá nemluvila!õ

šAsi ne,õ ekla Alenka opatrn , š ale kdyfl hrajú na piano, tlu u si takt a ten as -õ

šTe ufl tomu rozumím,õ vpadl jí do e i Tvec. šTlouct se on nedá. Kdo je s ním zadob e, tomu na ídí hodiny, jak je mu libo. Tak t eba je dev t ráno, vyu ování za íná: po-eptá- asu jen sloví ko, a v mflíku se hodiny oto í! P l druhé, jde se k ob du!õ

(šTo bych taky cht l,õ hlesl Zajíc B ez ák.)

šTo by bylo n co,õ zamyslíla se Alenka, šjenfle ó já bych je-t nem la chu na ob d.õ

šT eba ne hned,õ ekl Tvec, šale hodiny ti z stanou na p l druhé, jak dlouho chce-õ

šA vy to tak d láte?õ zeptala se Alenka.

Tvec zavrt l hlavou. šKdepak!õ odpov d l. šLoni v b eznu jsme se pohádali, zrovna nefl tomuhle v hlav p esko ilo ó (ukázal lfí kou na Zajíce B ez áka) ó bylo to na koncert u Srdcové Královny a já m l zpívat píse :

*Hv zdi ky ufl vy-ly, ervánek ufl zhas,
Netopýr nám lítá po obloze zas.*

Zná-ji?õ

šN co takového jsem ufl sly-ela,õ ekla Alenka.

Tvec vedl svou: šTakhle je to dál:

*Ve hnízde ku sladce, ti-e usnul pták
A sva ina svi-tí vzh ru do oblak.
Svi-tí, svi-tí -õ*

V tom sebou Plch trhl a ze spaní zap l: šSvi-tí, svi-tí, svi-tí, svi-tí -õ a zpíval tak dlouho, afl ho -típli, aby p estal.

šNo, a sotva jsem tam dozpíval první sloku, Královna vylítla a zaje ela: „Ma í as! Srazte mu hlavu! õ (í)

11) V ukázce se mluví o ase. Pochopili byste, fle jde o skute nou osobu, anebo je to jen výplod -íleného Tvec a Zajíce B ez áka?

- a) as není skute ná osoba a je to jenom výplod dvou -ílenec .
- b) as je skute ná osoba a Tvec se s ním nepohodl.
- c) as je p ezdívká jednoho z p átel Tvec a Zajíce B ez áka.

12) Co si podle Vás myslí Tvec o Alen in vztahu s asem?

- a) Tvec si myslí, fle Alenka tlu e as.
- b) Tvec si myslí, fle se as s Alenkou nebaví.
- c) Tvec si nemyslí nic a jenom sebest edn vypráví o jeho vztahu s asem.
- d) Tvec neví, jestli se s Alenkou as nebaví, protofle se mu as nesv íl.

13) Odpov zte podle ukázky, jestli si Alenka myslí, fle as je skute ná osoba?

- a) Ano, as je podle Alenky skute ná osoba.
- b) Ne, Alenka si nemyslí, fle as je skute ná osoba.
- c) Alenka neví, jestli je as skute ná osoba a moc se o n m nevyjad uje.

Pro poslední část dotazníku Vás žádám je-t o p e tení následující krátké textové ukázky z kapitoly šDol králi í dírouš a zodpov zení následující otázky.

(í) Nic se s ní ufl ned lo, a tak se za chvíli rozhodla, fle p jde rovnou do zahrady; ale chudák Alenka! Do-la ke dví kám a zjistila, fle si ten zlatý klí ek zapomn la; vrátila se pro n j ke stolku, ale ufl na n j nedosáhla: p es sklo ho jasn vid la, a tak -plhala po jedné noze u stolku, ale moc jí to klouzalo; afl jí to -plhání nakonec zmohlo, a tak si, chudinka, sedla a dala se do plá e.

šNo tak, plá em nic nespraví-š spustila na sebe zhurta Alenka. šHned p esta , to ti radím!š Oby ejn si radila dob e (a málokdy uposlechla) a n kdy si tak zostra vyhubovala, afl jí vhrkly slzy do o í; a jednou, jak si vzpomíná, málem si napohlavkovala za to, fle jak hrála sama se sebou krocket, -vindlovala; ona totiž ta zvlá-tní hol i ka d lala ráda, jako by byla ve dvou osobách. šAle d lat, fle jsem ve dvou osobách, to te nejde,š ekla si ne- astná Alenka. šZbývá m ani ne na jednu po ádnou osobu!š (í)

14) Pro Alenka mluví sama se sebou?

- a) chybí jí spole nost / kamarádi
- b) snaží si dodat odvahu / uklidnit se
- c) nejspí-trpí rozdvojenou osobností
- d) zafívá krizi identity

V poslední ásti dotazníku Vás pořádám o vypln ní záv re ných otázek.

