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***Translation Obsolescence: A Comparison of
Translation Strategies in the Czech
Translations of the work The Jungle Book by
Rudyard Kipling***

*Zastarávání překladu: Porovnání překladatelských strategií v
českých překladech díla Kniha džunglí od Rudyarda Kiplinga
(Diplomová práce)*

2023

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I hereby declare that I have written the thesis on my own and have quoted all of the literature used.

In Olomouc: *11.5. 2023*

Signature:.....

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Translation Obsolescence: A Comparison of Translation Strategies in the Czech Translations of the work The Jungle Book by Rudyard Kipling
(Diplomová práce)

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Abstract/Anotace

This diploma thesis primarily deals with the phenomenon of translation obsolescence. The work focuses on an analysis of obsolete features and translation strategies in Czech translations of *The Jungle Book* by Rudyard Kipling, first published in 1894. The first Czech translation by Pavla Moudrá was published in 1899. Since 1899, new translations have regularly appeared in the Czech market, one of the latest translations is by Martin Pokorný from 2016. In the practical part I will analyze in detail the translations by Pavla Moudrá (1910), Miloš Maixner (1911), Zdeněk Hobzík and Jan Beránek (1958), Aloys and Hana Skoumal (1965) and Martin Pokorný (2010). One of the aims of this work is to identify the obsolescence of translation at individual language levels. Another goal is to determine the development of global and local translation strategies across different time periods and to compare the development of translation strategies in lyrical passages (songs) with the overall prose text.

Tato diplomová práce se primárně zabývá problematikou zastarávání překladu. Práce se zaměřuje na analýzu překladatelských strategií v českých překladech díla *Kniha džunglí* od Rudyarda Kiplinga, která byla vydána roku 1894. První český překlad od Pavly Moudré byl publikován v roce 1899. Od roku 1899 se objevují v českém prostředí stále nové a nové překlady, jeden z nejnovějších překladů je od Martina Pokorného z roku 2016. V praktické části podrobně analyzuji překlad od Pavly Moudré (1910), Miloše Maixnera (1911), Zdeňka Hobzíka a Jana Beránka (1958), Aloyse a Hany Skoumalových (1965) a Martina Pokorného (2010). Jedním z cílů této práce je identifikovat zastarávání překladu na jednotlivých jazykových rovinách. Dalším cílem je určit vývoj globálních a lokálních překladatelských strategií v různých časových obdobích a porovnat vývoj strategií v lyrických pasáží (zpěvů) s celkovým prozaickým textem.

Key words/Klíčová slova

translation obsolescence, translation strategies, literary translation, children's literature, *The Jungle Book*

zastarávání překladu, překladatelské strategie, literární překlad, dětská literatura, *Knihy džunglí*

List of abbreviations

DK	Databáze knih
DČUP	Databáze českého uměleckého překladu
NK ČR	Národní knihovna České republiky
ČSFD	Česko-slovenská filmová databáze
TT	Target text
ST	Source Text
RK	Rudyard Kipling
MM	Miloš Maixner
PM	Pavla Moudrá
MP	Martin Pokorný
ASHS	Aloys Skoumal and Hana Skoumalová
ZHJB	Zdeněk Hobzík and Jan Beránek
NESČ	Nový encyklopedický slovník češtiny
SSJČ	Slovník spisovného jazyka českého
ISSČ	Internetový slovník současné češtiny by Lingea
F	Foreignization
N	Neutralization
D	Domestication
B	Borrowing
LT	Literal translation
P	Paraphrase
A	Adaptation
E	Explicitation
SSD	Shifts due to system differences
STD	Shifts due to a translator's decision

Note to translation of proper nouns into Czech and English:

- Institutional names without italics
- Book titles, parts of the books and poem titles with italics
- Existing translation of a Czech/English proper noun in round brackets
- My own translation of a Czech/English proper noun in square brackets

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1 Introduction

This diploma thesis primarily concentrates on the phenomenon of translation obsolescence. The work includes a comparative analysis of archaisms and translation strategies in five Czech translations of *The Jungle Book* by Rudyard Kipling originally published in 1894.

