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Katedra anglistiky a amerikanistiky

**Ekvivalenty v překladech české literatury pro děti předškolního
věku do angličtiny**

**Equivalents in English translations of the Czech literature for pre-
school children**

(Diplomová práce)

Autor: Kateřina Důbravová, Angličtina se zaměřením na tlumočení a překlad
Vedoucí práce: Doc. PhDr. Václav Řeřicha, CSc.

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List of Abbreviations

TT target text

ST source text

TL target language

SL source language

TV television

CZ Czech version

EN English version

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Introduction

This thesis is aimed at translation of books for pre-school children. This kind of translation differs from the translation for adults as there are many aspects that need to be treated a little more carefully. These are, for example, the vocabulary, the topic, the choice of linguistic means, as well as unfinished sentences, because children may not be able to derive meanings from them.

The task of literary translation appears to be one of the most complex translational procedures. In children's literature, the complexity lies not only in translating for unique audience, but also in visual part included in most books aimed at young children. Since children are not the type of audience to be undervalued, there is an unstable border between what can or cannot be introduced to a child reader under school age. It is commonly argued that the literature for children is supposed to respect pedagogical intentions and writers should exclude inappropriate topics from their works. That is why I will focus on what these crank issues are, and will try to specify how to keep translated writings for children pedagogically adequate. The first particular goal I will want to achieve in this thesis is to find out whether there are any recommended steps to go through during the translation process so that the text's adequacy would be ensured.

Many authors, Stolt and Oittinen among others, have concentrated on cultural mediation and translational transfer of culturally specific features. I, however, will aim at level of equivalence retained between the translation and its original after the translation has been culturally adapted. At the same time, during this process, the chances of retaining also all linguistic peculiarities are not high. It thus seems important to pay attention to linguistic side of translation for children as well. The second goal I will focus on is to find a way in which the level of both linguistic and semantic equivalence among source and target texts can be increased if its proportion is not satisfactory.

The important issue to evaluate is the choice of tenses used for narration. Some translators are not happy with texts which make use of historic present

and argue that it is not usual practice to describe past actions by present simple tense. As it is quite common technique in Czech, I will analyse some books both written in English and translated into English in order to reflect the actual tendencies in tense usage in the scope of children's literature.

This thesis is divided into two parts, the theoretical and the practical. The theoretical part comes first and collects knowledge about literature for children, its translation and also focuses on advantages and limits of the equivalence and skopos theories.

Chapter one is dedicated to general features of the literature for children, both in prose and poetry. As far as the poetry is concerned, I find it desirable to overview main forms of meter, foot, rhythm and rhyme, so that I would not confuse them in my follow-up analyses. Differences between adult and children points of view are mentioned and the characteristics of these two literary worlds are specified. This chapter includes also general opinions on children's literature and its position within the society.

Translation is the main topic of chapter two. Specific issues that are connected with translating for children are the cultural mediation, childishness of a text and censorship. Two of these issues are discussed within this chapter, taking into account the influence of adults and fidelity towards the original. They are setting the ground for censorship dealt with in chapter five.

Chapter three concerns mainly theoretical background of translation for children and the theories that a translator may lean to when choosing a strategy of his/her translation process. The issue of equivalence is introduced, taking a glance look at the function of the text and forms of equivalence in general.

In order to understand inconsistencies between Czech and English properly, chapter four is devoted to linguistic and morphological differences between these two languages. Some delicate matters are mentioned from the field of translation of both prose and poetry.

Chapter five discusses the position of genre type in translation. Furthermore, as a sequel to linguistic issues mentioned in the previous chapter, it focuses on

register and the translator's choice of expression. Such choice is also influenced by censorship and necessary adjustments the translation needs to undergo.

An inevitable feature that requires to be discussed is the illustrations. Chapter six will show what it means for a translator to handle two types of material at once. Several problems concerning pictures in children's books will be mentioned.

Introducing the practical part of this thesis, chapter seven talks about specific features of the English literature for pre-school children. By analysing English samples, I will try to discover tendencies and signs of the stories that belong to English cultural background as well as linguistic and prosodic means that could be applicable to the English versions of the Czech text samples and help to their improvement.

Chapter eight closes up the practical part and the whole thesis as well. Attention is paid to Zdeněk Miler's works which were translated into English in form of both prose and poetry. Findings from Chapter 7 will be applied if an error occurs in order to create a translation with higher level of equivalence.

On the basis of analyses and the findings which will present a sort of bank of commonly used tenses, lexical items and topics in English texts for pre-school children, grammatical and lexical tendencies the authors prefer will be discussed. It is also desirable to analyse samples of translated texts to see if the translators follow the tendencies and what was their achievement. This methodology is used in order to ensure that my translations would reflect real language and thus succeed in being truly natural for receiving audience.

1 General features of the literature for children

1.1 Written for children does not mean boring

It is necessary, at first, to define what is meant by the literature for pre-school children. Children's literature in general possesses many features that are of no importance in writings for adults. The sources dealing with children's literature offer several examples of what the main differences may be.

One feature that prevails in the domain of the literature for children is so unique that cannot be implied to any other kind of literature. The fact that adults write stories for the sake of children and not their own is an unusual circumstance which applies to children's literature outright, even more to the literature for pre-school children. In Eithne O'Connell's study *Translating for Children* (2006), this anomaly is explained by Briggs: 'Children's books are written for a special readership but not, normally, by members of that readership; both the writing and quite often the buying of them are carried out by adult non-members on behalf of child members' (17, quoting Briggs 1989). It is however no exception these days that some books aimed at young readers are written by authors of the same age, sometimes fourteen or fifteen-year-old writers.

The border between childhood and the adult world is mainly represented by the fact that each of them holds different values and beliefs. At the very young age we want to become adults, and the older we get, the younger we want to feel again. At the same time, it is adults who significantly shape the rules of literature for children. In words of Gillian Lathey (2006a) '[a]dults, too, dictate what children read, in that they are the writers, publishers and arbiters of children's reading matter' (5). I would pinpoint the word 'too' in the quotation above, as children's persuasive reaction to a particular character from a story is very likely to turn the character into a suddenly famous persona and the books into desired items on the market. That is exactly what happened to Peppa Pig books and all the follow-up goods designed according to it, no matter whether adults like this character or not.

A feature which is remembered most often about the literature for children is that the level of tragic circumstances is reduced to minimum, if there is any at all. In stories which tend to evoke some sort of negative emotions, there is always a good power that becomes visible at the end so that the whole story turns to a pleasant conclusion and the child reader can be optimistic about the future. It is not exceptional that the narrator walks out from the shade and talks to the child directly. (Shavit 1986, 58) In stories for adults, this kind of summary does not usually occur, or if it does, the person who talks directly to the reader is one of the characters of the story. Some books for children – and those for younger ones especially – seem to follow educative purpose and close their narrative with a moral statement as if they have tried to teach the reader a lesson.

1.2 What we need, what they need

Not only the form of children's literature is different from adult books, but so is the attitude of general public and printing houses when we look at this type of literature from such point of view. Very few articles in literary newspapers and specialized magazines concern issues dealing with literature for children, even less in case of literature for pre-school children; very few writers and translators are being awarded, and very few people have knowledge about the quality of books for children that are currently on the market (O'Connell 2006, 19). One would ask if that is the relationship we should build in our culture and what could be the effects on our children who, as it may seem, have lately received so little attention. Society falls into the impression that what is easier is better as well. And yes, the reason for letting children play computer games or watch TV – apart from the fact that it is easier for the parent – may be connected with the lack of quality reading materials for children, let alone the possible parents' enjoyment while reading a book aloud to the child. The more addicted the children are on these modern means of sharing experience and fun, the harder we should try to lead them into their own world of imagination. We want our children to be creative and decisive; but what is the use in allowing the TV

programmes and computers do all the decisions for them. No one can teach children to employ their imagination and recall memory experience but children themselves, with the help of books, recordings or other activities that are free from presenting them a complex visual picture, which is exactly what TV programmes and computer games do. It is easy to argue that books, too, contain visual pictures, then let me emphasize that no every activity that is described in a book is also pictured there, and, as long as the images are still, there is always enough space for a child's imagination to set them in motion. Even though the modern media have been useful in developing various skills of children and serve as an important source of inspiration, the best solution, of course, is to alternate all the media and keep the impact of each of them on the child's brain balanced.

What has cultural awareness meant to generations of adults is not what children's books are supposed to deal with. While adult readings are very often concerned about cultural behavioural issues, explanations of preconceived habits within particular countries or attempts to break those habits and consequences of such behaviour, children's literature hardly ever mentions topics of this kind, and, quite understandably, rather introduces various behavioural patterns that should bring a child reader closer to general knowledge in the field of relationships among people. 'When in contact with other people, a child learns to understand relationships and situations, adopts behavioural and communicative patterns. This is an example of so-called social learning' (Bednářová, Šmardová 2008, 54, my translation). It is connected with educational approach that many writers of children's literature prefer, even though it is very often supported by a catchy storyline and clever thoughts of a character in the story. 'A child adopts such behavioural patterns which his model is being rewarded for, the model being a friend, sibling, film or literary character' (Bednářová, Šmardová 2008, 54, my translation). The norms, or social patterns, that are set in these stories are, however, a good and valuable basis for the child's future response to general public opinions and later for having a healthy view on differences in intercultural and international matters.

As children are not usually confronted with serious social problems, the amount of facts that they can digest is limited. In association with that comes another distinctive feature of the literature for children – vocabulary. The selection of words is determined not only by children’s lack of general knowledge, but also by the genre itself. Even if this may seem obvious that children’s literature must thus be a patchwork of silly and dull expressions, the opposite is actually true. Not just for educative purposes, children’s books are packed with precise descriptive words and vivid imagery. More on this topic is presented in chapter five.

1.3 The importance of listening

In case of pre-school age, a child reader can rather be called a child listener. This slightly changes the perspective in which the literature is perceived. The text in a book plays several roles at once: narrative, educative, explanatory, entertaining, and some others, according to the author’s intention. Since melodious function is hardly to be influenced by the writer or translator, because its interpretation lies fully in the hands of the adult reader, the rest, on the other hand, is a complete responsibility of the author or translator. The two actors have a chance, however, to partly preset the way the story will be read, and by a particular choice of syllables and words with the right position of stress various rhythmical patterns can be achieved.

Four- and five-year-old children live in present time, attaching little importance to the past or future. By reading to them, we motivate the children to realise the order of everyday activities, later even time sequence of events and time shifts. When a pre-school child acquires these skills slowly or late, it may result in changed task order and difficulties in learning. Such child is probable to suffer as an adult from bad work organization, lack of punctuality or chaotic nature of life. (Bednářová, Šmardová 2008, 25)

Lathey (2006a) summarizes that the general aims of children’s literature have been more or less the same for a long time. As this genre reflects modern trends

only very subtly, despite common fashion in publishing contemporary little figures, it has concerned mostly pedagogical purposes introducing behavioural patterns, guidance in faith and language training. (6)

1.4 The charm of poetry

Neil Philip, the editor of *The New Oxford Book of Children's Verse* explains: 'Some would argue that the very notion of poetry for children is nonsense' (1996, xxv). Although it might be one of the features that mainly distinguishes children's literature, a story aimed at nonsense only would surely lack its purpose, for children's mind is much more complicated. 'The poetry that has been written and published for children is by no means the only poetry to which they respond' (Philip 1996, xxv) clearly states why we must not underestimate the child readers, for example by relying on nonsense only.

As far as the stories are concerned, children's imagination needs a constant load of new stimuli. The ideal situation is when '[e]verything is freshly created' and so 'each new sound, scent and sight' (Philip 1996, xxv) ensures the right stimulus for a child's concentration and attachment to the story. Writers and translators should have in mind that there are so many things, objects and noises to distract child's attention these days that the ability to make children keep listening to the story becomes crucial.

As rhythm is to a great deal the ingredient of the nursery stories, there are some more views on children's poetry by Neil Philip that may finally help, to some extent, define children's literary world:

- 1) 'it has its own landmarks and its own rhetoric'
- 2) '... the immediate sense perceptions have an overriding importance in children's poetry, quite beyond the workings of memory and reflection, or the filters of spiritual, philosophical, or political ideas. This does not necessarily mean that children's poems are 'simple' in any reductive sense'

- 3) 'A true children's poem is distinguished by a clarity of thought, language and rhythm that stems from this directness'
- 4) 'Yet the overriding quality of [Emily Dickinson's] work are also those of children's poetry: clarity, directness, mystery'
- 5) 'It is the poetry of Possibility'
- 6) 'Children's lives are full of wonder and delight, but they are also fraught with worries, disappointments, and sadnesses; the best children's poets come to terms with grief as well as joy' (Philip 1996, xxv-xxvii).

The creators of children's poetry often face a situation when with all the effort not to burden the piece with richness of content they forget to add a real value to the words in the poem (Philip 1996, xxviii). For others, the struggle might be just opposite. It is very easy to follow the slightly under-valued level of expectations carried by non-professionals and fill the poem with childish ideas and shallow words. If authors do not put enough effort in making the story interesting, the children will not find enough fulfilment in the story and the book thus fails at giving children a real thrilling experience which supports their endurance to finish the whole story to the end and possibly go through it again so that the newly learned knowledge keeps fixed inside the child's brain.

In comparison to the issue of thematic and content adequacy in the field of literature for children, there are also some poetic devices not really suitable for using within this kind of literature. Among these belong suspension points or any other variations of unfinished sentences, would-be attempts to free verse and rhetorical questions.

The reason for avoiding the above mentioned forms is explained in *Vybrané kapitoly z teorie dětské literatury III* by Chaloupka and Nezkusil. Their findings are quite clear: 'In the works for younger children the necessity to take the child's primary emotional approach into account protrudes, as well as the need for added illustrative nature and lesser degree of abstraction' (Chaloupka and Nezkusil 1979, 56, my translation).

During early childhood, the life is often directed by the rhythm of daily routine and later also rhythm in literature for children. Usually, the rhythm used in children's stories is trochaic, meaning that stressed and unstressed syllables take turns regularly (Chaloupka and Nezkusil 1979, 62). This rhythmical scheme is sometimes altered, having an influence on the rhyme and rarely on the sentence structure, too. Only when a child is a little older and gains basic writing and reading skills at school, it is possible – as Chaloupka and Nezkusil further explain – to integrate iambic and free verse into children's stories, for the child is now able to perceive the verse in its full length and the child's mind moves the importance from the acoustics towards the thematic aspect and semantics (65-66).

1.5 Poetic devices overviewed

For this thesis is aimed at stories about Little Mole and most of the practical analyses in the thesis will be of rhymed stories, I find a duty to summarize common poetic structures that may occur in miscellaneous nursery rhymes and children's stories.

Although the pieces of children's literature are not those of experimental poetry and nor do they use complicated verse structures, the prosody requests the knowledge of English and Czech verse types. To be able to refer correctly to the aspects of poetry, I first need to offer a brief terminological overview for the sake of clarity within the whole thesis.

There are several kinds of metre as well as feet in English. We must not interchange these two terms as each of them describes a slightly different aspect, even though both are associated with rhythm.

English metrical variations equal four combinations of stress and accent usage. The quantitative, or classical, metre works with the length of syllables, the unit within accentual metre is determined by either accent or stress, and then there is syllabic, in which a line can consist of optional accent used for a given quantity of syllables (Holman 1972, 318). When we talk about metre of a piece of

poetry in English we usually have the fourth one – accentual-syllabic – type in mind, and this is the case when both the number of syllables and the distribution of stress are more or less limited (ibid.), being further recognized by the choice of foot.

A foot is a unit which is repeated in a verse and creates via this repetition the particular metrical pattern (Leech 1969, 112). There are usually several feet present within one verse and according to the type of the foot we recognize the metre as it is the foot that creates rhythm of the verse. In the words of Holman (1972), there are five standard feet in English (iambus, trochee, anapest, dactyl and spondee), the sixth one (pyrrhic) often not being considered as a proper foot as it does not contain a stressed syllable (229).

Metre in poetry can be identified as ‘the recurrence of a rhythmic pattern, or the rhythm established by the regular or almost regular occurrence of similar units of sound pattern’ (Holman 1972, 318). From this interpretation, we assume that the recurrences do not reside in a complete copying of the same line structure, but the lines may alter within the stanza or a whole poem, combined in accordance with the chosen metre.

The metre is thus characterized by the number of feet in one line; each of them establishes the kind of metre that corresponds rhythmically with the usage of stressed and unstressed syllables alternation and this may result in monometer, dimeter, trimeter and others. (Holman 1972, 318) That is exactly what leads us to rhythm.

Rhythm can be described as ‘the passage of regular or approximately equivalent time intervals between [...] the recurrence of specific sounds [...] or the recurrence of stressed and unstressed syllables’ (Holman 1972, 456). It is a natural property of speech and language to follow a pattern when being produced, and this often makes the difference between a speaker trying to speak English and a speaker truly speaking English, almost as a native-born. The rhythmical patterns of various languages can be taught and one can sound naturally only when having them present in the speech.

In case of English, the rhythm is recognized according to the combination of stressed and unstressed syllables. Each sentence consists of words in which the proportion of un/stressed syllables varies, but at the same time the sentence 'can be split into segments which are *in some sense* of equal duration' (Leech 1969, 105, italics in original). This is then the basic particle we work in poetry with. The division becomes useful for dealing with both the foot and metre and also explains the reason for considering English the 'stress-timed' language (ibid.).

As I mentioned before, in English verse typology the most common seems to be the syllable and stress combinations, which we call accentual-syllabic pattern of foot. In such verses, one needs to consider both the placement of stress and word length at the same time as it is the precondition for correct metre recognition. The choice of a metre also predetermines the rhythm the poem will acquire; in Holman's (1972) terms the quicker are 'marching', because the alternation of a stressed and an unstressed syllable comes quickly one after another, the slower rhythm is characteristic for feet whose basic pattern includes three syllables and thus resembling rather 'dancing' (456) than swift steps. This description indicates exactly the way children approach words, when listening to reading they sense the rhythm first, when hearing a speech they notice the pitch first. When a child starts recognizing voices, s/he 'perceives a sentence as an acoustic unit, no matter whether this sentence is short or informatively condensed' (Bednářová, Šmardová 2008, 40, my translation).

Other significant feature children of young age respond to is rhyme. Similar consonants contrasted in rhyming words help children distinguish the words from each other. Rhymes and short poems are also used in children's textbooks, where they accompany pictures in order to present learning in an interesting manner, to loosen possible anxiety of focusing on writing rather than images, and to introduce new information in a form of a play (the form a child is already used to), explicitly it is word play. As long as two words rhyme and set the opposition to one another, their sounds cause we effortlessly remember the words even though they represent two dissimilar entities (Holman 1972, 453).

Rhyme focuses on syllables that carry stress, because these are the parts of words one tries to establish a pattern with. Such patterns can resemble each other just partly or completely and it has to be repeated at least in two lines, otherwise its presence would not be recognized. It seems that the best option would be the perfect regularity of such syllable pattern, but for reading it is often more pleasing when words correspond to each other just partly, which creates the illusion of words completing one another in a non-violent way. To call a rhyme to be a good one, the part that is supposed to rhyme should consist of the same vowels, but consonant(s) which come to the front better be divergent. (Holman 1972, 452-3)

One has to be careful when creating a rhyme as there are many things that may happen to be confusing. It is not advisable to set in contrast two words which are pronounced identically even though their written form is different. As long as one chooses to use end rhyme, a rule says that apart from the first accented syllable, the others which remain should rhyme. A dangerous idea would be to allow in one stanza occurrence of vowels that sound alike, let alone completely equally, because this circumstance would ruin the whole verse as the line ends would blend. (Holman 1972, 454)

There are, however, several facts which distinguish poetry for children from any other kind of poetry. It is not wrong to think about children's audience as a unique community, where dissimilar rules than those conceived by the adult population may be applied. For example, when a rhyme sounds too simplistic to be used in works of famous poets, it may be exactly the type some stories require for expressing an exaggerated characteristic or inventing an easily-memorable name. Nothing unusual would be to see three rhyming words in a line, organized also rhythmically to have a necessary impact on a child. (Leech 1969, 110) Where patterns are rare in the adults' world, there can be a number of repetitions within the context of the children's world. Understood also the other way round, poets direct their works according to the habits which once were established and with their thoughts they mostly concentrate on the

perfection of form, composing the works from rhythmical units (111) which are determined by the metre chosen.

Although disruptions of a metrical pattern within one poem are possible with the consequences taken by the author himself, there are principles that cannot be violated, and those are the rules of grammar (Leech 1969, 111-2) each language needs to operate with for the sake of maintaining structure and ability to transfer meaningful statements correctly among the language users. As rhyme and rhythm work best when established in mutual concordance, variations on this scheme often appear which allow the writer to create levels of tension or mood and with change in rhythm cause the reading to be more impulsive or, on the contrary, slacken its speed (110).

There are several options how to work with rhyme, because one can decide in which part of a word the rhyming sounds will resemble as the rhyme can be located at the beginning of a word, in the middle or at the end of it. Quantity and quality of syllables are reflected in the division into masculine, feminine and triple rhyme according to syllable similarity and stress distribution. The placement of stress on the last syllable describes masculine rhyme (i. e. 'ham' and 'jam'), but when the stress falls on the last but one syllable it is called feminine rhyme (i. e. 'joker' and 'broker'). The triple rhyme works rather with the number of syllables, this time it is a sequence of three (i. e. 'generation' and 'declaration'). It can sometimes happen that a weak syllable becomes suitable to undergo rhyming as well, because it also makes a rewarding sound when two syllables of different quality slightly correspond to each other. (Holman 1972, 453-4)

Rhyme from another point of view is presented by Leech (1969) who instead of dealing with variations of syllables concentrates more on variations of phonemes. Here, both consonants and vowels may rhyme. Attributes which phonological patterns mark within texts are similarities that appear irregularly between some parts of words. (89) These variations are not dependent on syllables, nor they are determined by stress, and yet they can be considered examples of repeated sound occurrence and rhymes. To distinguish the

rhythmical and phonemic patterns, Leech introduces for this purpose a term 'consonant cluster' which better describes the idea of comparing sounds that very often require two or more letters for their written form representation (89).