15) Pro byste si p íb h p e etli znovu? (otázka pro d ti)

- a) Byl pro m pou ný.
- b) Pat í mezi mé oblíbené.
- c) Mám rád/a postavu (*dopl te*) _____
- d) jiné: (*uve te prosím d vod*) _____
- e) Nep e etl/a bych si ho znovu.

16) Kv li emu byste se k p íb hu znovu vrátili? (otázka pro dosp lé)

- a) Pat í mezi mé pohádky, ke kterým se rád/a vracím.
- b) Vřdycky si v p íb hu najdu n co nového.
- c) Mnohé úseky z knihy mi p ipomínají scény ze skute ného flivota.
- d) jiné: (*uve te prosím d vod*) _____
- e) Nevrátil/a bych se k n mu.

Dotazník je u konce a já Vám chci je-t jednou pod kovat za as, který jste mu v novali. S pozdravem, Kopalová Lucie.

Předkládaná bakalářská práce se zabývá problematikou překladu detské literatury, hlavně ambivalencí v překladu *Alenky v Kraji div*, rovinami, jak přiblížení vnímá dvojí publikum a co musí text splňovat, aby byl hodnocen jako ambivalentní a tak jej vyhledávali dospělí i děti.

Práce je rozdělena do dvou hlavních částí. V první části, tedy teoretické, jsem se zabývala základní otázkou co je detská literatura, jak ji definovat a čím se vyznačuje. Abych problematiku detské literatury nevytrhávala z kontextu a neprezentovala pouze sérii definic a fakt, zasadila jsem ji do historického rámce podle vývoje společnosti a jejího pohledu na dítě. V závěru první kapitoly jsem představila základní specifika detské literatury.

Poté, co jsem stanovila základní termíny a pořadavky detské literatury ze všeobecného úhlu pohledu, postoupila jsem k překladatelské části. V samotném úvodu druhé kapitoly jsem velice krátce představila některé přístupy k překladu a současně tendence v této disciplíně. Jsem si v domě toho, že jde pouze o stručný pohled, nicméně tato práce si nekladla za úkol detailně popisovat jednotlivé metody a přístupy. Následně jsem popsala úlohu překladatele a jeho práci, kde jsem představila několik úhlů pohledu významných představitelů jako Oittinen, Levý anebo O'Sullivan. Tento překladatelský základ jsem následně rozšířila o samotnou podkapitolu zaměřenou na překlad detské literatury. Překlad detské literatury je záležitostí posledních let, kdy se tato problematika, předtím značně podceňovaná, dostala do centra akademického zájmu. Později jsem navázala na specifika překlada detské literatury, a jakým způsobem je řešit. Zabývala jsem se adaptací kulturního kontextu, krátce jsem zmínila i vztah ilustrací a překladu detské literatury a následně jsem kapitolu zakončila vývěstou v detské literatuře a jak je řešit překlada.

V poslední kapitole teoretické části se zabývám ambivalencí v překladu detské literatury a problematikou dvojího publika. Dvojí publikum jsem následně rozvedla tím, že jsem se zaměřila na strukturu textu a její funkci v rámci detského a dospělého čtenářství a představila normy

v p ekladu d tské literatury, které na danou podkapitolu navazují. V záv re né podkapitole se zabývám komplexitou textu, která vyty uje rozdíly mezi textem ur eným dosp lému tená i a mezi textem ur eným d tskému tená i a jak tyto dva aspekty skloubit, jak manipulovat s jednotlivými prvky v p ekladu tak, aby z stala zachována ambivalence a p íb h pro d ti byl atraktivní i pro dosp lého.

Druhá ást poskytuje velice stru ný náhled na existenci n kolikerých variant p ekladu *Alenky v Kraji div*, p í em fl jsem si pro dal í zkoumání zvolila p eklad od Hany a Aloyse Skoumalových publikovaný v roce 2010. Shrnuji základní charakteristiku adaptace kulturního kontextu, kterou, jakofito p ístup k celému p ekladu, zvolili Skoumalovi a demonstrují ji v p ehledné tabulce originálu íkanek, postav a míst v protikladu k jejich eským ekvivalent m. Knihu jsem následn rozebrala z hlediska ambivalence v originálu i p ekladu, jednotlivých úrovní v textu a posléze také v rámci samotného vnímání p ekladu dvojím tená em. Carrollovu *Alenku v Kraji div* jsem musela nap ed zasadit do historie, kde jsem p edstavila p ístup k ní, náhled na samotný p íb h a následn rozebrala celé dílo v rámci parodie, nesmysl, ambivalence a norem. Poté jsem toté fl aplikovala na p eklad.