It is important to mention that *The Jungle Book* has been repeatedly translated into Czech since its release, with the first translation published in 1899 (by Pavla Moudrá) and the latest in 2022 (the most recently revised version by Martin Pokorný). Therefore, it is a relevant work for research into the phenomenon of translation obsolescence. The first Czech translation by Pavla Moudrá was published in 1899. The translations chosen for my analysis were by Pavla Moudrá (1910), Miloš Maixner (1911), Zdeněk Hobzík and Jan Beránek (1958), Aloys and Hana Skoumal (1965) and one of the most recent translations by Martin Pokorný (2010). This gives an approximately 50-year gap between the two translations from the 1910s and the translations from 1950s and 1960s, and another between those and the recent translation from the year 2010, making this work suitable for a cross generation analysis.

One of the aims of this diploma thesis is to describe an overview of Czech translation tendencies and approaches throughout the years 1800–2010 based on on Jiří Levý's book *České theorie překladau* (1957), Milan Hrala et al's book *Kapitoly z dějin českého překladau* (2002), Otakar Lanc's essay *Čtyřicet let českého překladau (1945-1985)* (1985) and Zuzana Jettmarová's essay *Současný vývoj a vývojové tendence překladau zaměřené translologie* (2004).

Another aim is to provide a comprehensive description of the phenomenon of translation obsolescence which is a rare research topic. According to Hrala, translation obsolescence is a natural phenomenon – the word “obsolescence” means something that “does not meet the requirements, it is not completely suitable, and it is not able to properly fulfill its function”. As for translation obsolescence literature, I will work with Hrala (*Zastarávání překladů jako obecný problém*, 2004), Richterek (*K otázce dobové normy a zastarávání překladau*, 1997), Levý (*The Art of Translation*, 2011), Popovič (*Teória umeleckého prekladu: Aspekty textu a literárnej metakomunikácie*, 1975; *Originál – preklad*, 1983), and Vilikovský (*K vývoju prekladateľských metód za uplynulých štyridsať rokov*, 1985; *Preklad ako tvorba*, 1984), as my main sources.

Concerning literary translation, the current thesis includes a summary of poetry translation theory and its differences from prose translation using *The Art of Translation* (2011) by Levý as my main source, and an insight into children's literature translation based on the

works *Translating for Children* (2000) by Riita Oittinen, *Understanding Children's Literature* (1999) by Peter Hunt and *Comparative Children's Literature* (2005) by Emer O'Sullivan.

The main part of my research is a detailed comparison of the translations and their source texts focusing on the translation strategies used in lyrical passages and the prose text. Concerning the translation strategies, I will use a modification of the terminology proposed by Mona Baker's work *In Other Words: A Coursebook on Translation* (1992), and *Comparative Stylistics of French and English* (1995) by Vinay and Darbelnet. I would also like to identify the obsolescence of translation at individual language levels. Finally, I would like to assess the readability of the works, and how well they have been adjusted for young readers.

In my diploma thesis, I would like to answer the following research questions:

1. To what extent is the obsolescence of the translations apparent and by what language means is it signalled?
2. What strategies are used in the translation of characters' names?
3. What translation strategies are used in lyrical passages (songs)? How does the translator work with the translation of rhymes?
4. Are there differences in the degree of readability and adjustment for young readers?

2 Rudyard Kipling in Czech translations

The objective of this chapter is to provide an overview of the Czech translations of Rudyard Kipling's works. This diploma thesis is focused on five Czech translations of *The Jungle Book* – by Pavla Moudrá (1910), Miloš Maixner (1911), Zdeněk Hobzík and Jan Beránek (1958), Aloys Skoumal and Hana Skoumalová (1965) and Martin Pokorný (2010). In this section, I include a complete list of Czech translations of *The Jungle Book* (Table 1) and a complete list of Czech translations of other works written by Rudyard Kipling (Table 2). The tables show that Kipling's works appeared in the Czech environment at the end of the 19th century, moreover, with a short time gap from the publication of the original. Importantly, his works have been published very often and even during all political regimes (before the First World War, during the First Republic, during communism, after 1989, and in the present day). Kipling is regarded as one of the authors writing in English who has become a part of Czech culture through their translations¹. The first Czech translation of Rudyard Kipling's book *Obrázky z Indie* (*Indian Tales*, 1890) was by Josef Václav Sládek, a distinguished Czech poet, journalist and translator. Interestingly, translators of Kipling's work into Czech include other famous figures, such as Emil Hácha – the president of Czechoslovakia from November 1938 to March 1939. Hácha translated *In Black and White* (1889) as *Povídky z Indie* (1903).