As long as phonemes differ in only one quality, e. g. voicedness, they can be presented in opposition to create certain parallel which can enrich the poem or add regularity to its verses (Leech 1969, 90). When one abandons the nature of syllables and moves to work with phonemes and consonant clusters, it is possible to find repetition of sounds in places where syllabic restrictions would not let them to be seen. This way, however, the repeating sounds have a chance to be part of a pattern that becomes obvious mainly when a verse is read aloud. No matter that 'eye rhyme' works on the paper, it is not usually included in verses for children as their first encounter with some verses or a nursery rhyme is via the reader and thus the translator should consider working with pronunciation instead of letters.

Similarity of sounds is preferred to be partial in order to give the reader/listener a hint or make the poem more interesting, because parallels can be created also between front clusters followed by other than identical vowels, which differentiates phonemic patterns from pure rhyming (Leech 1969, 90). Among these parallels, some of which I will mention in paragraphs yet to come, most widely used is alliteration which can be compared to rhyme in the way that each of these phenomena is aimed at reverse parts of words (91). Leech suggests that alliteration, even though it is thought to be connected with the foremost cluster of a word, would be perceived more correctly if bounded to the first accented syllable (92). Extreme alliteration does not appear very often in poetic works as there is quite a danger of turning serious work into a ridiculous fail, but in terms of literature for children it can be considered a welcome comic feature.

As a useful tool for translating into English, onomatopoeia has a power to imitate noises of the outside world and set them across other words in text, and to awaken imagination. The skill of both onomatopoeia and alliteration resides also in employing phonemic classification and making use of sounds which belong to the same group. To be more specific, each sound, according to its

qualities within the language phonetic system, evokes such feeling which is generally perceived by listeners as loud, strong, maybe harsh, or, on the other hand, some sounds may seem mild, delicate, less prominent. As letters in words influence each other in terms of pronunciation, some consonants are also dependent on their neighbours so that when placed at the beginning of a word, they sound harsher than when surrounded by vowels. (Leech 1969, 90-99) It is generally known that pronunciation of the 'l' consonant by Polish and Slovak speakers is very mellow, which exactly depicts its quality as the less prominent among other consonants.

As rhyme has many variations and subdivides into many categories with respect to its place in a poem or composition, only relevant types of rhyme will be mentioned in the practical part, particularly those found in the analysed samples.

As a golden rule for either writing or translation of children's poetry I would conclude that all the patterns that exist can be modified and adjusted according to the needs of a particular story, or the impression the author/translator wishes to make.

2 Children's literature and specific translational issues

2.1 A world of its own

Children's literature is generally a specific genre of literature, not only for writers but also for translators. There are many issues that translators must be aware of, for example the tendency of moving the story into the context of the target language or necessary censorship of expressions used in the translation. The aim of all these arrangements is to present a text that is adequate for a child reader to read or hear.

When translating adults' books, the translator takes mostly care of rendering the original in such a way that the target text conveys the same ideological and emotional experience. Doing very little modification in the names of places and people, supposing that the adult is probably well accustomed to differences among nations, the translator focuses on the proper emotional impact, descriptions corresponding to the original, not revealing what should come later, setting the correct tension and presenting the overall image of the story with as much fidelity as possible (except for when the chosen translation strategy is close to imitation).

In translations for children, however, the translator pays most attention to cross-cultural mediation, ethics, censorship (Casallana 2006, 97-8), then also puns, pictures and prosodic features of the text (Oittinen 2006b, 39). Like in any other translation, the target text within the frame of children's literature must suit the audience and the purpose for which the book has been translated.

Even though the literature for children has two unique characteristics, as Oittinen (2006b) describes in her essay, and these are the fact that we can hardly find any genre where illustrations would actually have a relevant meaning, and the tendency of picture books being read aloud (35), introducing in nursery-rhymes a real challenge for the translator, the basic translational concepts still apply. Both pictures and the loud reading only support the importance of considering translations for children as acts of communication, in which the

written words, the spoken words and the visuals must come to a collective harmony.

The translator has many text criteria to consider before the actual translation process starts. From the paragraph above it is clear that books for pre-school children represent works within which all features are interconnected so that the book stands for one whole and is perceived as a complex unit of experience. Children become inherent in everything they can see and hear, and it is up to the translator to eliminate potential collisions or misunderstandings embedded in the book by mistake, when pictures tell something dissimilar to the text or vice versa.

2.2 Known versus new in children's minds

One of the most significant issues in translating the literature for children is how to balance the distinctions among cultures, customs and habits of people living in particular countries, who, nevertheless, do not belong to the same society. A so-called 'cultural context adaptation', introduced by Göte Klingberg (1986) and presented by Gillian Lathey (2006a) in her book *The Translation of Children's Literature*, describes the exact difficulty that translators need to find a way through. Lathey offers a nice label for this task – 'the inevitable limitation' (Lathey 2006a, 7) – and it suits the fact that almost none of initially colourful characteristics can be preserved if included in a book for children, because a child is supposed to gain social awareness of his own country first (ibid.). As long as nations do not share equal values which children of these societies are also exposed to, this is what causes the main clashes in understanding identical ideas miscellaneously. Then comes the translator who should try to either explain the diverse habits to child readers and listeners to that extent that they will comprehend them entirely, or avoid them completely to save words and not break the flow of ideas, or substitute the entities for those the children of the target culture can be expected to know from their living environment.

The strategy that is used most often to achieve this uneasy conversion is domestication. This term comes from the Lawrence Venuti's work (2004), his translating and translational activities, but is, however, based upon the idea of Friedrich Schleiermacher, a German philosopher, whose main contribution to the field of translation was that he defined two methods that can be adapted to the translation of a text which includes culturally specific vocabulary (16). Moving the author towards the reader (Schleiermacher 2001) seems to be the only right approach of rendering the original for children's literature. With the lack of general knowledge, a child reader (or listener) would struggle with words they have never seen or heard, not even in adults' speech, and so it would be hard not to 'assimilate foreign names, coinage, foodstuffs or locations, [because a child] may reject a text reflecting a culture that is unfamiliar' (Lathey 2006a, 7). Even though a translator should try to stick to the original in every way possible, culturally specific information almost always requires modification to a certain degree.

Translations for children have had a 'tendency to accept only the conventional and the well known' (Shavit 1986, 115). The younger the child, the more truthful this statement appears to be. To ensure the eligibility for entering into the children's world, books and minds, pieces of this kind of literature frequently use already existing works written in the target language to estimate what is 'the conventional' (ibid.) within this culture. When the text which is being translated needs to be modified, there are several ways of dealing with the task. Either we can join on some additional information, or exclude an unassignable part of the source text. If any of these solutions does not happen to be a good choice, we can leave the information in the text and just modify it in a way that it loses its original meaning if that is what appears unsuitable, or perhaps the information can be given another meaning, more appropriate to the values held in the target culture (121).

Advocative voices of domestication may find their point in Lathey (2006a) quoting Bamberger (1978) about the manner children perceive the literature written for them, as they would hardly grasp the difference between the original

and translation: the usual children's approach is that they understand it 'as if the books were originally written in their own language' (Bamberger 2006a, 1). Even though an interesting description of a foreign country or culture might awake children's curiosity, they first have on their shoulders the task of realizing what things, people and culture surround them (ibid.), only then they can taste some distant country individuality of countryside or customs.

Venuti (1993) expressed his disagreement with using domestication in translation, referring to the fact that the adapted text does not truly show the image of a foreign country the source text or book may talk about (Hatim 2004, 229-30). Presenting only the values and sources of the target culture, the domesticating translation does not pay tribute to neither the original author nor his work.

Foreignization, on the other hand, tries to embrace the culture of the source text in its full richness, expressivity and mentality, not putting aside the unique attributes that can turn an ordinary piece of writing into the masterpiece and often draw the image of the whole country in the outside world. It is a chance for a target reader to broaden his or her general knowledge and refrain from being forced to consume the same topics and expressions that are used within their language system all over again.

In addition, the uncommon pictures and descriptions of the source text are preserved in the translated version if the foreignizing method is chosen, which makes the final translation more appealing to the reader. But Oittinen (2006b) recognizes the danger of domestication in being stuck within one culture, both its habits and opinions, not letting other viewpoints penetrate into this frame (43). Even for children, or especially for them, it is important to 'learn to tolerate the differences, the otherness' (ibid.). The reason is that within a particular society, a number of clichés or personal qualities keep being repeatedly used in books, making it a tendency that cannot be broken easily as it creates a wave of anticipation at the readers' side.

A domesticated children story is, nevertheless, sometimes viewed as a piece of literature with the only purpose which is to educate them. It is mostly not a

good approach to focus on pedagogical aspect only as the focus can blur other functions of the particular text. As one of them is that of entertainment, children should not be flooded with moral instructions or alienating parts of the target text for they may be reluctant to accept these texts and their overall relationship towards the institution of reading as such would get hurt.

There are several ways of coping with the issue of cultural mediation. First, prologues or introductory essays are incorporated in books in order to explain the possible differences of cultural contexts or to foretell what one may encounter further in the book when reading it. Second, it is good to negotiate that a well-known writer of the books for children helps to promote and introduce a translated book aimed at young audience into a particular market (Lathey 2006b, 9) so that adults get assured of its quality and children get fascinated by the chance to meet new characters.

Third, an introductory nursery rhyme or short poem can ease the tension between the child and a text unoriginal to his/her living environment. Even though in this case the dangers exist of making the poem too simple or creating too idealized polarization on the source culture, this method seems to be the most child-friendly. Moreover, showing children some facts about an unfamiliar nation can broaden their general knowledge and, as long as there are not many of them in one poem, such partial foreignization does no harm.

Fourth, any foreign feature may be introduced to a child via comparing and contrasting national habits that the child is acquainted with to those which are new and need to be explained. There is also one advantage and one obstacle to be taken care of, the former being the national pride rising when we hear someone else talk about our country, and the latter can be understood as a menace to the nation which would be presented this way for every statement creates a picture in a child's mind of the life and habits of the far-away nation – if that picture resembles anything unkind, plain or unattractive, the child is probable to carry this picture in his/her mind for a long time and establish either positive or negative view of the particular nation.

In all of these attempts to bring one culture closer to the child of another culture, a writer or translator must not let themselves fall in line with expressive freedom in semantics otherwise the ideas and notions interpreted by them will settle within the target culture and may build up an unwanted frame of stereotypes of the country concerned.

2.3 Can a child be unchildish?

One of the criteria that settle the level of childishness in a story is the usage of foreign elements and words from a common adult speech as obvious from the previous part of this chapter.

The translations of the books for children should retain their dynamism and informative density, the information being of a general character, though. In adult's writings, it is mostly images that the reader is looking for and enjoying. Detailed descriptions and profound ideas are what make these images alive and interesting, having an influence on the reader's emotions and opinions. But children's stories should lack these deep insights as the very young readers do not have the capacity to understand them (Chaloupka and Nezkusil 1979, 66), which sentences the stories to abandonment just because of confusion on the side of the reader and his longing for clarity.

Children need a constant impetus for their activities and that is why literature for them must look likewise. This is achieved by a writer or a translator being creative, including much wordplay within the work and other means of making the lines in a book interesting, namely onomatopoeia, various types of rhyming and rhythmical structures, repetitions and puns. (Lathey 2006a, 10) The puns and rhyme especially help the child to recognize and exercise syllable variations which he or she would encounter a lot later. It also helps to practice countless numbers of consonant and vowel combinations for correct development of phonetic and articulatory skills.

One would wonder what to imagine under the term of nonsense which is so distinctive for the literature for children. To start with, it is the language where

letters within a word mingle, or words themselves represent various sounds, screams, squeaks or contain incorrect spelling as if produced by a little child, which makes them therefore funny. Among these belong also words blended out of two or more parts, each taken from a different language, and so called nonce words made up by an author to be used for the only time in the frame of a single book or work. (Holman 1972, 353)

To understand nonsense, the child must have knowledge of a basic principle of words which is to mark concrete realities and therefore carry a particular meaning. When encountered with a senseless word which sounds believably but lacks any meaning, the child has a competence to recognize the imbalance between its form and sense. This leads to the discovery and realization of parody, which the nonsense is founded on as the parody works with obvious contrast between two entities. (Chaloupka and Nezkusil 1979, 72-73)

In cases when children's books are translated with different prospects than the original, the whole book must then be adapted to that situation. Switching children's and adults' perspectives during the translation is not possible; it is noticeable that when a translation moves in other direction than the original, the book variations which come to light are fully aimed at different audience. Many books can be read by both adults and children, my reason for keeping these two worlds apart and following original's authenticity are obvious, though. The literature for pre-school children is – and while being treated in my hands will still be – strictly the treasure of children, it belongs to their world and not any other and I want to keep it that way.

I understand that it is adults, who write, publish and buy books for children, but I dare to disagree with Riitta Oittinen's statement that '[c]hildren's books need to conform to adult tastes and likes and dislikes' (Oittinen 2006b, 36). As long as children are not allowed to handle money, the parents or other adults have to buy the books for them, but very often it is the child who comes to the store together with the adult person and chooses the book according to his or her likes and interests. I have witnessed many times how cruel for a child is to pick just one book from those many shelves in a shop, and so they usually go for

a character who they feel to be most attracted to. When a child is not present in a shop, I do not want to believe that the adult buying a book to be later given to a child is not thinking about the child's 'likes and dislikes'. Of course, they are, because they know the book would not make the child happy and cheerful if it were not according to the child's tastes. All the time during making a choice, we are thinking of the person we wish to buy the gift for.

3 The theories of skopos and equivalence implemented on the literature for children

Eithne O'Connell (2006) in her essay *Translating for Children* describes that many approaches have been applied on translations of children's literature in the course of time. An example of prescriptive viewpoint on this kind of translation can be Klingberg (1986) and his negative attitude towards too loose adaptations of texts addressed to children. Even though he admitted that there exist cases when literal translation is not possible, especially when referring to places or specific events and customs of the source culture, he held quite strict opinion that maximum fidelity with the original should be preserved whenever possible. Zohar Shavit (1986), on the other hand, represents translators who inclined to descriptive theories and that affected his method of translation. By taking also target audience and the cultural and social context of the target text into account, he proposes that translator's choices are dependent upon such contextual information. (O'Connell 2006, 21)

Even further goes Tiina Puurtinen (2006) when she says that 'the requirement of faithfulness to the original is outweighed by other constraints' (54), meaning that the target reader, then also the distinctive features and social context of the source text (ibid.) are of greater importance than the content of the book chosen for translation. The question remains how it could be possible for a translator to follow these suggestions and, at the same time, maintain the educative quality the book in the SL originally contained.

In this chapter, I will consider two basic translating concepts and their relevance as methods un/suitable for translation of children's literature.

3.1 The skopos of the literature for children

For every translation, no matter which theory is followed by a translator, there is an attempt to convey the message of the source text (ST) to the target text (TT). In case of the translation for children, however, the translator has to keep the

purpose of the ST in mind, because the writer of the ST surely wanted to create the text in a way so that it would suit pedagogical standards of this text type.

3.1.1 Pedagogical view

It is known that children acquire their social knowledge when copying a chosen model's behaviour. At their age there are primarily uncomplicated situations that very often represent a complex problem for children. By searching analogies for their action they try to find such model which would show the way to deal with life and the world, helped solve problems and shared experience. (Opravilová 1985, 213) In many cases, not every adult person is suitable for this role and then the child has no other option than to search for his/her model elsewhere. Most often this role is taken by a book character. 'A child from three to six years of age is particularly perceptive towards literary communication. . .[S/he] enlarges own active and passive vocabulary, develops imagination and sense for aesthetics' (Opravilová 1985, 213, my translation). Even when translated, a book for children should still provide this kind of leadership to the child who seeks for it.

To remain a valuable source for children, literature is better to keep strong emotions and their experience as well as some tragic features and serious problems. Descriptions of enjoyment, plain optimism, happy endings and troubles of everyday life (Opravilová 1985, 216) do not possess qualities which would be able to offer any advice or modelling. Even though there is space in a children's book for both groups of descriptions, the former should not fall victim to the latter.

Four- and five-year-old children live in present time, attaching little importance to the past or future. By reading to them, we motivate the children to realise the order of everyday activities, later even time sequence of events and time shifts. When a pre-school child acquires these skills slowly or late, it may result in changed task order and difficulties in learning. Such child is probable to suffer as an adult from bad work organization, lack of punctuality or chaotic nature of life. (Bednářová, Šmardová 2008, 25)

Children are not usually confronted with serious social problems, because the amount of facts that they can digest is limited. In association with that comes another distinctive feature of the literature for children – vocabulary. The selection of words is determined not only by children’s lack of general knowledge, but also by the genre itself. Even if this may seem obvious that children’s literature must thus be a patchwork of silly and dull expressions, the opposite is actually true. Not just for educative purposes, children’s books are packed with precise descriptive words and vivid imagery.

Children learn word meanings according to what they hear from adults and see in books. Words make sense only in relation to an image, shape, movement; a chance of touching the object is also helpful (Bednářová, Šmardová 2008, 71). Materials which support children’s senses, e. g. pictures or basically any literary, musical or artistic work, add to peculiarity of a story and consequently provoke responses from children. Speech is practiced on the basis of listening to someone else’s speech production, first it is rather a parody or repetition of sounds, later a child tries to articulate words. The reader can encourage a child to speak, which is very suitable for this age and useful for speech development. Bednářová and Šmardová (2008) present in their book the way we can achieve this: it is via naming the activities which the child is doing and also via describing objects the child is surrounded by. Such introduction of the world around seems necessary for establishing a healthy attitude to making friends, it teaches the child the techniques of communication and collective share of responsibility. (72)

According to the children’s ability to capture meaning of words, reading or speaking to them should not be done fast, they require more time to comprehend and realize the information. It is important to repeat what the child said, then build a little bit more sophisticated description and give them time to process it. When we talk about a story with children or ask them questions about the plot, one should focus on explaining clearly what the subject of the question is. If a child replies shortly, an adult’s best reaction would be to repeat the answer and then add more extended version of what a proper answer should be; if incorrectly, the adult uses child’s words but renders them correctly, both

grammatically and semantically. (Bednářová, Šmardová 2008, 71-72) In order to support memory and allow widening the scope of knowledge and vocabulary, children need to rehearse what they have already learnt. If they hear a word several times, they will remember it plus listen to following words and thus make progress.

3.1.2 Translatological view

Almost each text addressed to children conveys a message of experience which the author has intended to pass on them. It then seems that the procedure of translation had better keep such message a part of the text even in the target language (TL). The skopos theory is the one that supports this view on translation and concentrates mainly on the source text (ST), in other words on the message that the author wishes to present to children and for which s/he decided to create the work in the first place.

If one would ask what is specific for the literature for children, we would often describe a situation when an adult is sitting next to the child, holding a picture book in his/her hands. That is exactly the situation which complies with a transfer of experience from an adult to a child via book that knows the right way – the author being certainly pedagogically educated – to bring the world closer to the child in an understandable manner. This situation, taking place in the context of a source language (SL), involves more than a text itself and the translation can then be perceived as an act of intercultural communication (Vermeer 2004, 228).

As Vermeer (2004) further explains, the text in SL is connected with the source culture, and if we want to consider its translation matching the original given, the translator should be familiar with the culture of the ST as well as that of the TT (229). Because '[t]he target text. . .is oriented towards the target culture, and it is this which ultimately defines its adequacy' (ibid.). In recent years, as O'Connell (2006) mentions, there have been trends to regard translation from the side of target text as something inherent in the target culture, influencing the choices

the translator makes. Current practice prefers employing equivalents that suit the target culture standards, patterns of behaviour as well as the aim of the translation. (22) Proper comprehension of both SL and TL cultures helps the translator adjust his/her decisions throughout the translation process. In addition, it allows the translator to create an effect on the reader/listener of the target text close to that perceived by the reader of the source text (Vermeer 2004, 229).

None of the statements that are usually presented to prove the theory of skopos invalid for some texts seem to be relevant in case of the translation of children's literature. As I have already mentioned in the section above, pre-school children are busy discovering the true state of things and as long as they are supposed to gain some knowledge from the books which are addressed to them, it is advised not to attach more than one meaning to a single entity or word. The fact that skopos does not allow translators to include more than one interpretation of a particular word or phrase (Vermeer 2004, 232) becomes at this point rather a helpful tool than an inconvenience. In relation to the target text, that is why we have to concentrate on translating a message, because one unit of a language can comprise of more meanings or interpretations of a meaning, while semantic meaning introduced in a context of ST remains in that given context still the same (Jakobson 2004, 139).

Also the question of unknown addressee (Vermeer 2004, 233) is not a significant issue here as the need for children's literature to be liked by adults as well would call for wide research and any possible differences in translation coming from involving adults in the target audience would deserve a study of its own. My thesis is primarily aimed at pre-school children, so when I speak about readership or audience I mean children up to age of 6 or 7 maximum. When a paragraph appears where the literature for children is described in a general sense, it is stated so in the text.

3.2 The theory of equivalence

Equivalence is usually described as the case when one entity of ST and TT refers to a thing that native speakers of both languages perceive as the same, or highly similar (Kenny 2009, 97), and has similar effect on the reader of the TT as it had on the reader of ST (Nida 1964, 159). In the fragment below concerning formal equivalence, the theory will show that such two entities may correspond to each other also in spelling and share some phonemic qualities as well (Kenny 2009, 97). What equivalence tries to equal are two texts produced in different language systems (98), which sets the translator free to vary linguistic means of expression as long as the content is preserved and the meaning of an entity remains the same or similar (Levý 2006, 337).

The notion of equivalence has been both advocated and criticized by many theorists and translators, almost each of them looked at equivalence from a diverse angle, though. The main focus here will be given to formal and dynamic equivalence, because these deal with characteristics of a text that are relevant for the study of the literature for children, concerning phonology and effect on the reader (Kenny 2009, 97), respectively.

3.2.1 Equivalence and systemic differences

According to Levý (2004), a translator faces stylistic challenge when translating any text, because each language has its own system and that means that SL and TL are never completely equivalent (52). On the basis of this statement, translators cannot create TT corresponding to ST if done so mechanically as they would miss problems arising mainly on the semantic level. It becomes impossible to replace words only by course of equivalence itself as there often are linguistic categories of SL missing in TL and vice versa.