Jeliko fl jsem ale cht la v d t, zda ambivalence a vnímání p ekladu *Alenky v Kraji div* funguje z pohledu tená e v praxi, rozhodla jsem se pro dotazníkové et ení. Jednalo se více mén o pokus, zda je v bec mo flné touto metodou zkoumat tak t flko uchopitelný jev, jakým ambivalence beze sporu je. Minimální v k mých respondent se pohyboval od sedmi let, horní hranice pak nebyla ur ena. Výzkum byl realizován formou dotazník, které jsem odeslala i odevzdala do p íslu ných kol a mezi spolupracovníky mých známých, abych zajistila co nej ír í vzorek respondent z r zných pracovních i studijních oblastí a p edev ím i r zného v ku. V dotazníkovém et ení, které jsem pojala z pozice tená e, jsem se zam ovala na postoj tená e k postav a p íb hu a jakou to má návaznost na detekci ambivalence a výklad textu. V rámci svého pr zkumu jsem e íla i otázku, zda za jednoduchým výkladem p íb hu na jedné rovin a nezachycením i

pohlédnutím ambivalence v textu není i skutečnost, že se jedná pouze o překlad a ne o důstojný přiblížení z pera českého autora.

Výsledky pak skutečně prokázaly, že dospělí vnímají dvě úrovně textu, a děti nepoukázaly na to, že děti vnímají pouze jednu. Právě toto dětské potvrzení jedné z hypotéz bylo vázáno na věk dětí a reflektovalo mimo jiné z etné rozdíly ve vnímání překladu mladšími dětmi a teenagery, a to pravděpodobně v závislosti na přechodu do puberty a změně pohledu na svět. Nicméně výsledky dotazníku se dále vázaly také k faktorům jako flivotní zkušenosti a znalosti, a jak ufl jsem předselala, tak rovněž oblíbené knihy a přístup k ní. V neposlední řadě pak souvisely s rozdíly mezi texty i originálu a mezi texty i českého překladu. Aby byla ambivalence a percepce dvojího textu skutečně detailně prozkoumána, bylo by zapotřebí mnohem rozsáhlejšího výzkumu zahrnujícího i dotazníkové šetření pro texty z anglicky mluvících zemí, následné porovnání a také přímou diskuzi s jednotlivými českými i zahraničními respondenty, což by přitom bylo šasov velmi náročné.

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ANNOTATION

Autor:	Lucie Kopalová
Katedra:	Katedra anglistiky a amerikanistiky FF UPOL
Název český:	Ambivalence v překladech dětské literatury a její percepce dvojitým čtenářem
Název anglický:	Ambivalence in translation of children's literature and its perception by the dual readership
Vedoucí práce:	Mgr. Josefína Zubáková
Počet stran (úvod a závěr):	67
Počet stran (celkově):	89
Počet znaků (úvod a závěr):	114 645
Počet znaků (celkově):	140 033
Počet titulů použité literatury:	23

Klíčová slova v ČJ: dětská literatura, specifika dětské literatury, specifika překladech dětské literatury, normy a úrovně v dětské literatuře i překladech, adaptace kulturního kontextu, ambivalence, primární publikum, sekundární publikum, dvojitý čtenář, analýza překladech, dotazníkové šetření, Alenka v Království divů

Klíčová slova v AJ: children's literature, specifics in children's literature, specifics in translation of children's literature, norms and levels in children's literature and in translation, cultural context adaptation, ambivalence, primary audience, secondary audience, dual readership, translation analysis, research, Alice's Adventures in Wonderland

Anotace v češtině :

Tato práce se zabývá překladem dětské literatury, zvláště se pak zaměřuje na ambivalentnost překladu a vnímání dvojím čtenářem. V teoretické části je představena základní teorie dětské literatury, teorie překladu a překlady dětské literatury, ambivalence a roviny v překladu. V praktické části se pak práce zaměřuje na analýzu ambivalence a rovin v překladech *Alenky v Kráji divů*. Závěr praktické části tvoří dotazníkové šetření týkající se právě vnímání *Alenky v Kráji divů* dvojím čtenářem a souvislosti vnímání jimi zmíněných rovin a ambivalence v překladech.

Anotace v angličtině :

This thesis deals with translation of children's literature, and more particularly is focused on ambivalence in translation and the perception of the dual readership. The theoretical part introduces a general theory of children's literature, translation theory and theory about translating children's literature, ambivalence in translation, and levels in translation. In the practical part the Czech translation of *Alice's Adventures in Wonderland* is analyzed, investigating ambivalence and levels preserved in translation. The last chapter of practical part is realized by a research, regarding the actual realization of ambivalence and the perception by the dual readership in the Czech translation of *Alice's Adventures in Wonderland*.