Table 1: A complete list of Czech translations of *The Jungle Book* and *The Second Jungle Book*

Title	Translator	Year of publication
<i>Kniha džunglí</i>	Pavla Moudrá	1899, 1904, 1910, 2016
<i>Druhá kniha džunglí</i>	Pavla Moudrá	1901, 1909, 1911
<i>S pokraje džunglí</i> (Two short stories from <i>The Jungle Book</i>)	F. O. Hart	1910
<i>Kniha džunglí</i>	Miloš Maixner, verses translated by J. Šimánek	1911, 1920
<i>Kniha džunglí</i>	Miloš Maixner	1911, 1913, 1921
<i>Druhá kniha džunglí</i>	Miloš Maixner, verses translated by J. Šimánek	1920
<i>Kniha o džungli</i> <i>Druhá kniha o džungli</i>	Viktor Messi	1928
<i>Kniha džunglí</i>	Viktor Messi, verses translated by Zdeněk Hobzík	1931
<i>Kniha o džungli</i>	Viktor Messi	1932, 1938
<i>Druhá kniha džunglí</i>	Viktor Messi, verses translated by Zdeněk Hobzík	1933
<i>Druhá kniha o džungli</i>	Viktor Messi	1933, 1936
<i>Kniha džunglí</i>	Jindřich Vojtěch Flos	1934
<i>Kniha džunglí I.-II. díl; Mauglí</i>	Zdeněk Hobzík	1948, 1947

¹ Kipling's contribution to literature and reasons for his popularity/unpopularity are further described by Zdeněk Beran in the introduction to the Czech translation of Kipling's short story collection titled *Klamné svítání* (2000) translated by Stanislava Pošustová-Menšíková, Rudolf Chalupský, and Marina Castiello

<i>Mauglí; Mauglí povídky z džungle</i>	Zdeněk Hobzík and Jan Beránek	1956, 1958, 1960, 1986, 1991)
<i>Rikki-tikki-tavi a jiné povídky o zvířatech</i>	Wanda Zámecká	1962
<i>První kniha džunglí</i>	Aloys Skoumal and Hana Skoumalová	1974
<i>Knihy džunglí</i>	Aloys Skoumal a Hana Skoumalová	1965, 1968, 2007, 2017
<i>Knihy džunglí</i>	Martin Pokorný	2010, 2016, 2022
<i>Knihy džunglí</i>	Pavla Moudrá (edited by Jan Kodým)	2015

Source: Soub. kat. NK ČR and Databáze knih²

Table 2: A complete list of Czech translations of Kipling's other works

Title	Translator	Year of publication
<i>Obrázky z Indie (Indian Tales, 1890)</i>	Josef Václav Sládek	1896
<i>Zhaslé světlo (The Light That Failed, 1890)</i>	Jan Benešovský-Veselý	1893
<i>Několik povídek (Selected short stories by Rudyard Kipling)</i>	Josef Bartoš	1915
<i>Za kouzlem drahokamů (The Naulahka: A Story of West and East, 1892)</i>	Alois H. Šmíd	1901
<i>Povídky z Indie (In Black and White, 1889)</i>	Emil Hácha	1903
<i>Kim (Kim, 1901)</i>	Pavla Moudrá	1903, 1936, 1939
<i>Pohádky (Just So Stories, 1902)</i>	Pavla Moudrá	1904, 1915, 1996, 2010
<i>Stateční kapitáni (Captains Courageous, 1896)</i>	Pavla Moudrá	1904, 1928, 1937
<i>Vybrané povídky (Gate of a Hundred Sorrows, Drums of the Fore and Aft, 1888; King's Ankus, 1894; His Private Honour, In the Rukh, Record of Badalia Herodsfoot, 1893; Tomb of His Ancestors, Bridge-Builders, 1898)</i>	Josef Bartoš	1904, 2014
<i>Fantom nosítek (The Phantom Rickshaw, 1888)</i>	Cyril Žďárský	1910
<i>Stopka, Brouk a spol. (Stalky & Co, 1899)</i>	Pavla Moudrá	1910, 1923, 1936
<i>Šotkova kouzla (Puck of Pook's Hill, 1906)</i>	Pavla Moudrá	1910
<i>Fantasie: smyšlenky rozličné (Many Inventions, 1893)</i>	Julie Novotná	1913
<i>Přízraky: Příběh Gadsbyův (The Phantom, 1888)</i>	Pavla Moudrá	1911
<i>Nová šotkova kouzla (Rewards and Fairies, 1910)</i>	Pavla Moudrá	1912
<i>Bez božího požehnání (Without Benefit of Clergy, 1891)</i>	Josef Václav Sládek	1912
<i>Prosté povídky z indických hor (Plain Tales From the Hills, 1888)</i>	Lydia Kolátorová	1912
<i>Naulahka, náhrdelník // Náhrdelník marahadžů (The Naulahka: A Story of West and East, 1892)</i>	Lydia Kolátorová	1892
<i>Od moře k moři (From Sea to Sea, 1899)</i>	Miloš Maixner	1913
<i>Hrobaři (Under the Deodars, 1890)</i>	M. Satranová	1916