Jakobson (2004) agrees when saying 'there is ordinarily no full equivalence between code-units' (139) and clarifies that words of two or more different languages which we understand as units of these languages do not usually

correspond to each other. Since any particle of the language system may happen to convey some information (142) it is important to take grammatical categories into consideration during the translation process as well. Voice and usage of perfective verbs (141-2) are the most common systemic discordances among languages.

As long as we consider equivalence from the point of view which focuses on rendering one word in one language by a proper equivalent word in other language, it is necessary to realize that there are not only 'one-to-one' (Baker 1995, 11) expressions. Equivalents can also correspond with each other even if they consist of more words or parts than the original word, or, on the other hand, if the number of words or parts is lower than included in the original expression. In some cases, for building a phrase or collocation it is prerequisite to match with other words, particles or prepositions in order to carry the required meaning. In this situation, either the word or the phrase which is interchangeable with the meaningful unit in the source text can thus be called equivalent.

One of the main concerns for a translator in terms of equivalence happens to be the fight for the right expression. The habit of choosing less distinctive word as a substitute for an authentic expression of the ST (Baker 1992, 26) seems to be one of the most significant problems in the scope of the literature for pre-school children. Since there is no need to focus on exchanging a ST unit for a single TT unit, the translator should attempt to transfer ST images as vividly as the original suggests and feel free to use as many formally non-similar equivalents as necessary. The reason for such ST devaluing describes Baker as the fear of adding unintentional semantic value to the expression concerned (29). Even though this is surely true, there might be, in my opinion, also other grounds for using generic names. First, since a foreign language is usually taught on a word-for-equivalent basis, the ST expression thus matches with one particular image in the TT. This influences the translation which often follows a settled routine of translator's mind and his/her habitual solutions for certain ST expressions. Second, the current constant push of having things done as quickly

as possible may force the translator to turn to a first acceptable equivalent which may seem satisfactory at that moment, but within the context of a whole work, it may prove insufficient.

At this point, the study of semantics is also helpful in the process of choosing the right expression if a translator feels the need to focus on various meanings of a particular word. For children's literature happens to be very often read aloud, the formal quality of a text becomes a considerable matter to be discussed.

3.2.2 Formal equivalence

As the most significant tool for a translator Koller finds the search for a proper equivalent and then the skill of opting for the right expression out of many (Munday 2001, 47). In his view, formal equivalence tries to preserve formal features and mirror them into the structure of the TT. It mostly concerns stylistics (ibid.). First, the translator must identify the structural means of the ST and second, search for an equivalent which would either be able to transfer specific stylistic peculiarities some other way into TT, or, to create a new feature (Munday 2001, 48) carrying in the TT similar resemblance like the ST did. In both cases, though, the form of the TL text as a whole must not be incoherent or anyhow artificial.

There is a system of levels that Koller (2004) calls inevitable to go through when searching for the right equivalent. According to him, formal equivalence is best reached when the expression in the TT shares some characteristics of spelling or phonemic qualities (Hatim 2004, 50). It is also the very first step that a translator takes in order to convey a specific stylistic effect. Formal features stand on the second place in Koller's description of translation of other text types, where format offers help to the reader's understanding and sustains the text coherence. In these texts, format stands right after the significance of the information about the topic concerned, and is followed by the aim of carrying equivalent impression on the reader. (James 2004, 194)

The structure that a translator concentrates on here is that of the ST, including its linguistic features and stylistic aspect which would be preferably transferred into the TT by just word exchange between SL and TL (Koller 1995, 172). But with words there comes meaning. When there is no formal equivalent to be found for a word in the ST, Koller's view is to rely on some of the other levels. Next step would be to consider the proper, denotative meaning of a word and see if it fits. Many words also carry connotative reference, which is the stage where the translation would lead to if both previous steps were not satisfactory. But to exclude inappropriate connotations to be felt by the TT reader, a translator must select such options which are not contradictory with social standards of the TL culture and also leave out words unsuitable for a particular text type or context used. Going this far and thinking about context and impact of the TT on its readers, the translation calls for the text to be analysed by Nida's dynamic equivalence instead. (Hatim 2004, 50-51)

3.2.3 Dynamic equivalence

To distinguish two main streams of translation focus, Nida uses the terms formal and dynamic equivalence (Nida 1964, 159). While formal equivalence concerns both content and structure of the message, dynamic equivalence deals with the effect that the translation has on its readers and compares it with the effect of the original. The closer the impact of a translation mirrors the impact of the original, the better. (Nida 1964, 159)

The dynamic equivalence is further distinguished in terms of what an ideal version of a translation should be like and this can be indicated by following adjectives:

- 1) equivalent
- 2) natural
- 3) closest (Nida 1964, 166).

These three characteristics should ensure the translation to be well accepted by its audience. When the chosen TL equivalent is as close as possible to the SL unit, Nida talks about keeping 'the highest degree of approximation' (Nida 1964, 166). That is also the general notion of equivalence to take across the message expressed in the SL. The second point stands for focusing on the TL so that the word or phrase chosen in a translation feels natural for its recipients. It is advisable to make sure that the phrase is also being used commonly in that particular context of the TL. When adapted for the TL audience and context, the expression must also be natural within the culture of the TL. (167)

Nida (1964) points out that it might be necessary during the translation to move towards the modulation of words and do some structural changes because of grammar, the rules of which are prerequisite for each language. (167) Rules and grammatical differences concerning the translation between Czech and English will be discussed in chapter 4 of this thesis. She, however, mentions also 'cultural specialties' (167) which are the most difficult among all cultural expressions to be properly translated, without any implied meanings since one word can stand for several other entities in the other language. The translator's knowledge of the social standards and, on the other hand, taboos of the target culture is thus vital.

As far as equivalence in poetry is concerned, any rhythmical unit that undergoes translation may prefer transfer of its rhythmical structures to conveying equivalent content of the message (Nida 1964, 176). Rhythm and various sound phenomena need a creative translator who does not rely on the literal rendering of words but concentrates more on communicating emotional experience, which supports the notion of thinking about poetry translation on the basis of its purpose. (176-7)

Kufnerová (2009) correctly mentions that once a text has been translated properly and adequately to its particular situation and context, it cannot, though, be regarded as a generally equivalent translation (29) between two languages. Many times a translation must have been modified in order to suit a new light which the text was brought into, and that is true especially for poetry. Playing

with rhyme in such poems requires rewording if a word or phrase needs to be exchanged, otherwise the whole poem would not be consistent. It is not enough to alternate one stanza or one line only, the poem might then suffer from improper cohesion and the sequence of images can be broken. Of course, the subjective view on any work is up to the translator who includes his/her life experience in the poem. Their perception of aestheticism, language and relation of concepts also differs from that of other writers, as well as the level of both world and specific knowledge (30). The thing that concerns us most is the objective use of such translation (*ibid.*), because each audience should receive the text version which is related to the event they became the audience for.

We can thus conclude that a translation is functionally equivalent to its original only in a given time, place and context of the occasion. As Kufnerová (2009) further explains, the relations among lexical units and their meanings are not always unequivocal, which renews the question of semantic qualities of words within one language and irregularities in word-for-word translations (32).

4 Linguistic features in both poetic and prosodic works in literature for pre-school children

Even though all languages in the world have their own specific demands on structural appropriateness, Jakobson (2004) stresses that any sense made of a word or phrase in one language can be rendered accordingly via linguistic means of the other language we translate into (140). When a field of grammar is missing from one of the languages in the translation process, the required meaning can always be supplied by the use of other linguistic devices (141).

Jakobson (2004) further describes what it means to convey the most appropriate meaning at any cost and if there are no words in the target language for what a translator may need to express, s/he can rely on loan-words and borrowings, neologisms and semantic shifts (140). Even though one can always translate an unusual meaning or phrase literally, it might be suitable to include a commentary or a note stating what exactly the meaning the translator intended to convey was. It takes time before readers can get used to using the phrase in the correct sense. For the literature for children, however, the most crucial point is to make the target text sound as naturally as possible, and, for the sake of understanding, the translation must not leave out any 'items as are compulsory in their verbal code' (Jakobson 2004, 141). Any uncommon expression that is not also heard in their social environment could cause confusion, or, at the same time, can lead to increased interest in the expression itself and possibly the whole story the word appeared in.

The reason why proper grammar is a must in literature for children is that they tend to repeat the things they hear, not only words but also noises (Bednářová, Šmardová 2008, 71), their pitch and length, which will later become crucial for recognizing contrast in rhymes.

Translation is not restricted to happen at one level of grammatical system only, the levels interact as it can be seen further in the subchapters devoted to better understanding of Czech and English language systems. The interaction puts a translator at potential risk of grammatical mismanagement, and that is

why everyone should respect syntactical and morphological requirements of a language and seek for solutions elsewhere when confronted with uneasy passages of a text. Sometimes it is even necessary, as Levý (1983) describes, to opt for expressing a morphology feature of a ST translational unit by lexical means of the target language, because there may be no other means to use (24). When a translation seems to be very literal, it often shows that there was not enough attention paid to the analysis of devices of both languages concerned, and that the process of translation was in all probability nothing but an exchange of one translational unit for another (34). Mere replacement of such two units of text without exploring target language possibilities cannot ensure that the text would sound sufficiently natural. As natural expression is what the translation of children's literature is aimed at, a comparative knowledge of source and target languages and cultures may turn out to be very helpful.

4.1 Czech language system

The main difference between Czech and English is that Czech language is a flexible system which allows the users to work quite freely with word order and also express cases.

4.1.1 Poetry

In Czech language, we recognize poetry mostly on the basis of regularity of stress distribution and unusual word order (Červenka 2006, 8). These are the features that differentiate poetry from prose; together with some adjustments of the graphic form when a stanza consists of several lines which are not of a typical length – they are mostly shortened so they do not reach full line length like prose. A verse in Czech typically carries constant number of syllables and the delivery of word stress is fixed (7). The fixation of word stress means that whatever the form or case of a word, the stress falls on the same syllable – ordinarily it is the first syllable. The exception is when the word comes with a

preposition, making the word enclitic. In that case, the stress usually falls on the syllable with the preposition. (40)

Most evident in poetry is inversion. It happens when word order differentiates from the sequence of words that would be normally used in a sentence or statement if it were not a piece of poetry. Even though inversion seems to attract primary attention of a reader, it can be found in prose as well, so it would be wrong to call it strictly a poetic feature. (Červenka 2006, 9) As far as Czech is concerned, changes in word order in prose were identified in older Czech works from 19th and the beginning of the 20th centuries (34, 258).

In Czech, prepositions play an important part in poetic works as it is them on which the stress falls (Dušková 1994, 17). Each preposition is determined by either the case one is using or the noun or entity they are referring to. As long as the preposition is attached to the beginning of a word and thus creates the prepositional phrase, it also accepts the stress instead of the noun itself. That is not true about English prepositions which can be found in a position after the verb as well.

From all the statements above it is clear that some features are especially important for children's literature. To prepare a proper translation that is to be read, the placement of stress becomes the thing we mainly focus on. From the phonetic point of view, the choice of words or involvement of prepositions in a line influence quantity of words and thus need to follow the rhythmic pattern which was set for the poem.

4.1.2 Prose

Translations into English can happen to be demanding, especially when dealing with countability of nouns. Czech language works with un/countability only on the lexical level and each noun is considered from the perspective whether or not it is able to create a plural form (Dušková 1994, 35). Frequently, it happens that a noun that is countable in Czech is uncountable in English and vice versa.

Generally, the substantives describing amounts and various substances are uncountable in both languages.

Because Czech is a flexible system, it can be sometimes a problem to translate cases properly. English language has only two variations of a noun; these are the basic one and the possessive (Dušková 1994, 88). In instances such as Czech genitive, the routine is to translate with the help of possessive "s"; locative and causative causes are traditionally expressed by the 'of' preposition; other cases work with the position of a noun within a sentence structure (which again points to the reason of the fixed word order in English) or use other prepositions to formulate the relation required (95). For instance, Czech local case works also with the preposition 'of', sometimes even 'about' to express what characteristics are attributed to a noun; though, English requires that we rarely use the preposition 'on' or no preposition at all (98). The instrumental case, which focuses on utensils we exercise an action with and which we need while working, makes use of prepositions such as 'with', 'by' and less common 'through', and their execution depends mostly on the sentence object and its position within the particular sentence (99-100). A kind of unusual is the vocative case which not only diverges from other cases by concentration on the substantive itself but also suppresses the use of articles (98).

To describe in more detail what the influences of English word order are on meaning, one must consider the rest of cases as well. Word order plays an important part in expressing Czech nominative case, as it requires placing a noun before the main verb in positive statements (Dušková 1994, 95). The way accusative case deals with referring to the correct direct object in a clause is also connected with word order. If not with the help of prepositions – 'to' or 'for' among others – the direct object must be situated right after the main verb of the sentence (98) and be thus differentiated from an indirect object. It is desirable to be careful about objects also when dealing with the dative case, because it can come to terms with both types of objects as dative relations are very frequent in speech, and thus work with transitive as well as ditransitive verbs. When using ditransitive verbs, the indirect object comes first followed by

the direct one in order to express the dative relations properly; but if they change places and the direct object appears first after the verb, the indirect object must be preceded by a preposition, usually 'to' or 'for' (96).

Lexical divergences appear with some connectives and also when trying to express in-/confidence in manners of a person, both of which can be in Czech language secured by adverbs. The level of confidence expressed lexically in Czech (e.g. 'jistě') is mostly reflected in English via modals (Dušková 1994, 163). Nevertheless, not all adverbs are transferable without moving to a different morphological, and sometimes even syntactical, category. For instance, Czech 'už' has become one of solid examples for choosing perfect tense in translation, not necessarily accompanied by 'already' or 'yet'. But the adverb 'už' often describes a sudden action whose doer is forced to hurry up, so this time the translation would prefer present continuous form. (ibid.) For instance, the sentence 'Už jdu' is very often translated into English in continuous form: 'I'm coming'. There are, however, other possibilities of transferring 'už' mode into English, mostly in negative sense. As an example can be considered the utterance "I don't want to see you here ever again, you thieving thief" (Baugh 2009, 17) which represents the usage in negative and without 'already' or 'yet', but still meaning 'any more' as seen in the Czech original by Miler (1998): „Už tě víckrát nechci vidět, zlodějko zlodějská“ (17).

To conclude, it is not possible to focus on pure lexical exchange between languages since one word in SL can encompass a much wider area of either semantic or pragmatic purposes for which the eligible TL structure needs to be found.

4.2 Miler's works

In Miller's works which are the subject of the practical part analysis, it is possible to find both prose and poetry used for telling The Little Mole stories. Most often there are enjambments and rhyme. The enjambment means that one semantic unit (possibly also one sentence) overreaches the end of a line and stretches to

another line (Červenka 2006, 11). This can be repeated several times in a verse, making it flow a little quicker as there is no punctuation at the line end to interrupt the vertical transmission of images.

Most of the enjambment is used in order to create rhyme. This is found especially in Miler and Brukner's book called *Krtkův den* (1991), for example:

'Krtek slyší. Za vteřinku
už se češe na pěšinku.' (2)

or

'Na sluníčku zase žízní
jahody, co zrají k sklizni.' (6)

I am also going to try to include some enjambments in my translation of this book.

Furthermore, the original names are important to take into consideration as well – the degree of their sentimentalization and emotive component. Since 'krtek' and 'krteček' are two Czech variants compared to three in English, 'mole', 'little mole' and 'moley', the solution lies in examining the original.

Miler's works combine both interjections and onomatopoeia to describe sounds of natural forces and animals. All sorts of sentences are used: exclamations, questions, direct speech, and others. It is the original and its author that sets down what is to be emphasized, who will take which part in the story, who is helpful and who is not. Such relations among characters should not be violated. Miler's works stress the importance of friendship and co-operation and that is the way the story should be treated by a translator. A general subject is changed in favour of Little Mole in the story called *Little Mole in Fall* (Baugh 2011).

4.3 English language system

In English, the stress plays an important part not only in poetry, but also in speech as such. The fact that stress is movable according to the parts of speech means that it depends on a morphemic variation of a word (Dušková 1994, 16). It is then clear that the stress is not committed to a concrete syllable in a word. Most often, the words that do not carry any stress are those having grammatical function or auxiliaries. (ibid.)

As far as the word stress is concerned, there is, however, a typical English phenomenon to deal with. Some English words can be characterised as members of several word classes (Dušková 1994, 24) without any change in their structure or pronunciation, apart from the stress. Here the importance of context is obvious as it shows the part of speech category to which the word belongs (ibid.). If we translate into English and we use nouns which are preceded by a verb, it is advisable to make sure that a noun is connected only with verb(s) it naturally collocates with. An example of this can be expressions like 'make a call', 'make the bed', etc. To make a text sound as naturally as possible, we should not avoid expressions that are common in everyday communication, even though they are slightly idiomatic, for instance 'take one's time'. As long as the meaning remains the same in all situations, older children may not have a problem with learning the phrase as a single semantic unit and use it later accordingly. The only rule for including these expressions in the translation, as mentioned above, is that the noun would be matched with suitable verb. These days, it is easy to access and use various corpora online for this purpose, because we can find there many original English texts; the texts are transferred into a format that is computer-friendly (Carter, McCarthy 2006, 898). A corpus thus shows a word in its natural context plus gives a list of collocations the word is usually part of.

4.3.1 Poetry

For poetic purposes it is important to know that English operates with a much larger number of monosyllabic words than Czech does (Dušková 1994, 15). This can become both an advantage and disadvantage at the same time, for monosyllabic words are easy to find a perfect rhyme for and their short form fits easily into short poetic lines. Some of the words, however, might have such endings that are hard to work with. What a poet might benefit from is the phonemes' capability to represent different parts of speech, when there are alternations in syllable sounds at the ends of words. This distinction concerns mostly ending –s of nouns and adjectives, and the ending –z of verbs (31). As far as the distribution of stress is concerned, the vowels in unstressed syllables of verbs tend to be pronounced weaker as they undergo a reduction and the stress falls more towards the end of the verb. Stress usually moves on a suffix that creates a substantival or adjectival form. (33)

With relation to the occurrence of stress it is possible to name parts of a poem. A stroke consists of one stressed and several unstressed syllables (Dušková 1994, 16) in accordance with the metre used. Having said that, it becomes clear that a translator needs to take in account all modifications that are created by adding suffixes to English words (32) and, by all means, be careful about the part of speech s/he is dealing with since one word may belong to more than one category without having a different form. The alternations in metre have been discussed in chapter 1.

4.3.2 Prose

Rewriting prosodic pieces of literature into English requires devoting particular attention to word order. Mostly, it is grammar what controls the usage of word order, and its variants are permissible unless they break the demands of linguistic and syntactic structure of a text. The order of parts of speech in English is determined by its language system and, generally, the word order does not

change – it is more or less stable, with regard to individual sentence types.

(Dušková 1994, 16)

When translating from Czech into English, the ‘of construction’ does not always seem to be the best option for attempts to express possession or influential relations of one entity on another. It is often forgotten that in English the mutual premodification of nouns is possible, sometimes even desirable. First comes the modifier – in English usually a substantive or adverb – which is followed by the entity being modified. (Dušková 1994, 27) In Czech, the role of modifier is mostly taken by adjectives, but very rarely by another substantive, even though such examples also exist. One of them can be ‘autosalon’. Systemic differences include also the usage of articles in English. While Czech substantival determination depends on the context within a sentence (35), English articles are not optional; they obey both contextual and grammatical principles and must be used in any piece of writing, no matter if it is poetry, prose, advertising or any other kind of text. Prosodic texts, however, are the case when inappropriate usage of articles is most visible and their absence cannot be understood as an author’s intention.

Text cohesion can be broken if there are some grammatical words missing in a text, because their absence contributes to eventual double interpretation (Dušková 1994, 30). This can happen if sentence structure does not specify what part of speech is used in a clause (*ibid.*), which puts the text at risk of being misunderstood. Since double meanings constitute a challenge even for adults, a child would need help, maybe an explanation, as mingled characters or actions would make the story hardly comprehensible for him/her.

As far as English adjectives are concerned, there exist some statements in which the adjectival comparative can be the source of dual content challenge, where even context may show to be useless. When an uncountable noun or a noun in plural is preceded by an adjective with –ed ending, e.g. ‘detached’, ‘advanced’ (Carter, McCarthy 2006, 440), ‘affected’ etc., and at the same time is used with ‘more’, a sentence may suffer from incoherence due to the possibility

of understanding 'more' in its basic meaning and exchanging the comparative form for a participle (Dušková 1994, 151).

There is also a chance in making a mistake, if adjectives are not given preference when particular verbs are used. These verbs include mostly 'feel, smell, taste, look, sound' and 'seem'; their morphology requires to use adjectival form instead of an adverbial, even though 'feel' and 'smell' happen to be connected with adverbs as well (Dušková 1994, 142). Carter and McCarthy (2006) include also the verb 'look' into the group of copular verbs that often appear complemented by adverbs, and they extend the list of verbs utilizing adjectives when depicting product or human characteristics. These verbs are 'be, become, get, grow'. (459) Another exception may be found in the usage of the modifying adverb 'very' which does not precede an adjective in present participle form, but is moved towards the end of the phrase and an adverb is then added to create proper adverbial form, e. g. 'very well, very much' (Dušková 1994, 148).

It is good to bear in mind that any verb that needs to be intensified or eased should be matched with appropriate adverb rather than adjective. Some adverbs may function in their adjectival form, but the usage they represent is adverbial, e. g. 'it did not last long'. (Carter, McCarthy 2006, 454)

A general rule concerning the form of adverbs is that they are commonly created by adding the -ly suffix to an adjective, e. g. 'common' + -ly becomes 'commonly'. This may cause a problem when dealing with adjectives which already have -ly ending in their basic form. There is a tendency to solve occurrence of such adjectives by creating a phrase that would not require attachment of another -ly suffix to make the adverb form, but gives preference to taking a noun, placing it after the adverb and thus producing a paraphrase where the adjective remains in its original format and the inflection is achieved due to preposition, an article and the noun. Exceptions to this rule also exist, and adjectives such as 'holy' usually follow the tendency and have their adverbial form created regularly, in case of 'holy' it is 'holily'. (Dušková 1994, 158)

Some adverbs and adjectives share the same format plus they are able to supply with a variation that includes the -ly suffix as well. Dušková (1994)

explains that whereas one form can incorporate both adjectival and adverbial meaning, the other is not only differentiated by the added suffix, but also is there disagreement with the semantics of the original suffixless word (159). That is why translators should be careful about the format of the adverb used and not rely on the suffix as the part of speech marker. In order to transfer correctly some Czech adverbs into English, i. e. 'určitě' etc., it is important to understand the adverbial meaning since most of these assuring adverbs are the case for using modals (163).