² Available online, <https://www.caslin.cz/>, <https://www.databazeknih.cz/>

<i>Záhady moře</i> (A selection of works by Rudyard Kipling)	Jaroslav Vykydal	1916, 1920
<i>Světla, která zhasla</i> (<i>The Light that Failed</i> , 1891)	Ladislav Vojtig	1917, 1928, 1936
<i>Lispeth</i> (<i>Lispeth</i> , 1886)	Marie Jaminová	1919
<i>Stavitelé mostu a jiné povídky</i> (<i>The Day's Work I</i> , 1898)	František Kolátor	1925
<i>Maltézský kocour a jiné povídky</i> (<i>The Day's Work II</i> , 1898)	Julie Novotná-Procházková	1925
<i>Prosté povídky z hor</i> (<i>Plain Tales From the Hills</i> , 1888)	Karel Weinfurter	1927, 1937
<i>Černé na bílém</i> (<i>In Black and White</i> , 1888)	Elsie Havlasová	1928
<i>Strom spravedlnosti a jiná Šotkova kouzla</i> (<i>Rewards and Fairies</i> , 1910)	Pavla Moudrá	1929
<i>Welandův meč a jiná Šotkova kouzla</i> (<i>Puck of Pook's Hill</i> , 1906)	Pavla Moudrá	1929, 1937
<i>Povídky zednářské lože</i> (<i>Debits and Credits</i> , 1926)	Alexander Fleischer	1930, 2014 (edited by Jan Velíšek)
<i>Tvůj sluha pes</i> (<i>Thy Servant Dog</i> , 1930)	Pavla Moudrá	1931, 1934, 1992 (edited by Jana Pacnerová)
<i>Kiplingovy povídky o zvířatech</i> (<i>Just So Stories</i> , 1902)	Pavla Moudrá	1934
<i>Námořní vzpoura a jiné povídky</i> (<i>Limits and Renewals</i> , 1932)	Bohumil Štěpánek	1934,
<i>Písňe mužů</i> (Selected poems by Rudyard Kipling)	Otokar Fischer	1945, 1946, 1947, 1948, 1949, 2007
<i>Když</i> (<i>If</i> , 1910)	Otokar Fischer	1935, 1945
<i>Kniha slov</i> (<i>A Book of Words: Selections from Speeches and Addresses Delivered Between 1906 and 1927</i> , 1928)	Karel Štěpaník	1937
<i>Sloní mládě</i> (<i>The Elephant's Child</i> , 1902)	Pavla Moudrá	1948
<i>Stateční kapitáni</i> (<i>Captains Courageous</i> , 1896)	Zdeněk Hobzík	1948, 1970, 1973
<i>Tři mušketýři</i> (<i>The Three Musketeers / My Lord the Elephant / The Taking of Lungtungpen / The Madness of Private Otheris</i>)	Viktor Beneš	1948, 1992
<i>Bajky i nebajky</i> (<i>Just So Stories for Little Children</i> , 1902)	Zdeněk Hobzík	1958, 1996
<i>Stopka & spol.</i> (<i>Stalky & Co</i> , 1899)	Jaroslav Tafel	1971, 1991, 2010
<i>Od moře k moři</i> (<i>From Sea to Sea</i> , 1899)	Dušan Zbavitel	1974, 1995
<i>Povídky jen tak</i> (<i>Just So Stories for Little Children</i> , 1902)	Jaroslav Vančura	1978
<i>Klammé svítání</i> (Selected short stories by Rudyard Kipling)	Stanislava Pošustová-Menšíková, Rudolf Chalupský, Marina Castiello	2000
<i>Kim</i> (<i>Kim</i> , 2001)	Jaroslava Moserová	2006
<i>Tucet povídek jen tak</i> (<i>Just So Stories</i> , 1902)	Pavla Moudrá, Pavel Gaudore	2010
<i>Když</i> (<i>If</i> , 1910)	Zdeněk Hron	2015

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu³

³ Available online, <https://www.caslin.cz/>, <https://www.databazeknih.cz/>, <https://www.databaze-prekladu.cz/>

3 Brief introduction to Rudyard Kipling, *The Jungle Book*, and the Czech translators of *The Jungle Book*

The objective of this section is to introduce Rudyard Kipling and his famous work – *The Jungle Book*. This section is also focused on the Czech translators of *The Jungle Book* – Pavla Moudrá, Miloš Maixner, Zdeněk Hobzík, Aloys Skoumal and Hana Skoumalová, and Martin Pokorný.

3.1 Rudyard Kipling

Rudyard Kipling, an English writer and journalist, was born on 30th December 1865 in Bombay, in the Bombay Presidency of British India, and died on 18th January 1936 in London, England. His mother, Alice Kipling (born as Alice MacDonald), was notable for being one of the four MacDonald sisters (Alice, Georgiana, Agnes and Louisa) – 19th century English women of Scottish descent who married famous men. His father was John Lockwood Kipling, an English art teacher, illustrator, museum curator and the author and illustrator of the book *Beast and Man in India: A Popular Sketch of Indian Animals in Their Relations with the People* (1891) (Rudolf Chalupský 2017, 233).

In 1863, John Lockwood Kipling met Alice at Rudyard Lake in Rudyard, Staffordshire, and they chose the name Rudyard for their son based on their meeting place. In 1865, they married and moved to India where John Kipling worked as a Professor at the School of Art (The Sir Jamsetjee Jeejeebhoy School of Art). When Rudyard was six years old, he was sent with his younger sister Alice (“Trix”) to get a proper English education and upbringing in Southsea. There, he spent five unhappy years of his life which he described in his works – *The Light That Failed* (1890) and *Something of Myself* (1937). In the years 1878–82, he attended an English boys’ public school designated for the sons of military officers – The United Services College in Devon. His work *Stalky & Co.* (1899) is based on his experience of studying at this boarding school (Rudolf Chalupský 2017, 233).

After graduating, he worked as an editor for *The Civil and Military Gazette*, a daily English-language newspaper founded in British India. He was offered the position because his father was appointed a curator of the Lahore Museum. The newspaper published some of his short stories from then collection *Plain Tales from the Hills* (1888). During the years 1882–1889, he published his first collection of poetry *Departmental Dittie* (1886) and a collection of short stories *Soldiers Three* (1888) and *In Black and White* (1888). In 1887–1889, he moved to a sister-newspaper called *The Pioneer* in Allahabad. As a reporter, he travelled through the Far East, Canada, and the USA to England. His works, *Letters of Travel* (1920) and *From Sea to Sea* (1899), described this journey. After his return to England, Kipling offered his short stories

to newspapers and his book *Barrack Room Ballads* was published in 1892 making him widely known (Zdeněk Beran 2000, 275).

In 1892, he married the American-born Caroline Balestier who was a younger sister of Wolcott Balestier, co-author of the book *The Naulahka: A Story of West and East* (1892). They moved to Balestier's family residence in Vermont where they raised their two daughters – Josephine (1892–1899) and Elsie (1896–1976). During the time in Vermont, Kipling wrote his two most famous works – *The Jungle Book* (1894) and *The Second Jungle Book* (1895). In 1896, Rudyard moved with his family to Sussex, England (Rudolf Chalupský 2017, 234-237).

In 1900, Rudyard Kipling worked as a journalist and correspondent in the Boer War. During this time in Africa, his novel *Kim* (1901) was published. Kipling wrote many short military stories which were published in his collections – *A Diversity of Creatures* (1917), *Debts and Credits* (1926) and *The Graves of the Fallen* (1919). In 1907, he won the Nobel Prize in Literature, the first English-language writer to do so (1968, 496-497). In 1910, *Rewards and Fairies* was published containing the poem *If* – which was voted the UK's favourite poem in a nationwide BBC poll in 1995 (Jan Čáp 2010, 277).

In 1937, the autobiographical book *Something of Myself* was released. Rudyard Kipling started to write his memoirs on 1st August 1935 which was almost half a year before his death. Interestingly, Kipling visited Czechoslovakia in 1935. His wife underwent a medical treatment in Mariánské Lázně and Rudyard became a member of the local golf club (Rudolf Chalupský 2017, 228). On 18th January 1936, Kipling died of a haemorrhage in his small intestine. His ashes rest in the Poets' Corner in Westminster Abbey next to the graves of Charles Dickens and Thomas Hardy.

Rudyard Kipling was a prolific writer. He was an English novelist, short-story writer, poet, and journalist. His bibliography includes collections of short stories, collections of songs and poems, novels, travel books and autobiographical books (see Table 3).