The last point I am going to mention is the position of objects and adverb particles. If a particle works as a component of particular verb, then its place is after the pronoun (Dušková 1994, 204), e. g. 'tell him off'. In case this particle represents rather a preposition, it should be placed after the pronoun (ibid.), e. g. 'speak for him'. A similar rule applies in connection with objects, when a direct object can be linked with an indirect one via preposition (209), e. g. 'recommend it to her' or 'save it for them'. The choice of the preposition is attached to the verb used.

All of these cases were chosen in order to remind translators of the most deceptive issues the English language. Awareness may help make translation process quicker and its structure more accurate to the target language.

5 Communicating the message via specific vocabulary

5.1 Does genre matter?

Generally acknowledged theory in relation to any translation suggests that a translation process cannot start without understanding the original. Both external and internal features of source text should be considered, which leads to the idea that the translator should be aware of the source text type. Even more important becomes the translator's ability to differentiate text types among languages, their writing habits and tendencies which are connected with particular written works.

Genre functions help readers distinguish for example literary works or magazine articles from official papers, especially when their form is structured accordingly. James (2004) suggests that in terms of any source text analysis, detection of its text type should happen first. Genre distinction also helps establish coherence within the text so as to enable the readers to get better idea of what they can expect to find in the text and where it would probably appear. To achieve the highest possible level of coherence, translators should approach the source text from the overall point of view and after transferring its discourse and phrases to the target text, it is advisable to go through the translation again and modulate it so that the principles of the chosen TL text type are kept. James further summarizes that it is usually thought viable to place any text into a group of similarly oriented works. (194-5)

Apart from good choice of style, Levý (1983) stresses also the richness of text, its colours and lively expressions which part a translation that is only correct from the one which is artistic and vivid (136). We may thus conclude that even though a proper partition into a text type often decides if a translation will be successful or not, it is always the translator whom the text is inferior to. Each of the genres carries characteristic features, phrases and syntactic principles, and it is up to the translator if s/he knows how to deal with them.

It is important to realize that literature for children can be classified as a literary genre, and even though it does not have much in common with non-literary genres, there is one rule that applies to all – that is the basic need of a text to convey some information. As Knittlová (2000) states, the closer the work is towards artistic literature, the more important the transfer of aesthetic information becomes as well (122). In case of literature for children, the information to be introduced concerns mostly habits of the day and friendship issues.

Many choices a translator makes are influenced by the text type; that means a choice in vocabulary, sentence structure, semantic levels of words and in/appropriateness of connotative and double meanings usage, the level of domestication or exotization, translation method, shifts in translation and others (Knittlová 2000, 122). These parameters are exchangeable in order to produce the most functional translation in accordance with the genre used. The question of genres became an inseparable component of stylistic analysis.

The very basic notion of stylistics is to make understanding easier and this attitude carries several preconditions with itself. As the most important, lexical expressions need to be comprehensible for each person who became the message receiver, plus they all should be acquainted with stylistic tradition of their language. To prevent misconception, stylistic tools should be used in a way which allows everyone in the target group decode the same information from the text. That is also the main idea of using stylistic devices as a tool for sending (on the author's side) and receiving (on the user's side) the same, clear message. The author thus must obey principles that are own to the particular style as it lets him decide what content he can include in the text, which function it may have, what situation it may serve, what intention it may present, which mode it can work in, what sentence structure it may follow and what expressions are considered suitable. (Knittlová 2000, 122-3)

It is not always easy to differentiate among styles for their distinction throughout languages may vary. One may discover that, for example, Czech-English stylistic relations are not even, with English reflecting wider gap between

journalistic and publicistic style (Knittlová 2000, 158). The fact that some genres may penetrate into either structure or vocabulary of others makes the distinction harder. In an attempt to provide an understandable text one must gain knowledge of social context within the target culture (Urbanová 2005, 73).

As writing is always intentional, the difference from spoken language is obvious. On the one hand, lines of spoken words are less structured and sentences less formal, often full of hesitation sounds, some words can even be mumbled. On the other hand, one of the most important writing outcomes is the writer's intention accompanied by appropriate vocabulary, both managed in relation to the style chosen. (Urbanová 2005, 81) A kind of literature which is written to be spoken/read combines features of written texts and rhetoric abilities of the speaker/reader. That is why in such works the phonological and phonetic sides are given so much prominence.

According to Urbanová (2005), there are two significant stylistic terms which reflect sociological attitudes regarded as issues deserving attention. Firstly, each group invents rules that should be respected among its members, because from this idea they derive patterns of what and in which situation is suitable to do, say, or write. Whoever becomes disrespectful of these patterns may be blamed for breaking the manners the group is used to. The subject discussed here is called 'domain'. (82) Secondly, there is also the notion of 'province' to talk about. The language a person uses is predetermined by his/her position within society, including field of work (ibid.) and proportion of their everyday involvement in mutual activities, whether they set a sort of example or not.

Non-native speakers have a disadvantage of being immune towards the target language subtleties, most of which they can acquire only when exposed to constant influences of target culture and habits of people who were born in it. Choosing the proper expression is not always easy, but to do least harm it is advisable to avoid too complicated structures, uncommon expressions or collocations, and focus on text brevity and unambiguous vocabulary instead. (Urbanová 2005, 83) Czech speakers struggle most with high level of polite phrases in English, not only in books, but also in everyday communication; then

also with the rule of shifting tenses when repeating someone's words, and finally with unusual occurrence of noun phrases and nominal chains. (ibid.) From my own experience, it is never wrong to be polite in English-speaking environment rather than showing disrespect by not accepting linguistic tendencies of the target culture. A lot of polite expressions can be learnt from watching movies, because for gaining this kind of knowledge the pictorial support is necessary. This way, one can notice that even though a person's behaviour reflects disagreement, irony or disdain, their language remains polite in all circumstances. The nominative tendencies can be observed in books written in the target language. There are several options where one can search for examples of indirect speech and its patterns, namely books, newspaper articles, talk shows and discussion programmes.

If a translation wants to call itself sufficient, the rule is not to copy the genre features of the original work (Hrdlička 1997, 70). Each society follows various traditions, respects other moral truths and deals with certain situations in certain fashion. It is possible to derive some advice from these habitual attitudes. Hrdlička further mentions several of them:

- a source text needs to be reorganized in order to alter genre-specific attributes
- alter the translation in accordance with the manners and strength of target culture influences
- attempt to satisfy both the readership's expectations and social conventions of the target culture plus esteem highly the source text merits and qualities (70).

To conclude, when a translator encounters a piece of children's literature and decides to create an artistic and valuable translation, when s/he makes an attempt to render fairly both content and form, it can be stated that this genre requires thorough planning before the actual translation process starts. One needs to be aware of phonological tendencies in both source and target languages as oratory rendering is very probable, and compose such sentences that would flatter the possibilities of language. It is also important to realize that

the genre of literature for children does not mean we can cover book pages with childish words and hope they will not notice. Failing to follow principles of this genre may result in a translation which fulfils only someone's general idea of what children's literature might be. On the one hand, children represent a very grateful audience; on the other hand, literature for children does not belong to those genres where mistakes would be forgiven easily.

As long as it was made clear what the genre of children's literature encompasses, the thesis will move onto the lexical level. In order to elaborate on the question of im/proper vocabulary more deeply and still remain terminologically accurate, the following paragraphs focusing on best choices of lexical means in translation will be treated under the study of register.

5.2 Register

Stylistically appropriate expressions are selected, as discussed above, with regard to the situation they appear in, the text type and the goal the text is set to achieve. Carter and McCarthy (2006) mention all these prerequisites in their 'field of discourse' and, at the same time, they stress that register concerns both written and spoken form (921).

Apart from formal requirements each text type has, such as layout, headlines, paragraph distribution and standardized sentence length, it is mostly lexical and syntactical features that register influences. Careful lexical choices in literature for children are necessary as understanding depends on minor grade of 'literary maturity' (Hrdlička 1997, 70). One should not forget that the translation needs to be considered from the functional point of view and the text and approached via means most suitable for particular readership (69).

What often happens in translations is that a specific or strong word is substituted for an ordinary, weak expression. If a translator is devoted to this strategy all the time, the outcome does not possess much of the qualities the original work has had. This problem does not concern only words as such, but text built from these weak words implies also weak visions. What can be even

worse, the images might present dissimilar ideas than the original did. Most common expressions (if not included in the original) should not be used as they consequently imply quite vague images in the reader's mind. This inconvenience is caused by a habit of getting satisfied with the very first equivalent of source text unit which a translator remembers without digging deeper and being thorough as to the semantic characteristics. Because most of translators opt rather for efficient equivalent, which is tempting as it saves time, more artistic translations come from the activity of those who insist on rendering valuable message. (Levý 1983, 137-8)

As for the selection principles, Shavit (2006) writes clearly about two main goals the translator ought to strive for. These include suitability and child's knowledge enrichment, the choice of expression determined by expectations of society and their belief in literature's pedagogical effect. The second goal describes the need for 'an adjustment of plot, characterization, and language' (26) in cases like transfer from distinct cultures so that the text is modified into a plausible version for the child reader to enjoy without serious misunderstanding. (ibid.)

It is not only about selecting common expression instead of valuable and descriptive names due to quickest associations between translation units, but sometimes the translator has no other choice. As Levý (1983) further explains, a comprehensive superior concept might be chosen even though the original meaning was more specific but it was not practicable to render it in such detail. To come as close to the original meaning as possible, the superior word often uses an adjective to create a complex image. (140) The question of using synonymic expressions is very difficult. In Czech, we are used to avoiding repetition via exchange in vocabulary; books are written this way and students at school are taught to follow this tradition. In English, however, the trends are divergent. When transferring a story from one cultural tradition into another, it is preferred to follow the tendencies of target language and adjust, if necessary, any part of text from title and addressing people to verbs introducing direct speech (144).

5.2.1 Censorship and adjustments

It seems that the most significant matter in the literature for children is censorship. Books for children in general need to follow the principles that a given society considers suitable for being part of their immature life. This notion is closely connected with what is right and wrong for a child and what should be somehow restricted, not to deprave a child's character which educational institutions try to build up. (Shavit 1986, 113) The problem for translators lies in unlike apprehension of such restrictions within societies and this may differ due to religious tradition, traditional values, population composition, state system and many other facts (127-8).

Some topics that should not be included in texts are rather obvious, apart from 'excretions', there is also 'the taboo on sexual activity in children's literature' (Shavit 2006, 34-5). It may be well grounded that there is no need to explain economic or social phenomena to children as they would surely not grasp any information from it. Moreover, the fact that a child is not capable of realizing economic processes results in absence of epigrams and skits. (30, 35-6)

Although it may happen that even a text for children is adapted according to the requests the market consultants formulate, the criteria stated above should be accomplished. Of course, it is natural that this kind of literature will be buried under the restrictions, but as long as one wishes to succeed in publishing, there is no way round it. I will now mention some more tendencies concerning topics which ought to be absent from children's texts. Two of the most important issues are death and cruelty. A mild form of a violent act may appear in a story, but the rule forbids any more cruelty coming to light as a consequence of the original misconduct. It was mentioned before that there are situations which belong to life so it may occur in a children's books that someone passes away. (López 2006, 41) This matter is very delicate and ought to be treated carefully, embedded, if possible, independently on the main storyline or in its background.

As far as anti-social acts are concerned, stealing became frequent in society these days and can function as a cornerstone of an argument or conflict, because it does not evoke that much fear. One should, though, have in mind that stealing is a crime and not include it unless inevitable as it is known that the stories children experience do have an outrageous impact on their behaviour (Shavit 2006, 39 quoting Collinson 1973). For the same reason, any kind of harsher violence such as killing or beating is not considered suitable content of the literature for children. Nevertheless, any topic and its destiny within the field of children's literature are recreated under the hands of translators and the target culture they work with. Slight dissimilarities can be observed among literatures whose readership's beliefs have been determined by the political system, history of their country and population diversity. (López 2006, 41-43)

While books for adults may be refreshed by spicy words, in case of young readers it is mostly the plot and the overall style of the book that awakes curiosity. If a story lacks any unique feature (e. g. vocabulary, melodic rhythm, alliteration, etc.) or unpredictable adventure which would drag children into the mysterious world of fairy-tales and imagination, it can quickly turn to an unimportant work, reading of which (or listening to it) may be anything but rewarding. (Stolt 2006, 72) This genre thus deserves more positive energy via lively translation which would retain the exclusivity of unknown elements, though only to the instance when meanings of these elements remain clear.

Unnecessary exchange of names and too pedantic domestication became the issue for Birgit Stolt (2006) whose reaction to unjustified modifications of the original seems reasonable. It is argued that the tendency of significant adjustments has been dominant only in recent years as older translations operate with names unchanged or only slightly modified. As long as the pronunciation and gender are clear to a child, it becomes easy to accept character's personality. For the purpose of clarifying such relevant features, a translator may rely on closer definition of items that may cause inconvenience. This can be provided by a short commentary at the beginning of the book or other remarks which can be located basically anywhere. (74-5)

To have the list of unrecommended topics complete, López (2006) specifies that 'subjects such as divorce, mental illness, alcoholism and other addictions, suicide and sex are all avoided' and the harmless environment of children's literature is also a place where 'racial conflicts do not arise' (41). Having said that, it is important to mention also the influence of changing social standards which have dominated English-speaking countries for a few decades. Some allusions, says López further, concerning coarse language, rudeness and 'sex' might appear. (42) With so many preceding statements on standards and didactic purposes of children's literature, one can not wonder why I do not identify with the allusion note. Even though the basic idea is true and the age of young boys and girls gaining knowledge about sexuality has fallen down rapidly, which might bring the children's literature authors more freedom in these matters, it should not be taken as a rule. Each of the cultures around the world holds different view on sexuality, so, in northern European countries for example, the habit is to talk about this topic more openly, freely. The translator must thus be very sensitive as far as cultural awareness is concerned. In order to reflect the changes we have witnessed in the 21st century, there is a compromise to turn to. I dare say we may talk about sexuality in children's books in sense of gender, because that is what even small children notice as part of their lives and interaction with others. If someone is truly eager to demonstrate that we find ourselves in a new millennium, the old times are long gone and it is time to move on or do unusual things and write about them, s/he needs to realise that any new topic must be dealt humbly with in terms of the literature for children. It is possible, of course, to introduce new social phenomena in children's literature as it gets children ready for the real world around them since the world has changed as well.

If a translator feels that inappropriate topics have been used in a story s/he is currently working on, there is no doubt that certain degree of adaptation from his/her side would not surely cause any harm. The fidelity rule in this case can be violated as the target audience's gratification is at stake. Not only translators are responsible for the final product, also people involved in publishing the book,

such as submitters or managers, need to be informed about current affairs and clashes that may arise, for example, from ideological contrasts among churches, cultures, viewpoints on history, social conditions and other matters. (Stolt 2006, 69-71)

As stated above, the censorship of children's books concerns mainly rudeness in speech and forbidden violent or bullying scenes, the level of which differs from country to country. These problems prove themselves to be a significant matter of translation for they can influence the reactions the target audience will express after having received and experienced the translated text.

5.2.2 Which topics not avoid

Stories for children were not allowed, at certain time periods, to include all topics they intended to. It is possible to draw a historic line of changing views on what could be taken aim at. Shavit (2006) talks about the most important ones: 'the fairy tale became acceptable in English children's literature only after the Romantic school had introduced and developed imagination and rejected realism' (27), which clearly states that this genre must have undergone serious changes in several stages before it could be perceived exactly as we know it today. Around that time, legends and myths of northern Europe started penetrating into the genre of literature for children as well (ibid.). It took slightly longer before it became acceptable to publish texts which contained also adventurous features or fables. Nevertheless, this newly gained liberty thus introduced two topics which have gained triumphant supremacy in children's literature since then. (30)

Even braver were the authors who did not hesitate to go beyond boundaries of classical stories and decided to play with dread. Challenging to deal with, scary topics of spectres and spirits wandering this world entered children's literature only a few decades ago. Similarly, wizards or hobgoblins only restored the everlasting theme of good and evil duelling against each other. To facilitate the accession of all these creatures to join such delicate environment, most of them

were thought of as harmless strangers in order to minimize fear and strengthen their unique skills or characteristics. Having done so, children became more consumed by fascinating actions these creatures managed to perform and their charming appearances. (Ghesquiere 2006, 28) It can be assumed that fear of something evil provided an advantage for those fighting against it, which, as a consequence, turned them into valiant knights and their names became worth remembering.

Characters or situations which evoke fear are harmless for children when introduced as something to laugh at, carrying some funny features (Oittinen 2006a, 86) such as an ugly nose or a hump. If those people become partly humiliated, they generate much less fear.

Each book presents a particular aim to which its text and pictures are designated. Stories for children usually cover positive experiences, reflected mostly in happy endings and joyful moments. Further, they present activities which each child needs to learn and which in the course of time become part of their daily routine. (Opravilová 1985, 216) Most common topics concern uncovering of new frontiers, which can bring unexpected recognition of people's manners and their reaction to the child's behaviour. The child realises dissimilarity in opinions that may result in clashes and altercation. Children's literature introduces mainly relations of all kinds, meaning friendships among people, animals or toys, but also family relations and in some cases lack of sympathies. What children also need to hear is encouragement in everything good they are doing, stressing that their parents will always offer their help no matter what is to come. (220)

Children's main focus is on events and the story embroilment(s) to which they pay most attention to. (Shavit 2006, 35) That is why there might be a little tension included in the story, a kind of excitement a child may return to and remember; later it can be also employed when a child is forced to revise some story events or retrieve them from memory.

As food is for children one of the activities determining the course of the day, it is very often mentioned in children's literature and there is no exception that a

whole situation can settle down on having a meal, or being helpful during meal preparation (Oittinen 2006, 86).

In connection with rhythm, it is noticeable that stories for children often contain actions which are regularly repeated. The youngest learn about the procedures they experience every day, such as getting up or cleaning their teeth. The older who already pay attention to the outside world find interest in changing seasons of the year and situations they experience together with other peers either at school or school clubs. (Lathey 2006b, 11) Other linguistic and rhythmic regularities, such as puns, are dealt with in the earlier part of this thesis. Some authors even go back to topics which once were sought after and so it happens that famous characters or intrigues reappear (8).

Descriptions of countryside, habits, and festivals of foreign background have become very common as they help to establish an idea about local inhabitants whose lives may seem unfamiliar to children of the target culture (Lathey 2006b, 10). I believe there are always practicable tools for drawing the unfamiliar closer to the reader despite the circumstances any translation inevitably yields. Even though it might present only a kind of general view on the particular population or country (*ibid.*), in case there are no means to convey the full originality, it seems to be a rightful solution rather than suppressing the exoticism completely. Many translators, however, follow the tendency of '[r]educive representations of other nationalities or ethnic groups in children's literature' (9) and thus we shall find no significant development in this area.

As an easement in strictness of all the recommendations mentioned in the previous subchapter, with the aim of moving towards the new age, I would suggest that the genre of children's literature may obtain more concrete expression regarding feelings, relationships, friendship, appreciation, mutual confidence, and individual and/or shared achievements. In order to understand such communicative interactions, a child needs to know which gesture refers to what feeling, what kind of behaviour is unwanted and why (Bednářová, Šmardová 2010, 51). Without a proper example, no matter whether within a family or a book, a child would not realize what a person wants to express with

his/her behaviour. For the distinction between children and adults can be detected in stories, it can be assumed that embodiment of friendship aspect shall be mostly the children's privilege (e. g. hugging, kissing good night), the behaviour connected with relationships shall become mostly the prospect of adults (e.g. kissing).

One may notice an interesting coincidence that no one is putting forward a chance of introducing ethnic dissimilarities to children, any racial divergences being overpassed in silence. While these topics can represent an advantage of young generation aware of inequality in appearance of people, it is sex and vulgarisms (López 2006, 42) which are free to enter. Children cannot get used to rudeness and violence as something normal. Even though it has become an inseparable part of our society, the truth is that we do not want it to be this way. As long as these topics are absent from children's literature, children will find violent acts wrong when they encounter them. Until they grow that old so that they will decide for themselves what they want to believe in, let them see the better of this world.

Since all the children of all times survived without having cruelties present in their literature, why should present-day children be an exception and lack this right?

6 Communicating the message via pictures

6.1 Pictures more hide than reveal

All books containing pictures automatically constitute slightly abnormal translational material than ordinary fiction. The translator's task becomes more complex because of various functions the pictures may serve. A great likelihood of success in translation of such books lies in being resistant to apparent need of text and pictures completing each other on all accounts. Even though sometimes it is the case that an illustration clearly functions as support of the written part of a book, it cannot be treated as a rule.

Most books for small children rely on their visual part. Stolt (2006) mentions that some widespread titles would not have received such attention without the picture support. Empowering the effect of the book as a whole, visualizations act in order to lead children's imagination so that they can get better idea about the appearance of characters. When employed this way, pictures should complement the text, which may help overall coherence and fill the gaps the text was not capable of specifying. Because of the goal to set a unified story image, it is beneficial that pictures and text share the same rhetoric and expressive language. For this reason it is understandable that with subsequent, modified releases of a book the visual part may also change. (78)

The double distinction of pictures in children's books confirms also Oittinen (2006) when she says that, on the one hand, visual part only supports imagining the events described by words, on the other hand, pictures may contain suggestions about further actions or the story ending (94).