Table 3: A list of Kipling's selected bibliography

Title	Genre
<i>Plain Tales from the Hills</i> (1888)	A collection of short stories – including <i>Lispeth</i>
<i>Soldiers Three</i> (1888)	A collection of short stories
<i>The Story of the Gadsbys</i> (1888)	A short story written in dramatic form
<i>In Black and White</i> (1888)	A collection of short stories
<i>Under the Deodars</i> (1888)	A collection of short stories
<i>The Phantom 'Rickshaw and other Eerie Tales</i> (1888)	A collection of short stories – including <i>The Man Who Would Be King</i>
<i>Wee Willie Winkie and Other Child Stories</i> (1888)	A collection of short stories – including <i>Baa Baa, Black Sheep</i>
<i>The Light that Failed</i> (1891)	A novel

<i>Barrack-Room Ballads</i> (1892)	A collection of songs and poems
<i>The Naulahka: A Story of West and East</i> (1892)	A novel written in collaboration with Wolcott Balestier
<i>Many Inventions</i> (1893)	A collection of short stories
<i>The Jungle Book</i> (1894)	A collection of short stories
<i>The Second Jungle Book</i> (1895)	A collection of short stories
<i>Captains Courageous</i> (1896)	A novel
<i>The Seven Seas</i> (1896)	A poetry collection
<i>The Day's Work</i> (1898)	A collection of short stories
<i>Stalky & Co.</i> (1899)	A novel – a compilation of nine previously published stories
<i>From Sea to Sea – Letters of Travel: 1887–1889</i> (1899)	A travel collection
<i>Kim</i> (1901)	A novel
<i>Just So Stories</i> (1902)	A collection of children's literature stories
<i>The Five Nations</i> (1903)	A collection of poems
<i>Puck of Pook's Hill</i> (1906)	A fantasy book containing a series of short stories
<i>Rewards and Fairies</i> (1910)	A historical fantasy book containing a series of short stories and poems – including <i>If—</i>
<i>The Irish Guards in the Great War</i> (1923)	A military collection
<i>Debts and Credits</i> (1926)	A collection of stories, poems and play fragments
<i>Limits and Renewals</i> (1932)	A collection of short stories – including <i>Fairy-Kist</i>
<i>Something of Myself</i> (1937)	An autobiography

Source: The Kipling Society⁴

3.2 The Jungle Book

The Jungle Book (1894) is a collection of stories written as fables to provide moral lessons for the reader. It consists of seven stories and each story is followed by an epigrammatic poem. The main protagonist of the book is a feral boy named Mowgli who was raised in the jungle by a wolf pack, Baloo the bear and Bagheera the black panther. The story is set in the 19th century in the “Seeonee” hills in the Central Provinces (stories about Mowgli); Novastoshnah (North East Point) on the Island of St. Paul (*The White Seal*); in Rawalpindi (*Her Majesty's Servants*); and in the garden of a bungalow in Colonial India (*The Rikki-Tikki-Tavi*). Kipling named many of the characters according to the name of their species or in “The White Seal” – some of the names are transliterations from Russian (Martin Pokorný 2010, 271; see Table 6).

Kipling wrote *The Jungle Book* when he lived in Vermont, and he dedicated the book to his daughter Josephine who passed away at the age of six. He was inspired by the historical novel *Nada the Lily* (1892), written by Henry Rider Haggard, with the motif of a boy raised by wolves (Jan Čáp 2010, 277). Another inspiration was his father John Lockwood's book *Beast and Man in India*. Early editions of *The Jungle Book* were illustrated by Lockwood (Jan Čáp 2010, 275).

⁴ Available online, https://www.kiplingsociety.co.uk/bookmart_works.htm

It is important to mention that the first story about Mowgli as an adult, a short story entitled *In the Rukh* collected in *Many Inventions* (1893), was written before *Mowgli's Brothers* (the first story in *The Jungle Book*). According to his wife's diary, the first story about Mowgli as a feral child was finished on 29th November 1893 (*The Kipling Society*)⁵.

The Jungle Book has been an influential book for many generations and nations. It has been published throughout the years in 500 different editions and translated into 36 different languages (*The O'Fallon Public Library News*)⁶. It has been adapted many times in various media (see Table 7). Interestingly, the book was also crucial in the Scouting movement as it was used as a motivational book by the Cub Scouts thanks to Kipling's friend Robert Baden-Powell, founder of the Scouting movement (Jan Čáp 2010, 275).

The stories contained in *The Jungle Book* are described in Table 4, using the Kipling Society website as a main source. The stories from *The Second Jungle Book* are summarized in Table 5, also based on the Kipling Society website.

In addition to summarizing the plot of each short story, I give a selected list of names of character names and a brief description of their origins and meanings because this is another stylistic feature by which Kipling connected the characters of his stories with the original environment. This will also be briefly mentioned in the analysis. These short stories also include poems and songs, and this combination of prose and poetry is an important feature of their style and will be studied in the practical part.

Table 4: A list of selected stories from *The Jungle Book* and their description

Story title	Short plot summary	Epigrammatic poem
<i>Mowgli's Brothers</i>	The story takes place in the Seconee jungle hills of India where an abandoned boy is found and raised by an adoptive wolf family with the help of Baloo (a bear) and Bagheera (a black panther). They teach him "The Law of the Jungle". Ten years later, a Bengal tiger named Shere Khan threatens to take over the pack's territory if they don't give him the boy. Mowgli defeats Shere Khan by using fire as his weapon. Mowgli returns to the human village as a man, but he promises to come back to the pack one day.	<i>Hunting-Song of the Seconee Pack</i>
<i>Kaa's Hunting</i>	The story takes place before Mowgli beats Shere Khan. Baloo teaches him "The Law of the Jungle" and tells him that Monkey-People/the Bandar-log do not follow the rules. The Monkey-People kidnap Mowgli. Baloo and Bagheera ask Kaa the python to help them with Mowgli's rescue. Kaa defeats the	<i>Road Song of the Bandar-Log</i>

⁵ Available online, https://www.kiplingsociety.co.uk/readers-guide/rg_junglebook_location.htm

⁶ Available online, <https://ofplblog.info/2022/08/11/the-jungle-book-climbing-the-stairs-with-a-librarian/>

	Monkey-People with his hypnotic dance. Baloo and Bagheera get also hypnotized by the dance, and Mowgli saves them.	
<i>Tiger! Tiger!</i>	The story takes place after Mowgli leaves Mother Wolf's cave and goes to the human village. One rich woman of the village, Messua, thinks that Mowgli is her long-lost son who was taken by a tiger. Mowgli lives village life with his adoptive family. One evening, Gray Brother wolf comes to the village to warn Mowgli that Shere Khan plans to kill him. He is in charge of the village's buffalo herd. With the help of Akela and Gray Brother, Mowgli leads the buffaloes into the ravine to trample Shere Khan to death. Mowgli leaves the human village and decides to live by himself in the jungle.	<i>Mowgli's Song</i>
<i>The White Seal</i>	The story is set in a place called Novastoshnah (North East Point) on the Island of St. Paul in the Bering Sea. It follows a grey fur-seal named Sea Catch and his wife, Matkah, who gives birth to an extraordinarily white seal named Kotick. After Kotick sees that men kill seals to strip them of their skin, Kotick sets out on a journey to find a safe place for his kin. Back home, his mother begs him to marry and settle down. One day, while Kotick is still trying to find a new place to live and he follows a Sea Cow to a place where no men had ever been. He returns home to tell the other seals to follow him.	<i>Lukannon</i>
<i>Rikki-Tikki-Tavi</i>	The story follows a mongoose named Rikki-Tikki-Tavi who is saved from drowning by an English family living in India. Two cobras, Nag and Nagaina, plot to kill the family. Rikki-Tikki-Tavi attacks Nag. The father of the family hears the fight and shoots Nag. Rikki-Tikki-Tavi destroys Nagaina's eggs and kills her in a den. He becomes a guard of the garden.	<i>Darzee's Chaunt</i>
<i>Toomai of the Elephants</i>	The story follows Big Toomai, an elephant handler, and his son Young Toomai. Big Toomai trains Kala Nag, an elephant who serves the Indian Government. Big Toomai tells Young Toomai that Kala Nag fears nothing except him. One day, Young Toomai risks his own life – he goes between the elephants and gives a rope to an elephant driver who lost it. The hunter Petersen Sahib comes to see the boy and tells him that Keddahs (the training grounds) are not good for children to play in. He tells him that he can go there again when he sees the elephants dance – something no man has ever seen. In the middle of the night, Kala Nag sneaks into the jungle and takes Little Toomai with him. Other elephants show up to their meeting place and dance. Little Toomai comes back and tells everyone that he saw elephants dancing. He leads them into the jungle to show them the elephant dance and they rename Little Toomai to Toomai of the Elephants, as his great-grandfather was called before him.	<i>Shiv and the Grasshopper</i>
<i>Her Majesty's Servants</i>	The story is set in Rawal Pindi where the Viceroy of India is due to be visited by the Amir of Afghanistan. It begins in a rainy camp of thirty thousand men and thousands of camels, elephants, horses, and bullocks to be reviewed by the Viceroy of India. The narrator	<i>Parade-Song of the Camp Animals</i>