6.1.1 Effectiveness point of view

If the translator despises the structure of the original and does not respect the relation between images and sentences to the same extent as intended by the author, the proportion of children's response may be considerably lowered and

the source text aim may disappear (Lathey 2006a, 111). For once, it is necessary for translators to swallow their pride and carefully analyse the source text with special regard to content of illustrations.

Modification of illustrations cause concept inconsistencies in comparison with the original, give another view or withdraw concepts which once were part of the book, too (O'Sullivan 2006, 119).

The fact that the child does not know certainly the sequence of events and can only guess represents another advantage as it leads to deeper enjoyment. In addition, not only is the central book part noticed by children and the adult mediator, but also is the whole book design important, including the introductory notes and the jacket. (Oittinen 2006, 94)

The way illustrations encourage story understanding in children's minds is similar to the influences the visuals put on the translators' minds (O'Sullivan 2006, 114). It means that to grasp the idea of the story, it is helpful to the translator to concentrate both on pictures and text, but for translation process it is not. I suggest that the translator needs to differentiate understanding the story from the actual translatory action during which s/he should focus more on what is not said rather than what is. This way the translator does not reveal what is supposed to stay hidden or only implied from the illustrations.

The reason for this concern arises when we realise what are the idea and function of the illustrations, as mentioned in the introductory part to this section. One of the basic aims is that the translator ought to preserve the chance of deduction as well as enable the adult to raise questions based on pictures (O'Sullivan 2006, 113) and those should not be answered in the text. It is advisable to deal with them in accordance with the original work.

As O'Sullivan (2006) notes, the achieved effect on the reader/listener demonstrates modulation of some kind if the point of view alters. He further mentions the difference between a person's talk aimed straight at the reader and mere interpretation of those words presented by a mediator, the narrator. (114-15) It is necessary to let children feel what the characters have experienced. Sometimes children can assume even more from the illustrations than they

would be able without them, on top of that they may observe what the text has not explicitly described (116). The source text structure and content better be analysed, compared with the visual part of the book and rendered with the same delicacy as if the unspoken subjects were considered forbidden.

6.1.2 Translatological point of view

We can think of pictures as tools for beating resistance to uncommon features of foreign cultures (Stolt 2006, 78). What seems usual for children of one nationality may cause problem comprehending to other children who are not necessarily far away from the source text environment, say in the neighbouring country, but yet feel the dissimilarity of habits and various school/home duties. With the possibility of introducing both the main theme and its background, images help children realise what is natural in which country and/or in which situation (ibid.). Visual material may clarify what is meant by certain words or what are the relations among characters.

As far as the challenge of translation is concerned, there exist various techniques that are supposed to solve interlingual inconsistencies. Lathey (2006a) names some of them: 'literal translation for shared intertexts, substitution for intertexts likely to be unknown to the intended target audience, and addition or compensation' (111). Utilization of several techniques in one text allows the translator to transfer most of qualities of the text under translation even though it requires certain modifications, mostly for the purpose of rendering 'culture-specific elements' (ibid.). I would add that the unknown may become obvious as pictures introduce images in a specific way, in full colour and with detail. In pre-school children's minds, thus, unusual habits become interesting rather than confusing, foreign countries become attractive rather than frightening. I dare say there is no need to doubt that a child would grasp the idea of a foreign feature if it is accompanied by a visual support or depicted directly in one of the pictures.

Picture adjustment concerning features of visage, social class, source culture traditions, and narrative ideology are discussed by Stolt (2006) also from the angle that is crucial for translatology, namely the dynamic equivalence. This kind of picture handling brings different attitude towards translation as such and evokes unlike imaginations as well as clashes between the style of words and pictures. Changes unwanted by author appear; in fact, the whole book might depict dissimilar, or sometimes opposite, ideology. (80-2) Authors are particularly sensitive to disruption of their works as they spend long time choosing the best approach, story setting and other features of their books. They want ideas to be presented in the manner they best suit their potential readership and if they thought that something else could have been added or needed to have been explained, they would have done so themselves.

As for the phonetics, words accompanying visual material should fluently tie together syllables that are pleasing to the ear (Oittinen 2006, 94) and employ obstructive sounds if the picture or plot demands such change of narrative technique. There is, however, no need to talk to children only in a simplified way and thus force them to think in such a mode. (Stolt 2006, 82)

Any kind of syllable, no matter whether a consonant cluster or a diphthong, plays its part in the overall sentence or verse tempo (Oittinen 2006, 93). For this reason, the translator should compare his/her final translation not only with the tempo of the original text, but also with the pictorial part. Translator should not be ignorant towards imitations of sounds, exclamations and other interjections as they bring the text – the medium of adults – nearer to the child listener (*ibid.*) and the book then does not seem to be the product of an unknown world but of their own.

There is one more view that pushes us back to the general opinion on childhood, children, their behaviour and comprehension. At the beginning of his/her work, the translator must choose a strategy in which the translation will proceed and a type of target readership s/he aims the translation at, as before translation process of any other text the preparatory practice is the same. Oittinen (2006) gives examples of how children may be perceived by adults who

may regard them as 'naive or understanding, innocent or experienced' (96), because for translation the decisive becomes the fact that 'this concept of child influences her/his way of addressing the audience' (ibid.).

Translation of picture books remains a complex task of placing both written and pictorial parts to a new social, linguistic and artistic world of the intended readership (Oittinen 2006, 95). Knowing the source and target cultures and focus on the original seem to be two crucial entities which can cover the picture translation issue. These, simultaneously, help the translator prevent misconceptions as well as adding or losing the text-picture relation images.

PRACTICAL PART

7 Contemporary children's literature in English

The practical part of this thesis will consist of analysing works of literature for children in both English literature and English translations. Moreover, the translations of Czech stories of the Little Mole by Zdeněk Miler will be discussed and to some of them I will put forward my English versions. The analyses will comprise of several steps in order to best understand the environment of children's literature. Each of the steps is explained in the initial part of the particular subchapter.

7.1 From animals to witches

Before turning to translation, as the contemporary tendencies are often desirable to be acknowledged with, I focused on several books for children in English and the way they are written. Main morphological concern of this analysis was to find out what tenses are used most often, or if the story contains any kind of deviation from usual usage of narrative tenses. Because tense switching within a story and transfer of tenses between source and target languages cannot be learnt from a handbook, as there can be only rarely found enough material on narrative tenses translation in a particular pair of languages the translator just needs, which is also the case of such a minor language like Czech, the solution is to compare already existing versions with one's own translatable effort. Syntactically, interest is drawn to gerunds, participles and unfinished sentences.

Other two dimensions I have decided to notice among the English stories were the vocabulary usage and ways of evoking an instant action or the immediacy of the actions happening ostensibly at the present time, which also belongs to the issues most discussed in the scope of literature for pre-school children.

7.1.1 CASE STUDY 1: *Animal stories for Under Fives* (1992) by Joan Stimson

This book follows general narrative technique and presents its actions using past and perfect tenses. The story of “Brown Bear’s visit” has an opening line in past perfect: ‘Brown Bear had just finished breakfast’ (4). This introduction requires the whole story to organize the text into a sequence of past actions, and, apart from direct speech, the story does not use any vitalizing agent. For that reason, also the sentence describing a future action keeps following the narrative tense rules: ‘Next morning Brown Bear had a visitor’ (6). The vocabulary properly describes movements, e. g. ‘somersault’ (7), and animals, e. g. ‘vultures’ (9) in a simile.

Also other stories copy the tendency of narrating in past tenses. “A surprise for a tortoise”, however, despite the beginning ‘Nimble and Leaf were chatting about birthdays’ (Stimson 1992, 18), plays more often with time adverbs and present participles. The interesting thing is that this story includes an image and description of a ‘reflection’ (21) which may be difficult for children ‘under five’ to comprehend, but it can be seen as a phrase that gives an opportunity to get at least some vague idea of this word’s meaning. Moreover, descriptions of sounds are used, e. g. ‘rustle’ and ‘snoring’ (20), as well as an idiom: ‘[s]he tossed and turned’ (19) and a metaphor: ‘I’ll be your seat belt’ (24).

Likewise, other two stories from the book are rich in interjections and demonstrations of various noises, as seen in the following examples:

- the story “Flop learns to swim” (Stimson 1992): ‘Hey!’, ‘Brrrr!’, ‘splosh’, ‘plop’, ‘AHEM, AHEM, AHEM!’ (28-34)
- the story “Crocodiles do climb trees” (ibid.): ‘crack’, ‘PHEW!’, ‘boomed’ (38-40).

It is worth noticing that the latter of these two stories presents the movement of dancing with great virtuosity, utilising ‘Slow, slow, quick, quick, slow’ (36, 39-40) and thus stressing the rhythm instead of pure naming the dance or its positions.

Any kind of highlighting the text is common in all the stories within this book, parts of text are mostly written in upper-case or highlighted by italics. It is not unusual that even in nursery rhymes this type of emphasis is included.

The book comprises also three nursery rhymes. Each of them, despite the sameness in rhymes in every other line, thus introducing the abcb pattern, has a unique additional value. When one looks closer at the poem “Which flamingo?” it can be stressed that there are some very nice pictures evoking e. g. ‘a long, long row’ (Stimson 1992, 26) of flamingoes and a ‘toucan...scratch[ing] his chin’ (27). It can, though, be identified that one rhyme out of six is imperfect, as seen between ‘fun’ and ‘won’ (ibid.). According to Leech (1969) and his division of rhyme variants discussed in chapter 1 of this thesis, it is possible to describe this type of rhyme as consonance (89). In this type of rhyme the focus is on final consonants of the two words set in contrast. As the initial consonants of ‘fun’ and ‘won’ (Stimson 1992, 27) differ as well as their middle vowels, there is no other classification to which these two words would belong.

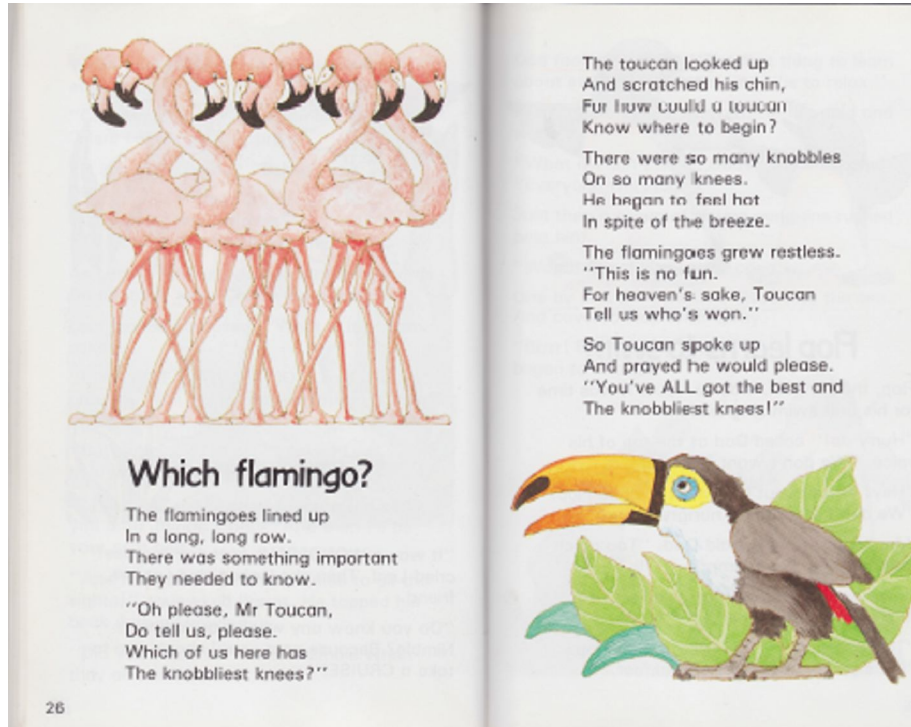


Figure 1

Another interesting fact about the poem is assimilation used as an advantage for creating a perfect rhyme. Even though plural of a noun is spelled with /s/ at the end, the preceding vowel makes the word 'knees' (Stimson 1992, 27) end by /z/ in speech (Chung 2013). This ending then becomes agreeable to the word 'breeze' (Stimson, 27) which carries the /z/ sound already in its basic pronunciation.

In "Teamwork", the second nursery rhyme I would like to mention, the rhymes correspond to each other in all cases. Each verse is additionally enriched with a line consisting of two verbs connected by the conjunction 'and', the verbs also utilizing the end rhyme:

'They wriggled and jiggled'
'Then tumbled and grumbled' (42).

What I would highlight in this case is the illustrations. First two pictures show two leopards struggling all by themselves in order to count their spots. The last picture introduces a surprising – one can say contrasting – solution: an agreement during which the two leopards 'shake their great paws' (43). Besides, this variation on a very common idiom 'shake hands' is funny, educative, and, as Oittinen (2006) stresses, an attractive tool of playful childlike discourse (88).

The story further works with time adverbials, such as '[t]hen' or 'all of a sudden' (42-3). Even though the usage of present simple can be found in this nursery rhyme, it is used only in direct speech, together with future simple. The three dots found in the last verse do not have the function of an unfinished statement, but rather they reflect a pause.

The last of the three nursery rhymes is "Hippo hiccups". Each verse has similar first line, either 'Hic, said the hippo' or 'Ssssh, said the hippo' (12), and thus they imply the narration most probably takes place in past. However, by using no quotation marks, the author changes the general mood to the idea of present.

The rhyme pattern is the same like in the previous examples. This time, the rhymes do not have any unusual consonant or vowel variations. What stands out here is the use of interjection 'hic' (12), mostly further highlighted by italics. Mainly, its comical impact comes in the last line when this interjection squeezes

into a victorious saying: 'Hooray! Hip, *hic*, hooray!' (12, italics in original). Moreover, very powerful heading also attracts attention. It works with the similarity of /p/ and /c/ consonants plus what Leech (1969) calls reverse rhyme (89). That means that initial parts of words resemble; in this heading it is a consonant cluster together with a vowel.

7.1.2 CASE STUDY 2: *An Ordinary Day* by Sally Mitchell Motyka (1989)

This one-story book follows the general idea of a narrative in past. Before I start the analysis it is necessary to settle the page numbers as there are no pages numbered in the book. I thus decided to start counting the first page right after the list which is attached to the cover.

The opening line of the story is 'It was an ordinary day' (Motyka 1989, 5), which calls for setting further sentences in past. Many nouns in this book are given the definite article as if we knew which 'flowers' or 'little ants' (8) had the author in mind. Utilizing both definite articles and past progressive, the writer supports immediacy of situations. The reader thus may read the sentence 'The flowers were opening' (8) as Look, these flowers are opening! This interpretation can only be read thanks to colourful pictures and their full size, the text being written on a colourful surface and so perceived as its inseparable part. Also the image of a boy kneeling down who, I dare say, embodies the reader makes the reading experience a lot more intensive.

Throughout the whole book, the story's coherence is ensured by proper usage of deictic expressions, as seen in these examples:

'In the morning, the sky was blue' (6)

'In the afternoon, the sky was gray and dark' (11).

Other examples might be: 'After the rain' (14), 'In the evening' (21), 'At night' (26).

Apart from past progressive, we can find also one present participle in this book: 'At night, the sky was black and filled with twinkling white stars' (26). In addition, the story contains a simile as well: 'A rainbow appeared like magic' (14).

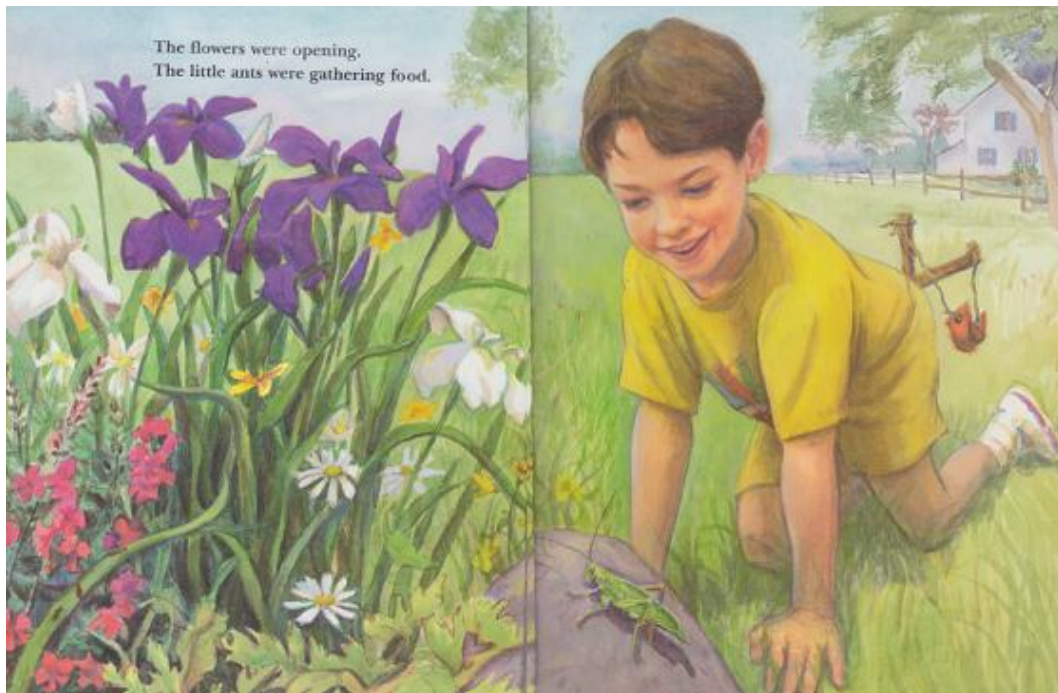


Figure 2

As far as lexical means are concerned, the book is rich in sensual expressions. Mostly there are colours, e. g. 'purple', 'yellow' (12), 'orange', 'pink' (21), 'bright' (13), then feelings connected with temperature, e. g. 'cool', 'wet' (6), 'hot', 'cold' (17), the last two even appeared in a single sentence: 'For dinner the children ate hot soup, crusty bread and cold milk' (17). In this example, a reference to sound can be also found in the presence of the word 'crusty' (17). Another example is 'chirping' (21) used to describe the sound made by 'crickets' (ibid.) or the sentence 'The thunder was loud' (13) where both the noun and the adjective present the concomitant circumstances of a storm.

To sum up, this book can be highlighted as one of the best as it is playing with colours, feelings and sounds mostly with the help of participles or progressive tenses. Except for the introductory line of the story and the conclusion, each of the double-pages includes either some participle or a reference to perception of sensual experiences. *An Ordinary Day* (Motyka 1989) can be described as a well written and illustrated book using very vivid narration. The author utilizes many

techniques of bringing past actions back to life and the story, even when read several times, does not lose any of its charm.

7.1.3 CASE STUDY 3: *Room on the Broom* by Julia Donaldson (2001)

This book is again a one-story piece, mostly rhymed. As the page numbers are again absent, this time number one is assigned to the page which comes right after the cover. Rhyme distribution differs throughout the whole book, even though the most common pattern is abcb. The introductory line uses past simple and, apart from direct speech, the story is set in past. Thus after 'The witch had a cat' (7) which prescribes the tense usage, the actions then appear chronologically. An interesting feature is the passive which becomes quite common from page 8 on. The examples are: 'but no hat [bow/wand/help] could be found' (8-21) or 'The witch tapped the broomstick and woosh! they were gone' (9-28).

The initial verse consists of three parts rhyming: 'cat', 'hat', 'plait' (7), creating a structure aaba which is not repeated in any other sentence and thus cannot be seen in the rest of the book. Already at the beginning of the story, it is easy to notice alliteration, i. e. 'flew through the wind' or 'When the wind blew so wildly' (7), later also 'But away blew the bow' (11). Only two consonants' similarity can be found in many other cases. Three of those are written on a single page, two of them in a single sentence. Here are the examples on page 15 of Donaldson's (2001) book:

'Over the reeds and the rivers they flew'
'They shot through the sky
to the back of beyond'.

Even though the main repetitive focus is on the front consonants as typical for alliteration, in the first sentence it can be felt that also the word 'over' constitutes the final /r/ sound and adds to the quality of the line. Similarly, the second out of the three above mentioned examples shows certain correspondence among /s/ and /θ/ consonants as both of them belong from the

phonetic point of view to the group of fricatives, and, at the same time, they are identically unvoiced (Bowen 2012). The same basis of pleasing sound combination can be found on page 21: 'The dragon flew after her'.

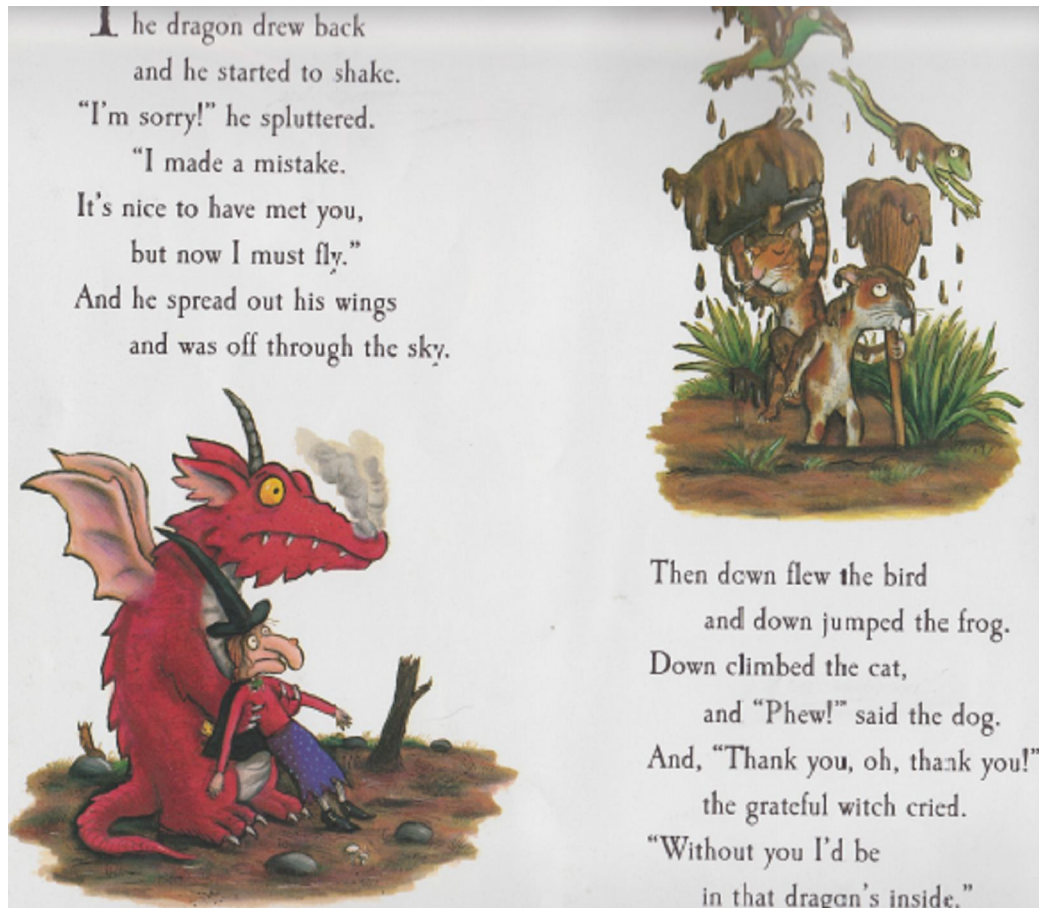


Figure 3

As mentioned before, one of the main literary means the author uses is alliteration. The examples include 'The dragon drew nearer and, licking his lips' (21), or 'It had four frightful heads' (22). Combined with repetition of rhyme and nonce words, alliteration appears also in the spell pronounced by the witch: 'lgetty, ziggety, zaggety, ZOOM!' (27). A nice pun 'witch and chips' is introduced on page 21 to demonstrate what is the dragon's intention with the witch.

The rhyming in this book is really superb, the first imperfect rhyme can be found quite far from the beginning. On page 26, the vowels are in disharmony in lines one and three:

‘Then she filled up her cauldron
and said with a grin,
“Find something, everyone,
throw something in!”’ (Donaldson 2001)

From the lexical point of view, the vocabulary ranges from colours, e. g. ‘ginger’ (7) or ‘dark’ (22), and imperative expressions, e. g. ‘Down!’ (12), ‘Buzz off!’ (22), or ‘Phew!’ (24), to verbalized sounds, e. g. ‘shriek’ (12), ‘thundering’ (8), ‘roar’ (19), ‘squelched’ (22), and a typical onomatopoeic word ‘whoosh’ (9). This variety gives the story an incredible portion of curiosity, because the sounds are appealing at all times and do not get bitter or boring even when heard several times.

There is an interesting representation of expressional highlighting within the story. Usage of capital letters for a sort of gradation can be noticed in the above mentioned witch spell. The capital letters are also used in other parts of the book. Quite a high number of exclamation marks appear throughout the whole story. In addition, I could not find any violation of coherence rule.

To conclude, this book presents an ideal case for pre-school children literature. All the literary and linguistic means together create a unique work which naturally attracts children’s attention. On top of all that, the theme of the book is well chosen, the process of building a friendship is included, and both nice and funny illustrations, showing mostly ridiculousness, round off the overall reading experience.

7.1.4 CASE STUDY 4: *The Gingerbread man* by Fran Hunia (1993) from the Ladybird edition Read It Yourself.

The classical story of the gingerbread man was retold in order to get closer to children giving them a chance to read for themselves. This book is the first out of four I have brought in so far which uses present simple as the main narrative tense. Even if the author would not intend to rely only on present simple, the first sentence would not need to be changed as it purely describes a possession

of a house: 'A little old man and a little old woman have a house on a farm' (4). Slightly surprising is the absence of quotation marks throughout the whole story. Almost each direct speech, though, is introduced by a particular form of the verb 'say', which makes it clear what can or cannot be considered someone's utterance. It is also possible to find a passive sentence: 'Soon the gingerbread man is cooked' (10).

The book has some characteristics unusual for the children's literature. The first serious fact I would like to mention is a complete lack of participles and progressive form of verbs in this book. There are, however, some situations in which the progressive tense could have been used, such as 'Two children come to help on the farm' (5) or 'The fox swims on' (40). Similarly, no use of colours or feeling descriptions can be found. The only interjection appears at the very end of the story and is highlighted by the utilization of upper-case letters: 'Then SNAP! The fox eats him up in one big gulp' (42).

With understanding that this book was written with the purpose of introducing a book the children would be capable of reading by themselves, the joy of reading is reduced by the absence of participles, playful words or phrases and other means aiming at ensuring the highest experience possible. The second time read suffers from many repeatable pages with very little modifications and the story becomes lengthy as the repetitions do not evoke the thrill they did for the first time when the ending was unknown for the reader or listener. For instance, the following list of people and animals who are trying to catch the gingerbread man appears in slight modifications three times:

'The old woman
can't get me,
the old man can't get me,
the children can't get me,
the horse can't get me,
and you can't get me.
No one will have me
for tea.

He runs on.' (22, 26, 30)

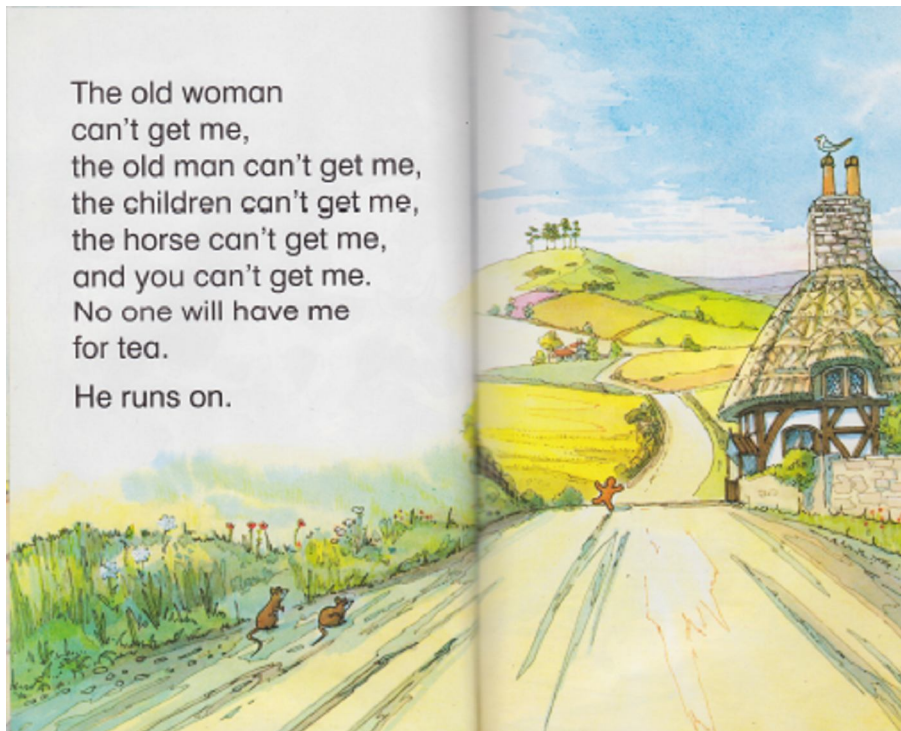


Figure 4

On the other hand, the story has great educative value since many words are set in contrast in similar, sometimes absolutely the same, sentences and a child can get used to the differences. Illustrations are also valuable, most of the scenes are caught in great detail and colour.

7.1.5 CASE STUDY 5: *Read to me: The Rabbit Family* by Sheila Smith (1994)

This book is a one-story narration employing present simple as the main tense throughout the book. Again without pages, I seem the best way of counting at the beginning of the story right after the cover.

The first sentence sets the background of the narration in present simple: 'Mr and Mrs Rabbit are out in the garden' (2). This sentence is followed by another in present continuous form where there are also alliterative beginnings of the names of their children: 'Rags, Roly and Rosie are helping them' (2). There is one more progressive form to be found on page 18: 'They are having carrot stew'. It

is possible to find almost all verb forms in the book, for example a passive sentence 'They are disappointed' (10) or one present participle 'The two rabbits come running' (12). Apart from examples mentioned above, there are also unusual constructions used in the narrative. This is the first case where future simple tense is used outside the quotation marks: 'Rosie pulls all the carrots up but one will not move' (14). In this book, present perfect is also common, as seen in 'if the carrots have started to grow' (12) or 'When they have eaten it they are all full' (18). The historic present, as Lathey (2006a, 134) calls it, is maintained until the very end of the story. This becomes obvious after looking at the last sentence of the book: 'They all agree that Rosie, Roly and Rags grow the biggest carrots ever!' (18).

This particular book can be seen as an example of work in which the variety of tenses is highlighted as the number of lexical means typical for children's literature is slightly unsatisfactory. Many verbs describe actions performed while working in the garden: 'grow' (2, 16), 'dig' (6), 'water' (8), and also many nouns refer to 'gardening' (8): 'seeds' (6), 'bucket' (6), 'shovel' (6), 'gardeners' (12), 'ground' (14).

As no childish words are used, the interjections take the role instead. It is possible to find several examples of this part of speech, such as 'oh' (4), 'Wow' (16), 'Goodness me' (16). Cohesion is secured by proper use of time adverbials, for instance 'Soon' (6), 'The very next day' (10), 'Every day' (12), 'One day' (12), 'Then' (2, 14), and 'When' (18).

Despite the absence of sound and colour descriptions, the book is very beautifully illustrated and offers an original story. The way it is written makes it easy for children to read with adults as sentences use alliteration and consonance. Among these belong: 'It will take a little longer than that' (10), 'The three rabbits all pull together' (14), and the sentence 'They all agree that Rosie, Roly and Rags grow the biggest carrots ever' (18) which has already been mentioned.

It is important to emphasize that, unlike the story of *The Gingerbread Man* (Hunia 1993) analysed above, this book does not rely on repetition in order to

become more accessible for young readers, even though they can be considered the target readership.

7.2 Translations into English

Another part of analysing English samples concerns also translations into English. By focusing on the same lexical and syntactical features, comparison of texts originally written in English with texts transferred into this language system is very valuable. It is possible to detect divergences resulting from such transformation.

7.2.1 CASE STUDY 6: *MAMMA'S UMBRELLA* by Teodora Gancheva (1981), translated into English by Spass Nikolov (1987)

This story is based on a very good idea of transforming an umbrella into many useful things. Before the story itself comes and divides the rhymed poem into parts, there is the complete poem at the beginning and, to be honest, it helped me a lot in understanding it. As rhymes are not always perfect and sometimes even missing, the reader faces a decision whether focus on rhyming or the story these lines tell. Besides, the poem is not divided into verses but goes on and on in the style of free verse, which makes understanding harder. In fact, when the reader moves further, sometimes a line which is devoid of its context becomes more comprehensible as it is freed from the complexity of the poem structure.

The story begins in present simple; initial third of the poem is written this way. Then, it turns to past simple and continues in this manner until the end. The first sentence can be understood as a first verse or paragraph:

'Mamma's gayly coloured umbrella
Into all sorts of things expands –
Whenever I look at the glossy feller
And take it in my hands,
Then...' (3, 5).

Directed by the punctuation, I included all five lines. Together, they create a rhyming pattern ababd. As other sentences vary in their length, the pattern also changes. In four-line blocks the most frequent seems to be the abab pattern, even though some abcb verse forms appear.

Usually, I am not very much in favour of using unfinished sentences and pauses in children's literature, and this book is not an exception. Coherence suffers as there is no reason for including the pauses and, as seen in the example above, the sentence makes perfect sense without them, too. One more case in this book is questionable: rules of cohesion are broken when there is no clause subject after a full stop. While coherence offers a filler for the gap which occurred in text, cohesive element is missing: 'Then it became my well-trained, clever camel. And rode across the desert' (11).

As a positive feature may be considered the adjectival phrase 'swift-footed' reflecting a movement, even though the story makes use of its modified version 'swift of foot' (7). This form seems to be rather old-fashioned, but one can object that when there are witches and queens aged hundreds of years in fairy-tales, it should not be so alarming to use one ancient expression. Similarly, the usage of the phrase 'We both of us' (7) has decreased in the course of time.



Figure 5

Another pleasant feature is the metaphor 'The umbrella is my parachute' (7). Even though there appear also other things the umbrella turns into, as can be seen in 'It became my ship' (9) or 'It was my gun' (13), the first one is the most intensive as it uses the verb 'be' directly and in present simple. Lexical expressions further comprise colours, i. e. 'glossy' (5), 'silver' (7), means of transport, i. e. 'ship' (9), 'rocket' (17) and an idiom 'swift as lightning' (17).

Noticeable can be a past participle in the sentence 'My mother came, and having seen it' (19).

Since the style of illustrations within this book is nice and its topic manages with great virtuosity to present several points of view on one item, the book has a foundation to build on. Questionable is only the language and punctuation which does not correspond with recommendations on fluency and lightheartedness of children's literature. Each line starts with a capital letter even when preceded by a comma, which may end up confusing a child that is not acquainted with tendencies associated with serious poetry writing.

7.2.2 CASE STUDY 7: *Run, Kate, Run!* by Josef Lada (1941), translated by Lucy Doležalová (2000)

As it becomes more common, this is another book for children which lacks page numbers. This time, however, the text appears already on the book cover and thus forces me to attribute number one to the front cover. The book describes various sayings which appear in life of village people all year round. The first verse starts with imperative and then present simple follows: 'Run, Kate, run, and don't look back, A great black cat is on your track!' (1). At that very same page, the subsequent line consists of present continuous tense which then turns into passive, still in present tense. Other examples of present tense usage, this time in progressive form, may be: 'I am stitching boots to wear' (2) or 'We'll be making snowmen galore' (9). Together with future simple and past, all these tenses mingle through the whole book. First sentence including past simple,

which is in most previous cases the main narrative tense, can be found on page 5: 'Our proud marmalade cat Had three kittens – just like that'.

This book is unique in the number of clauses constructed in future simple, such as 'I'll speed you on with my big whip' (4) and 'Will he get lost or bring what he should?' (11). Furthermore, there appear also other lexical and syntactical means within the book not so common in previous cases. There is a participle at the beginning of a sentence: 'Coming home, he grabbed his wife (7)' and also an ellipsis: 'Uncle Tony bought a pony, [g]ot it really for a song' (7). The latter presents one of two idioms used in the book, the second idiom can be found on page 9: 'Tall and rounded, by the score'. For a translation, the text includes many features that enrich the narrative effect and, therefore, they can be considered as positive. Mostly regular rhymes make use of the aabb pattern, sometimes abcb, too. Even though it is possible to find partial initial rhyme between 'sleigh' and 'slope' (8), referred to by Leech (1969) as alliteration of consonant clusters (89), it would not lead to pattern abab as endings of these two words differ completely. On the one hand, the variety of language tools used facilitates to attract attention; on the other hand, the reader can be disappointed with a few defective words which probably appeared by mistake.



Figure 6

The first line which seems imperfect is 'He won't get lost, just wait and see' (11) which performs wrong usage of the apostrophe. The second issue happens to be the conditional sentence used on page 10: 'But if you won't reward me, I'll punch holes in your fur jacket'. This situation seems to be regular condition and description of its consequences. Even after checking a forum where this topic is discussed, the level of willingness (Alireza and danmahaffey, 2006) is overshadowed by the threat of making 'holes' (10) into the man's clothing. In this forum, its members Alireza quoting the *Longman Dictionary of Common Errors* and later also danmahaffey stress the necessity of the sentence being centred on a willing action, not the result of it. At this point, I would suggest present simple to be used in the sentence.

Some other minor modifications would also help, such as replacing commas for exclamation marks in the exclamatory sentence 'Winter, winter-time is here' (9) and changing the word order in 'We'd all like one to take away' (5) as this sequence of words is a bit hard to pronounce. From the lexical point of view, this book uses lively expressions of motion, i. e. 'skip' and 'spin' (4), senses of touch and sight, i. e. 'fluffy' (5) and 'black' (1). It is worth noting that dividing the sentence 'I am stitching boots to wear When it rains and when it's fair' (2) into two lines may result in understanding it in two ways, especially when each of them starts with the capital letter. Either he wants to wear those boots when it is raining and even when it is not, or he is stitching them both when it is raining and when the weather is fine.

To sum up, this book derives benefit from many active verbs describing motion, although some parts need revising as their rhythmical units do not accord.

To remark on the last two translations, it can be concluded that a corpora may help in choosing the correct phrase to enhance quality of the text and make it sound natural. Furthermore, a translator should avoid double meanings and unfinished sentences, as seen above.

8 Miler's works translated

Case studies 1 – 7 presented a collection of texts which gave a glance at the most common expressions and language structures used in contemporary literature for pre-school children in both original English books and translations. Even though the collection is rather a small one, it is possible to draw conclusions from it as most features keep repeating. These tendencies will be employed in my translatory attempt at the end of this chapter, subchapter 8.2 in particular.

8.1 Little Mole, the problem solver

Following three case studies concern works of Zdeněk Miler and his co-workers, this time the analyses will include also comparisons with the Czech original texts and my translatory suggestions.

8.1.1 CASE STUDY 8: *Little Mole in Spring* by Zdeněk Miler et al. (2006), translated by Mike and Tereza Baugh (2010)

Since no numbers are attached to particular pages, I decided to start counting from the very beginning as accordion books have no cover. First text, however, can be found on page 2.

English translation not compared with original offers many valuable images. An interesting turn of tenses can be seen in the very first verse, where, after a sentence in past, there comes present simple used together with present continuous and a modal verb. This beginning very much resembles the initial verse in case study 6 above. See below:

‘What dropped on my nose? I want to know.

Something is melting. It must be the snow.’ (2)

For the first time, it can be noticed that also present perfect progressive is used in a story: ‘The bugs in the grass have been playing for hours’ (4) and ‘Now fly home to mummy, she’s been waiting a while’ (11). To complete the list of tenses

used, the sentence 'Spring had arrived, just like last year' is the example of past perfect and a simile. Significant becomes the usage of present simple in a sentence after writing in past and past perfect. Until now, present simple was always either the main narrative tense or only at the beginning. Many participles appear in this book as well, such as 'Little Mole found Little Finch crying' (5) and 'her nose stinging and hurting from the attack' (10).

As far as punctuation is concerned, it is possible to find almost all symbols here, starting with question mark on page 2, then three dots on page 4 signalling continuation of an action, to a pause found on page 5 and an exclamation mark on page 8. This variety of symbols together with quotation marks, commas and full stops presents an ideal picture of what a proper book should look like. This awareness of punctuation being present in any written text gives this book an advance. Even though some writers understand children's literature as one of art forms, as it in many cases may well be so, it does not give them privilege to suppress the punctuation. All sorts of punctuation marks can be missing in other literary forms but not in literature for children.

Expressions such as 'oh' (4) and 'ok' (11) belong to the lexical items included in this story. Sound is expressed in words in cases such as 'cracked' (6) or 'yelled' (8). Other interesting lexical units concern 'mummy' (7, 11) and 'tummy' (7) which represent childish speech. The word 'mess' (5), on the other hand, is used in connotative meaning and a child needs to be encouraged to understand it in the sense of 'being unhappy'.

Both rhythm and rhyme of particular verses vary. Mostly, the verses follow the aa pattern, sometimes preceded by a short line with no rhyme at all which then turns the verse to abb pattern. One imperfect rhyme can be found within the book, the first between 'mess' and 'nest' (5). It is an example of collision in final consonant clusters. An interesting way of creating rhyme by connecting two words can be seen in two cases. Firstly, when 'at all' is supposed to rhyme with 'fall' (6), and secondly, the prepositional phrase 'for hours' rhymes with 'flowers' (4). On the one hand, such unusual rhyme gives a verse vivid rhythmical quality and the story becomes both easy to read and develops a gratifying feeling when

listened to, on the other hand, when a rhythmically imperfect verse occurs, it disrupts the listener on a larger scale. An example of a verse with variable line length can be found on page 9: “Neither can you,” said wasp with a shout, and stung Fox right on the snout’.

In general, as most verses do not suffer from the above mentioned inconsistencies, the book can be considered well-written. If, however, the text undergoes comparison with its original, it is possible to detect several errors within the book which will be called a translation from now on.

From the equivalence point of view, the analysis will further focus on linguistic and semantic transfer of information. Major changes implemented on the English text will be mentioned and the differences from the Czech original explained briefly.

1. Very first verse does not include the sound of dripping water to the same extent as the original does.



Figure 7

(Literal translation of the Czech original: Drop...drop...drop. What is going on?
Outside, on the meadow, the snowdrifts are melting.)

English trn:

What dropped on my nose? I want to know.

Something is melting. It must be the snow.

My translation:

Drip-drop, drip-drop... What is going on?

It is the snowdrifts melting out on the meadow.

2. The translation lacks the metaphor of the Mole 'pok[ing] his head out' (CZ 3) of the cap of soil as it is written in the original.
3. Sense description is suppressed when the feelings of 'warm sun' and 'smell[ing] flowers' (CZ 4) are missing in the TT, substituted by adjective 'pretty' (EN 4), which results in unnecessary sentimentalization.
4. Subject and object exchange on pages 5 of both versions. Furthermore, 'I'm so lost' (EN 5) may suggest that 'Little Finch' (ibid.) has caused this situation itself by getting lost. Czech version, however, only stresses that 'sýkorka' (CZ 5) feels lonely.



Figure 8

(Literal interpretation of the Czech version: In tears, the Titmouse is blinking at the Mole out of the leaf's shade. 'I might have fallen out of the nest, Little Mole. I'm all alone in here.')

English trn:

Little Mole found Little Finch crying – an absolute mess. "Little Mole, I'm so lost, I fell out of my nest."

My translation:

Weeping titmouse saw the Mole from underneath a leaf:

'I fell out of the nest, I'm alone I believe'.

5. A feeling of tension and expectation evoked by unexplained condition of not managing to eat 'the third nut' (CZ 7) is missing since no third nut is mentioned in the TT. This omission causes lack of implication that something is to come.



Figure 9

(Literal translation of the Czech version: The first nut so that the finch would not be hungry, the second to stop worrying. But they did not get to the third one.)

English trn:

Little Mole gave him the first bite
to fill up his tummy. The second so he
wouldn't keep missing his mummy.

My translation:

The first nut stopped hunger, the second sent
away fear, there was no time for the third one
as someone was near!

6. The disbalanced line length in English translation (EN 9) could either have been translated prosodically, or, since the rest of the book is rhymed, the verse could make use of some minor modifications.



Figure 10

(Literal interpretation of the Czech version: ‘You cannot hide from me either,’ grinned the wasp and stung the fox right to the muzzle.)

English trn:

“Neither can you,” said wasp with a shout,
and stung Fox right on the snout.

My translation:

‘Neither from me,’ grinned the wasp and got
her sting ready to give fox’s nose a shot.

7. No exclamation describing pain is included in the translation in comparison with the original (EN 10).



Figure 11

(Literal interpretation of the Czech version: Now the fox cannot even open the maw. It is hurting so much! So she better runs through the boscage back into the forest.)

English trn:

Into the woods Fox ran right back,
her nose stinging and hurting from the attack.

My translation:

The fox can't even open its mouth. It's hurting so bad!
Through the bushes, back in the woods she fled.

8. There is no difference expressed between the general name of 'sýkorka' (CZ 5) aka 'Little Finch' (EN 5) and expressive language used for empathy which is represented by 'sýkorečko' (CZ 11) as in the translation the name remains unchanged. Furthermore, calming interjections adjusted to the altered name are missing, too. That is why I tried to squeeze some of

these distinguishing means of children's literature in my translatory attempt.



Figure 12

(Literal interpretation of the Czech version: Do not be afraid, little titmouse, psst, psst, just when you get a little bigger, you will fly home to mummy.)

English trn:

“It’s ok, Little Finch, be happy and smile.

Now fly home to mummy, she’s been waiting a while.”

My translation:

‘Don’t worry, dear Titmouse, calm down,
dou-dee-dou, as soon as you are bigger,
home to mummy you will go.’

As seen from the preceding examples, there are ways how to employ some more onomatopoeia in the English version. As far as the first example is concerned, both the water sound and the elimination of present simple used after past simple has been used can be achieved. Moreover, example 4 suggests that by expressing loneliness, higher level of equivalence may be accomplished. I would briefly add to the example 5 that it is possible to squeeze one more nut into this part of the story, which would, at the same time, introduce an

unexpected complication. Equally, an exclamation is included in my translation of the seventh example. In example 8 I attempted to emphasize the calming effect Mole was probably trying to evoke by a tune and assuring verbs.

As a final point, it can be estimated that the closer the translation is to the intended idea of the original author, the better. From the examples above and their solutions, it is possible to notice that some of my translations aim closer to the source text idea and my other suggestions comprise a higher number of sound descriptions or onomatopoeic words.

8.1.2 CASE STUDY 9: *Little Mole in Fall* by Zdeněk Miler et al. (2007) translated by Mike and Tereza Baugh (2011)

This one-story book presents the Mole and his friends during autumn period. The accordion form of the book leaves the decision of page numbers on me, so I started counting pages from the very beginning. The first written text thus appears on page 2.

Before all the translatory decisive variables are mentioned, it is necessary to stress that this book is the first one so far from all the above mentioned which uses past simple as the main narrative tense. The introductory sentence contains also past perfect: 'Little Mole heard the whistle of wind, in an instant summer had come to an end' (EN 2). Then direct speech follows, making use of present continuous when describing that 'something is coming' (EN 2) down the molehill. One present participle can be found on page 8: 'Then they lit the oven, putting all the cookies in'.

Additionally, the translator utilizes also many modals, i. e. 'Who thought baking would be so much fun' (8), 'you might hurt your tummy' (9), or 'Before Little Mole could ask what would come' (3). An exclamation can be noticed on page 4: "'Oh dear!...'" and an interjection 'bop' (3) to express a clash between a plum and Mole's head. Engagement of a simile is another positive feature: 'It looked like a bakery and smelled like one' (8).

To mention also lexical means of the narration, noises are represented by 'tweet' (5), 'whistle' (2) and 'cheer' (11). There are also colours described in the book: 'shiny', 'purple', 'red' (3), and a sensual expression as a part of the phrase '[the] smell of cookies' (10).

Poetic features concern mainly rhyme. It varies according to verse length. It can be generalized that most verse patterns within this book follow the aabb or abb pattern. Regrettably, the rhymes are mostly imperfect, as can be seen in the pairs 'can' and 'jam' (5), 'hard' and 'jars' (7) or 'stirred' and 'burned' (6). It is possible to notice a triple rhyming sequence, when 'funny', 'many' and 'tummy' (9) are introduced in this order. At least partial similarity can be found between 'wind' and 'end' (2) since these two words show brilliant consonance. The other type, assonance, is represented by the pair 'own' and 'home' (10).

Little Mole in Fall will now be analysed from the point of view of the original. Together with the explanation of the sections where the English translation differs, there will be my translations included as suggestions how to solve some of the inaccuracies. See the examples below.

1. The sentence 'Little Mole heard the whistle of wind' (EN 2) contradicts the picture since there is also the titmouse in it and the translation suggests that the bird does not hear anything. In Czech original, two words in passive are used for describing what sound wind makes: 'Zafoukalo, zafičelo' (CZ 2), and the English version relies on 'whistle' (EN 2) only.

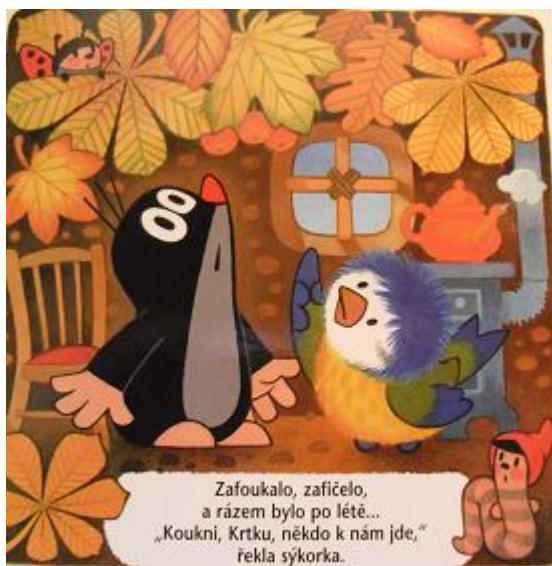


Figure 13

(Literal interpretation of the Czech version: The wind blew, sighed, and suddenly the summer was over. „Look, Mole, someone is coming,“ said the Titmouse.)

English trn:

Little Mole heard the whistle of wind,
in an instant summer had come to an end.

Little Finch said, “Watch out, Little Mole,
something is coming into this hole.”

My translation:

The wind blew and sighed. It was fast,
but the summer has already passed.

‘Look, Mole,’ said the Titmouse,
‘someone is coming to your house.’

2. Change of the subject in English version. ‘Little Mole’ (EN 3) is ascribed into the place of ‘sýkorka’ (CZ 2) in the situation where she does not supposedly manage to finish her sentence which can be clearly understood from her name mentioned on page 2 and the following sentence: ‘Ale než to dořekla’ (CZ 3) stating feminine gender.



Figure 14

(Literal interpretation of the Czech version: Before the titmouse could finish the sentence, a plum flew into the molehill. The plum was shiny, blue, lovely ripe, and bang – it landed right on the Mole’s head.)

English trn:

Before Little Mole could ask what would come, into the molehill flew a big plum. It was shiny, ripe, purple and red, and it landed – bop – right on his head.

My translation:

Before the Titmouse’s words vanished, it was a plum whose journey finished in the molehill. And bang! This blue and ripe, shiny plum hit the Mole’s head with a plump.

3. The word ‘povidla’ (CZ 5) is semantically more specific than ‘jam’ (EN 5) which is the name the translator uses.
4. An exclamation ‘„Jémine,...!“’ (CZ 5) is excluded from the translation completely and the verb ‘worr[y]’ (EN 5) does not really show that the titmouse is proud of having so many plums to handle.
5. The lengthy process of making damson jam is not described to the extent it is in the original, emphasized by repetition of the verb ‘míchat’ (CZ 6)

and the time adverbial meaning 'since evening till morning' (CZ 6, my translation).



Figure 15

(Literal interpretation of the Czech version: How is the plum jam made? Slowly and for a long time, since the evening till the morning, and it has to be stirred and stirred so that it would not get burned at the bottom.)

English trn:

How is jam made you might ask.

Well it's a long and slow task.

It must be mixed and constantly stirred
or else the bottom could get a bit burned.

My translation:

How to make damson jam?

Well, cooking is slow, from dusk till dawn.

It must be stirred all over again
or the bottom could burn then.

6. Stressing the lovely smell is substituted for having 'so much fun' (EN 8).

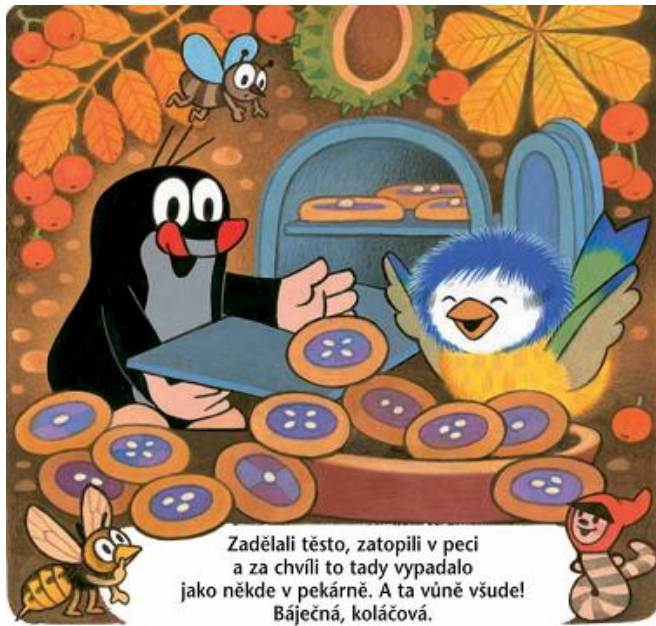


Figure 16

(Literal interpretation of the Czech version: They kneaded piecrust, lit the oven and in a while it looked here like in a bakery. And the smell everywhere! Wonderful, pie aroma.)

English trn:

Then they lit the oven, putting all the cookies in.
It looked like a bakery and smelled like one.
Who thought baking would be so much fun?

My translation:

They made dough, then lit the stove.
It soon looked like a bakery in there,
sweet jam tart smell was floating in the air.

7. Even though Czech original mentions the Mole's regret that he has not invited his friends (CZ 9) and later uses 'oni' (CZ 10) to refer to them, the English version does not include the previous part about the friends and thus the sentence 'Luckily friends came on their own' (EN 10) does not make sense and suffers from insufficient coherence.



Figure 17

(Literal interpretation of the Czech version: It does not matter. Luckily, friends invited themselves! Pie aroma led them here like on a string, straight towards the Mole.)

English trn:

Luckily friends came on their own.

The smell of cookies

led them to Little Mole's home.

My translation:

It doesn't matter, friends came anyway.

The pastry smell led their way

straight to the Mole, needless to say.

8. The simile 'jako na provázku' (CZ 10) expressing how strong the smell was that it led them to Mole's house literally like on a string is missing in English translation: 'The smell of cookies led them to Little Mole's home' (EN 10).
9. Neither in the Czech original text nor its pictures is 'jelly' (EN 11) ever mentioned.

These examples reflect a few more imperfections than the previous book. Many ideas have been omitted in the English version and that is the reason why I

tried to reintroduce them in my translations. Obviously, neither poetic nor semantic side is harmed by my attitude.

My translation in the first example keeps the passive employed in the original which avoids ignoring the titmouse. If the English version translator had credited the titmouse with its words the example 2 is talking about, the translation would have been fine. Even though I managed to differentiate the speakers correctly and include stronger onomatopoeic word, my verse suffers from demanding stylistic consistency.

The example 5 benefits from adding a deictic expression to highlight the time needed for making damson jam. Furthermore, my version reduces complexity of the whole structure and is easier to read. Pastry aroma spread all over Mole's home is the main topic of the example 6 and so I decided to keep the image of lovely smell from baking in the text. Disregarding the equivalence, the English version introduces baking and the work connected with it as 'fun' (EN 8) which is also helpful in getting children accustomed to work they will later encounter at school. Example 7 did not manage to include the original simile in either version. My attempt was to substitute it at least with an idiom which can be found in the last sentence of the verse.

8.1.3 CASE STUDY 10: *Little Mole and Christmas* by Zdeněk Miler and Hana Doskočilová (1998) translated by Lucy Doležalová (1998)

Since Miler's works are mostly written in prose, even some books which have been translated into English as poetry, it would be inaccurate to differentiate this sample by calling it prosodic work. The style that has changed is thus not literary, but formal. This book belongs to bigger-size format than previous two and does not resemble accordion folds any more.

As far as tenses are concerned, *Little Mole and Christmas* is mostly narrated in past simple, accompanied by past perfect and modals. Progressive tenses are also used, for instance in sentences 'all of them were smiling' (67) and 'Only Mouse was softly squeaking in her sleep' (39). Two continuous forms of a verb

together with present participle can be found in the sentence 'Little Mole is running, ringing his bell as he goes to tell them Christmas is just starting on the forest meadow' (46).

No matter how good the use of tenses is, the first paragraph of the story stumbles in fluency. I have observed a very interesting positioning of time adverbials. These mostly appear in the middle of a sentence, which is not their usual placement. The phrase 'for long' even divides two parts of a copular verb: 'For he wanted to prepare a real Christmas for them, especially for Mouse, who had for long been his friend' (38). The following page, for a change, suffers from wrong word order and insufficient cohesion. A subject is missing in the sentence 'He quickly ran around to peer into all dens and lairs, holes and nests, to make sure all were sleeping' (39). Here, it rather seems that instead of the animals, the dens and nests are supposed to be sleeping. The sentence 'From all sides of the meadow sounded snoring and wheezing' (ibid.) is faithful to Czech word order and ignores target language tradition.

Unfortunately, as the story proceeds, there are other errors to be found. As long as a conjunction among utterances is used, English requires a subject or an object to be included. If a translator does not want to respect this rule, it is advisable to rebuild the whole structure. For example, the sentence 'Even when he was back home and tying a big bow on his Christmas present for Mouse' (43) can be improved by omitting the conjunction, which would, with the help of a comma, create participial construction, one of the most typical English verb forms.

Linguistic features include many adverbs, i. e. 'just' (46), 'quite' (43), 'quietly' (67), or 'Indeed' (50). There can even be found two adverbs in one sentence, unfortunately both are the same: '[Christmas] really must take place so that Mouse and his other friends can really enjoy it' (49). Then, it can be noticed that 'whatever' (46) instead of 'what' is used in the interrogative sentence 'whatever has happened to the tree?' (ibid.). Similarly, to highlight the surprise (EnglishClub 2014), 'whoever' (46) is given preference to more common 'who' in the follow-up question "'Whoever could have done such a thing?'" (ibid.). An interesting

application of 'why' can be seen on page 38 where it should be probably exchanged for 'well' since 'why' can only rarely function as a reaction to an interrogative statement. See the situation here: 'And what is the best thing about Christmas? Why, surprises of course!' (38). But this usage of 'why' is advocated by Starstruck, a member of the on-line English forum, who explains this unusual utilization as an attempt to 'express surprise or annoyance' (Starstruck 2012).

Since Lucy Doležalová's translation is the first English version made in 1998, it is questionable why 'thieving robber' (49) was chosen to describe an insulting name for a crow when 'thieving thief' may sound better and uses the same word root, together with reverse rhyme. This option became part of later Mike and Tereza Baugh's translation from 2009.

There are other unusual collocations used in the book. One of those is 'his underground quarters' (50) as a name for the molehill. Compared with COCA, the expression 'come in useful' (ibid.) is much less frequent than 'come in handy', contrasting 12 against 482, respectively. The latter is, again, used in Baugh's translation published a few years later. An exclamation 'Oh no!' (50) can be found in the story, as well as 'Oh no' followed by three dots used on page 46 to express disappointment.

From equivalence point of view, the analysis requires comparison with the Czech original. One of slight discordances appears in the sentence 'this one Little Mole had thought up quite by himself' (43) since the original gives focus to a rather stronger language unit meaning 'completely by himself' or 'all by himself' as seen in 'ale tuhle si Krtek vymyslel úplně sám' (Miler 1998, 43). A slightly undervalued seems the expression 'a big bow' (43) which is supposed to correspond with Czech meaningful phrase 'dlouhatánskou mašli' (CZ 43). This phrase refers more to length of the bow rather than its spacious size and, in my opinion, gives an idea of Mole's struggle with the ribbon's length as seen from the accompanying illustration.

Semantic focus decides suitability of the sentence 'whatever has happened to the tree?' (46) which can be understood in a sense that the tree remained in

place, but was somehow damaged. The truth is that the tree disappeared completely and cannot be found, which becomes the main theme of the whole story. Supported by the affiliated picture, Czech original describes the situation via question 'kam se poděl stromeček?' (CZ 46) meaning 'where is it'. If we have a look at the later translation, this interrogative is modified into 'Where did the tree go?' (Baugh 2009, 14) in order to stress that it is missing.

A few more grammatical issues may be discussed, for example the placement of the adverb 'then' in front of the verb 'be' in the sentence 'Indeed, there would then be one short in the forest when spring came' (50). Most theoretical sources present the verb 'be' as an exception to the rule which says that adverbs usually come after it. Moreover, weak coherence rests in the sentence 'as he goes to tell them Christmas is just starting' (46) since 'them' in the middle has no preceding referent to connect with. The proper subject in Czech parallel sentence 'aby všichni věděli' (CZ 46) introduces back the inhabitants of the forest meadow, because when literary translated as 'for everyone to know', the need to put aside the subjects from the previous pages, the crow and Little Mole, is fulfilled.

To sum up, a very good translation would thrive if minor linguistic changes were made. As the translator herself was born and brought up in England, it can be suggested that since her birth in 1922 (Post Bellum 2011) the English language must have undergone at least some tenuous development.

I have concentrated on some problematic passages of this book and decided to suggest my translations. See the examples below, showing parts of Doležalová's translation (1998) under the shortcut English trn 1, compared with the translation of Mike and Tereza Baugh (2009) as English trn 2.

1. (Interpretation of the Czech original: One (tree) would then be missing in the forest in spring!) (CZ 49)

English trn 1 (Doležalová 1998, 50): Indeed, there would then be one short in the forest when spring came.

English trn 2 (Baugh 2009, 18): - omitted -

My translation: Because in the forest in spring, one tree would be missing!

2. (Interpretation of the Czech original: The carol was not God knows what, but the Mole had made up this one by himself...) (CZ 43)

English trn 1 (43): As a carol it was nothing special, but this one Little Mole had thought up quite by himself and so...

English trn 2 (11): It was not just any carol but something Little Mole thought up all by himself.

My translation: It was not a mighty carol but the Mole had made this one up all by himself...

3. (Interpretation of the Czech original: The Mole says to the crow: I don't want to see you here ever again, you thieving thief!) (CZ 49)

English trn 1 (49): "Don't let me see you here again, you thieving robber!" he muttered over his shoulder...

English trn 2: (17) "I don't want to see you here ever again, you thieving thief," he said over his shoulder.

My translation: 'I don't want to see you ever again, you treacherous thief,' he muttered over his shoulder...

4. (Interpretation of the Czech original: At all costs, he must save Christmas!) (CZ 49)

English trn 1 (49): He must safeguard Christmas at all costs.

English trn 2 (17): He had to do whatever it would take to save Christmas.

My translation: No matter what, he must save Christmas!

5. (Interpretation of the Czech original: He fished out and old skate from his underground chamber...) (CZ 50)

English trn 1 (50): He fished out an old skate from his underground quarters.

English trn 2 (18): In his room underground he searched for an old ice skate...

My translation: He pulled out an old ice skate from his underground chamber...

Since 'spring' and 'missing' correspond to each other in their final parts, I chose them to enrich the phrase from example 1. As it describes the reason for not cutting another tree by the Mole and is thus important for the story, I cannot see why Baugh version lacks this sentence. Example 2 can be argued about, but because there are Christians in UK I decided to keep the reference, even though its form is slightly suppressed to 'mighty' unlike the original saying 'bůhvíjaká koleda' (CZ 43). This adjective also expresses originality of the carol which is negated afterwards.

In example 4 I chose to follow the Czech original and include interjection. Finally, I tried to find an equivalent word for 'komůrk[a]' (CZ 50) in example 5. A slightly old-fashioned expression means a small place for which 'room' (Baugh 2009, 18) seems perfectly adequate. However, it has still been used these days in common speech and that forced me to opt for a different lexical unit.

8.2 Another Mole's story meets English

My translatory work culminates by presenting my own translation of another of Miler's books which has not been translated into English yet. On the basis of knowledge gained during studying guidelines and recommendations concerning children's literature, I cannot resist the wish to join the translators who have been mentioned in the course of this thesis. The previous analyses also offer valuable source to turn to.

8.2.1 CASE STUDY 11: *Krtkův den* by Zdeněk Miler and Josef Brukner (1991)

This book describes one day in the Mole's life. Its text starts at the very first page which is thus ascribed number one for the analysis. The story introduces many topics, eating, work, rest, hygiene, generally the daily routine. It is a valuable source for teaching children the proper course of action during each day.

The day begins when the sun enters the garden and calls that everyone should get up because a new day has come (1). The Mole is introduced in text for the first time on page 2 even though he appears in the picture on page 1 as well. He is depicted brushing his hair and creating parting in his hair (2). It is possible to notice the usage of enjambment. Right after breakfast, it is impossible for him to stay at home (3), so he goes to the garden and checks what is growing there (4).

Page 5 presents the Mole in action, loosening soil with a spade. As he continues working in the garden, he waters the strawberries (6) and after they are ripe (7), the Mole gets them for lunch (8). With his belly full, he moves aside (9). Then another activity follows. The Mole goes for a run (10) so that he keeps himself fit, and after that he decided to have a bath in the stream in the woods (11). The whole day is finished in bed which is the exact place where it all started (12).

The author utilizes mainly rhyme to make the book interesting. It is possible to find also a kind of end rhyme which uses a reflexive pronoun: 'V potoce, co šumí v lese, za soumraku vykoupe se' (11). Two examples of simile are introduced on page 9 and 10, respectively: 'S bříškem plným jako bečka' and 'Aby nebyl jak cent těžký'. Time adverbials can be found as well: 'tehdy' (8), or 'Až' (7). Even in such a short story, there is a known Czech idiom on page 3: 'nemá doma chvíli stání'. This idiom implicates that the Mole does not want to be at home any more and wants to go elsewhere and do something.

Not only the short lines, but also the idiom has made the translational process very difficult. Even though I tried to include as many poetic devices as the original work, meaning both similes, then also descriptions of colour, sound

and smell, and, at the same time, be faithful to the original by using equivalent sentence structure, not all parts of the translation seem perfect.

8.2.2 Fluency beats equivalence

This part presents my translation of Miler's book described above. I mostly attempted to keep all the poetic devices which were mentioned in the previous subsection.

The idea of an idyllic day is the main theme of this book, together with introducing daily routine to children in a funny way. That is also the reason why rhyme becomes the significant tool here and fluency of the text is one of the main criteria of whether it is possible to claim individual examples translated successfully or not. The examples are introduced below.

1. 'Get up everyone, a new day has come,'
calls the rising sun.



Figure 18

2. The Mole has heard. He created the parting
in his hair early in the morning.



Figure 19

3. Right after saying breakfast a farewell he ran out of the molehill like a bat out of hell.

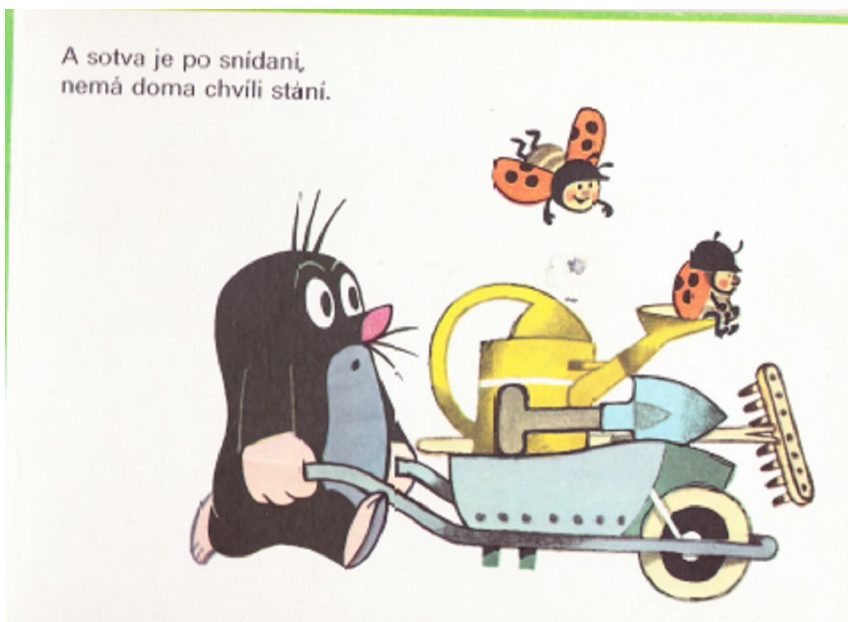


Figure 20

4. He looks around what in the garden grows its sweet smell goes into his nose.



Figure 21

5. Elsewhere in a nook, its dark shade,
the ground needs to be loosened with a spade.



Figure 22

6. Before the harvest, in the sun
ripening strawberries thirsty become.



Figure 23

7. When the sunshine makes them blush and their strawberry cheeks get flushed,

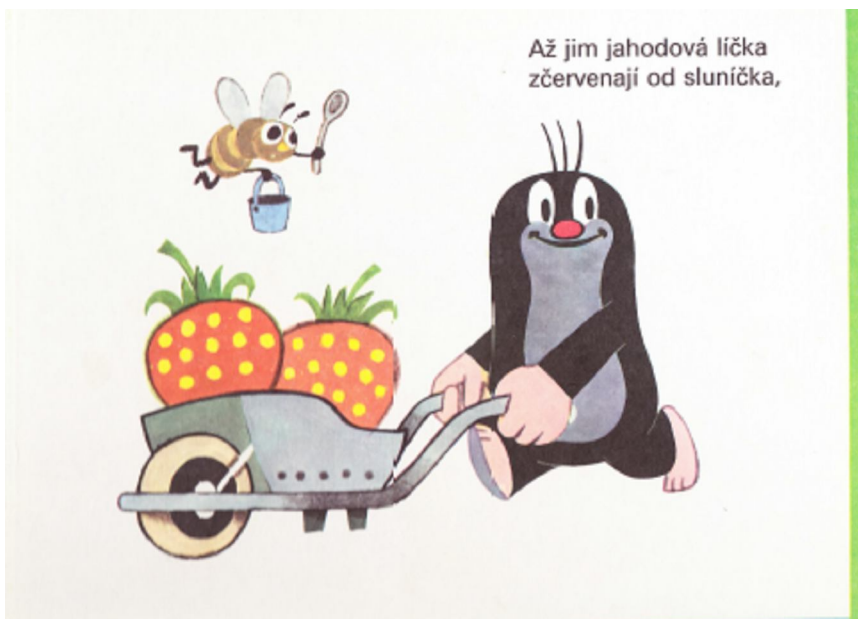


Figure 24

8. such lovely lunch the Mole now has but it wasn't effortless.

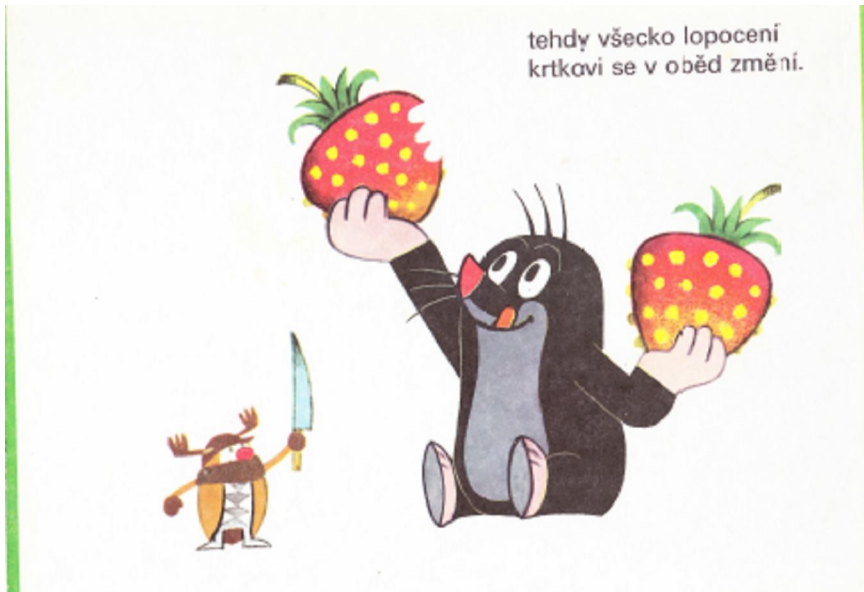


Figure 25

9. With his belly like a ball
he decided away to crawl.



Figure 26

10. Then up he goes for a short run
so as not to weigh a ton.



Figure 27

11. During the twilight, humming stream in the forest makes him clean.



Figure 28

12. As it started under the bed cover that's where the day will be soon over.



Figure 29

Example 1 talks about Mole being pleasantly woken up by the sun. I chose present simple and participle in order to support the feeling that the action is happening right now. An additional value can be found in rhyme, as all three parts correspond to each other in end-rhyme. Equivalence to original reaches high level in this case.

An attempt to create an enjambment can be seen in example 2. Even though the line ends rhyme, the number of syllables varies and that causes irregular rhythm. Certain development can be achieved by suppressing ideal mutual equivalence: 'Mole has heard. Brushing his hair, the parting comes up nicely fair'. What I mean is that ST and TT do not actually contradict each other, but the idea that the parting is nice and Mole is happy with it can be only guessed from the picture since the original text does not mention any success of this Mole's morning task.

Example 3 also needs revision resulting in creation of an alternative. No matter how problematic it is to compress a text into these short lines, a better idiom needs to be chosen in order to fulfil pedagogical adequacy rule. Substituting one idiom for any other that may possibly fit schematically by having close number of syllables does not seem to be enough.

The task to include sensual descriptions of smell in example 4 and colour in example 5 has been successful. Similarly, example 7 created an idea of fruits getting ripe without mentioning red colour which was used in original: 'zčervenají' (Miler, Brukner 1991, 7). Additionally, all three examples embody highly equivalent units in the scope of both poetic and semantic information transfer.

Example 9 may be considered good if its sentence structure and word order are accepted as poetic tools. The simile from the original is preserved and, together with assimilation of 'belly' and 'ball', seems a good choice. What happens to be a success in one example may appear a problematic section in another. As seen in example 10, the original simile 'Aby nebyl jak cent těžký' (Miler, Brukner 1991, 10) is lost in this translatory version.

A successful translation can be found on page 11. This example shows coordination of equivalent translatory units, English sentence structure and sound representation. However, when discordance of these elements appears, which was the case of example 12, neither rhythm nor rhyme are easy to listen to or read. To explain, the first collocation I worked with was 'As it started under the cover on the bed' which sounded awkward and was uncomfortable to pronounce. I thus applied some modifications to make the verse less complicated and reduced of another preposition-article construction.

8.2.3 The fewer words, the better

What I have focused on during my translation was to maintain the poetic qualities shown by the Czech original. Each idiom, colour, comparison, sound and exclamation has its place in the story, as well as other poetic devices. I see success of translation for pre-school children in preserving these distinguishing means of this literary type. It is possible to understand children's literature as a parade of expressive language and linguistic tools coming forward one after another in the story. The smaller number of 'ordinary' words, meaning words

with no emotion or sense description, is included, the more attractive the story becomes for a child.

I kept unsuccessful translatory attempts as part of the examples in the previous subsection for two reasons. Firstly, so that it would be clear how disrupted the reader and listener may feel if a verse turns out to be less precise than the rest of the book. Secondly, creating a perfect rhyme is a very time-consuming activity and I admit that I could not think of a better solution even when contemplating days and nights about all possible alternatives. Had it not been against the rules, I would have asked another poet for his/her ideas and a satisfactory translation would have surely been discovered.

Conclusion

Since literature for pre-school children may be considered marginal and its translation easy to be done, the analyses have proven this idea wrong. To succeed in translating a book aimed at pre-school audience, the theory allowed mentioning several recommendations which could be also derived from source-text analyses. These mostly contain advice concerning a check of all the phrases on a corpora or a thesaurus in order to make sure the text sounds as natural as possible. On the basis of the linguistic sources it was also indicated that translations should be devoid of any misunderstandings, double meanings, confusing and unfinished sentences (unless the gaps they contain are desirable for a child to guess) as these were also identified among English and Czech text samples. Furthermore, the translator should consider his translated text a complex achievement and check whether cohesion and coherence rules are obeyed. One Czech sample translated into English has shown that if the translation is inaccurate in this matter, the reader gets confused. And finally, the translator can, even when adapting a text to target culture customs, retain some foreign features. Illustrations turned out to be very supportive in this case. The pictures, however, ought not to tell more of the story than intended by the original author or tell stories which do not correspond with words that describe them.

The analyses have proven poetic and expressive language to be crucial for attractiveness of a text aimed at pre-school children. The more colour and sound descriptions, the livelier the story becomes. Rhyme as well belongs to poetic devices; its utilization in children's stories has shown major significance for both the writer and the listener. In many cases, inconsistency in rhyming disrupted fluency of the text being read aloud, which thus confirmed skills in poetry writing as fundamental for authors who aim at either writing or translating nursery-rhymes.

The question whether it is possible to increase mutual equivalence between ST and TT has been answered. In examples dealing with Mole's stories it has

been demonstrated that the textual segments which violated the original work could be improved. In some cases, however, it is not manageable to ensure semantic equivalence and poetic structure of the original at the same time.

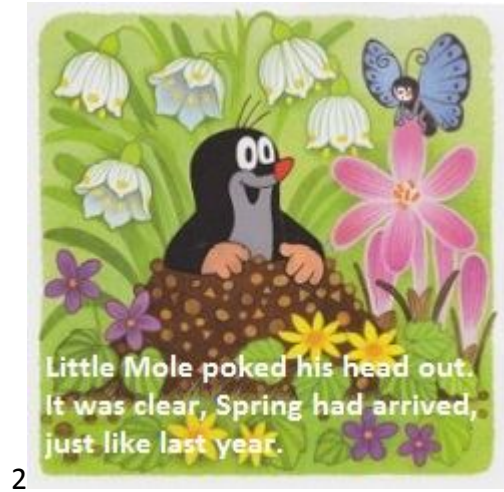
There may appear statements that translators do not aim at high degree of equivalence. If translated, the source and target text units are supposed to relate in proximity of meaning and form, as Nida (1964, 166) suggests. This thesis also specified what are particular translatory issues and offered their solution.

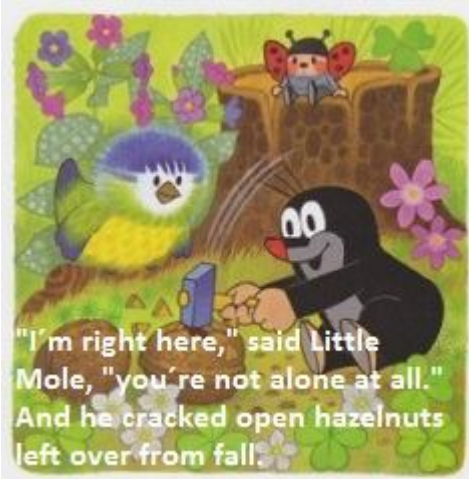
According to the recommended procedure, it is possible to avoid most common errors which appeared in samples of texts translated into English. If every translator who is handling a work written for pre-school children follows the procedure, it will set a certain standard which can be of permanent sustainability. This may contribute to the genre of literature for children in general.

It would be helpful for translators to see how children react to regular and irregular rhythmization of a poem and what degree of satisfaction can be achieved when reading well-rhymed poems to them. Furthermore, it would be beneficial to analyse children's behaviour in relation to reactions which they may show when listening to stories and nursery-rhymes.

Appendix 1

A complete text of the book *Little Mole in Spring* by Zdeněk Miler et al. (2006), translated by Mike and Tereza Baugh (2010).





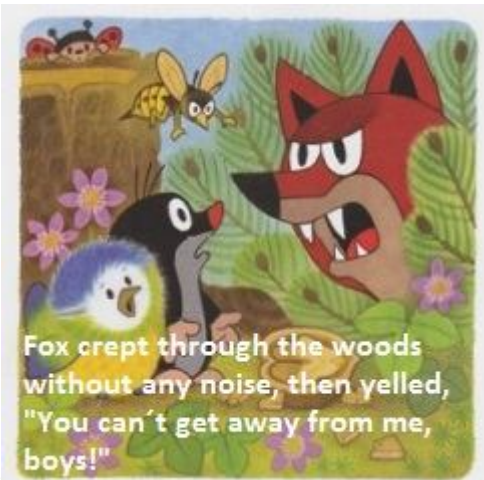
"I'm right here," said Little Mole, "you're not alone at all." And he cracked open hazelnuts left over from fall.

5



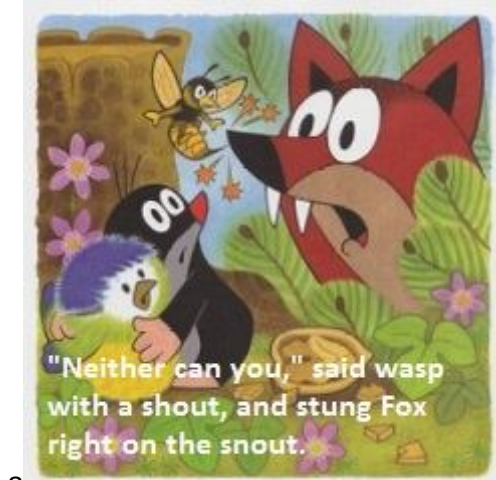
Little Mole gave him the first bite to fill up his tummy. The second so he wouldn't keep missing his mummy.

6



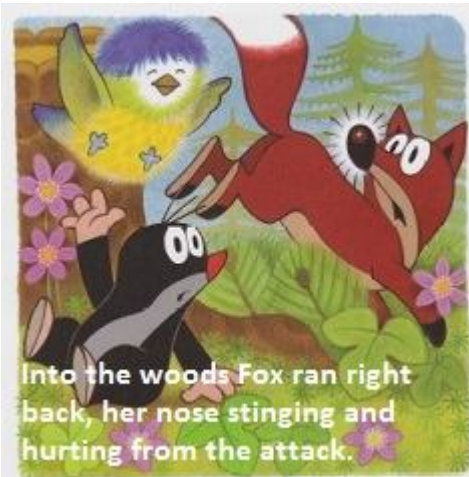
Fox crept through the woods without any noise, then yelled, "You can't get away from me, boys!"

7



"Neither can you," said wasp with a shout, and stung Fox right on the snout.

8



Into the woods Fox ran right back, her nose stinging and hurting from the attack.

9



"It's ok, Little Finch, be happy and smile. Now fly home to mummy, she's been waiting a while."

10

Appendix 2

A complete text of the book *Little Mole in Fall* by Zdeněk Miler et al. (2007), translated by Mike and Tereza Baugh (2011).

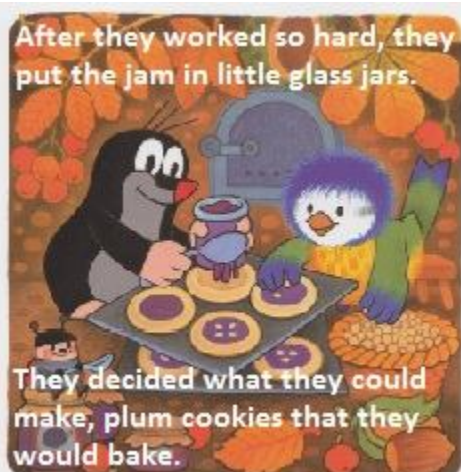




How is jam made you might ask. Well it's a long and slow task.

It must be mixed and constantly stirred or else the bottom could get a bit burned.

5



After they worked so hard, they put the jam in little glass jars.

They decided what they could make, plum cookies that they would bake.

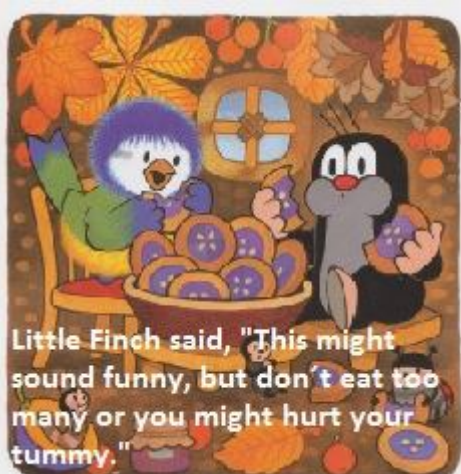
6



Then they lit the oven, putting all the cookies in.

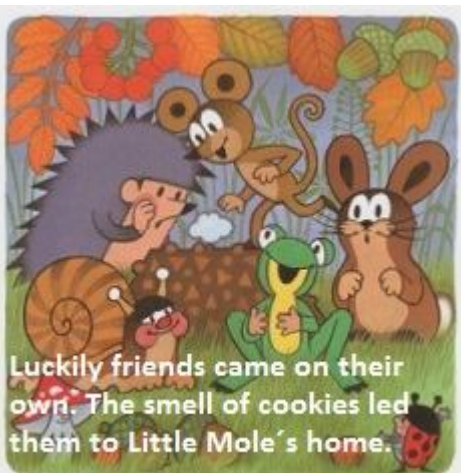
It looked like a bakery and smelled like one. Who thought baking would be so much fun?

7



Little Finch said, "This might sound funny, but don't eat too many or you might hurt your tummy."

8



Luckily friends came on their own. The smell of cookies led them to Little Mole's home.

9



Little Mole began to cheer and promised to celebrate again next year.

They shared the cookies and the jelly without an ache in anyone's belly.

10

Résumé

Tato diplomová práce se zabývá překladem děl dětské literatury předškolního věku do angličtiny. Cílem práce je analyzovat díla anglické literatury pro děti a na základě těchto analýz určit, které prvky by mohly být využity v překladech českých knih pro děti předškolního věku. Česká díla jsou uvedena v kapitole 8, kde také představuji svoje návrhy na jejich vhodnější překlad. Za použití výsledků analýz představují navrhované modifikace snahu zvýšit stupeň ekvivalence mezi zdrojovým a cílovým textem. V závěru práce jsou uvedeny také kroky, které může překladatel zvolit, aby vyššího stupně ekvivalence při svém překladu dětské předškolní literatury dosáhl.

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Bukner

Figure 24: The Mole carries fruits on wheelbarrow. In *Krtkův den* by Zdeněk Miler
and Josef Bukner

Figure 25: Having lunch. In *Krtkův den* by Zdeněk Miler and Josef Bukner

Figure 26: The Mole is resting. In *Krtkův den* by Zdeněk Miler and Josef Bukner

Figure 27: Jogging. In *Krtkův den* by Zdeněk Miler and Josef Bukner

Figure 28: Having a bath. In *Krtkův den* by Zdeněk Miler and Josef Bukner

Figure 29: The Mole is falling asleep. In *Krtkův den* by Zdeněk Miler and Josef
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Abstract

The diploma thesis introduces linguistic, phonological and translational attributes in the process of translating Czech literature for pre-school children into English. The theoretical part also describes general features of this kind of literature that are relevant for setting Czech stories into English context. The practical part mainly concerns the analyses of several samples of children's literature in both Czech and English in order to suggest more appropriate English variants of translation equivalents within the Czech text samples.

Anotace

Diplomová práce stanovuje několik lingvistických, fonologických a překladatelských pravidel pro překlad české literatury pro děti předškolního věku do angličtiny. Teoretická část dále představuje obecné znaky typické pro tento druh literatury, které zároveň ovlivňují zasazení českých příběhů do anglického kontextu. Praktická část se zabývá především analýzami několika vzorků dětské literatury v češtině i angličtině a na jejich základě předkládá vhodnější anglické varianty překladových ekvivalentů ve vzorových českých textech.