	of the story is unnamed and understands the animals. One night, the army's working animals are disturbed by the camels' stampede, and they talk about their duties and fears. In the afternoon during the big parade, all the animals are doing their duty. The Afghans are amazed by their discipline. It is explained to them that it is based on the fact that men and animals obey orders from the Queen.	
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Source: The Kipling Society

Table 5: A list of selected stories *The Second Jungle Book* and their description

Story title	Short plot summary	Epigrammatic poem
<i>How Fear Came</i>	The setting of the story is before Mowgli defeats Shere Khan. It is a time of drought in the jungle and the annual rain has not arrived. The elephant Hathi announces that the Law of the Jungle forbids anyone from hunting near the riverbanks of the Wainganga River under a "Water Truce". Shere Khan comes to the riverbanks and boasts that he has killed a man because he has the right to do it that night. After Shere Khan leaves, Mowgli asks Hathi about the explanation. Hathi tells the animals the story about how tigers came to have the right to kill people on one night each year and how they got their stripes. He also explains how fear came to the jungle.	<i>The Law of the Jungle</i>
<i>The Miracle of Purun Bhagat</i>	The story follows Purun Dass, a high caste Brahmin, who decides to give up all possessions and become a wandering holy man known as "Purun Bhagat". He goes to the Himalayas where he finds a new home above a mountain village. He befriends the local villagers and wild animals. One year, there are heavy rains, and which cause a landslide. He urges the villagers to high ground across the valley and all the people are saved except the Bhagat who dies. The villagers build a shrine as a memorial to him.	<i>A Song of Kabir</i>
<i>Letting in the Jungle</i>	The story takes place after <i>Tiger! Tiger!</i> when Mowgli is abandoned by the human village and tells his adventures to the wolves, Bagheera and Baloo. After Mowgli learns that the villagers plan to kill Messua and her husband for witchcraft, he saves them and releases them to a safe neighbouring town. He takes revenge with the help of Hathi the wild elephant and his sons and they destroy the village without killing people.	<i>Mowgli's Song Against People</i>
<i>The Undertakers</i>	The story follows a mugger crocodile, a jackal and a greater adjutant stork chatting on a riverbank below a new railway bridge. The crocodile talks about his victims who he used to catch and devour. He remembers that once there was a boat coming down with a child who he nearly caught but a woman shot him with a revolver. After the chat, the crocodile goes to sleep and two white men with guns (one is the architect of the bridge and the other is the child who he failed to kill) kill him.	<i>A Ripple Song</i>
<i>The King's Ankus</i>	The story follows Mowgli who is taken by Kaa the great python to the ruined city of Cold Lairs. Kaa wants to show Mowgli priceless treasures which are guarded by an old white cobra called "White Hood"	<i>The Song of the Little Hunter</i>

	with a deadly bite. Mowgli is only impressed by an ankus of steel and ivory decorated with jewellery and wishes to take it. “White Hood” threatens to kill him. Mowgli defends himself using the ankus and the cobra warns them that it is Death. Then Mowgli shows the ankus to Bagheera who tells Mowgli that the cobra’s warning is justified. Mowgli throws it away but later finds out that it has been taken. He and Bagheera try to follow the thief’s trail and they discover his dead body. The man has been killed by a Gond tribesman and then Mowgli and Bagheera find the dead body of the killer who has himself been killed by four villagers, then another dead body, one of the villagers, then those of the remaining three. Mowgli decides to return the ankus and claims that it is indeed Death.	
<i>Quiquern</i>	The story follows an Inuit tribe who are starving during a hard cold winter. Kotuku, the son of the village elder, owns a dog who is named after him. The dog runs away with another dog. Kotuku believes a mysterious spirit is speaking to him and guiding him to find a seal. Kotuku sets up for a journey with his girl companion. They think that they meet the spirit “Quiquern” but they find out that the spirit is the two dogs in fact bound together by their sledge harness. They find the seal, bring the meat back to their tribe and save them from starvation.	<i>Angutivaun Taina</i>
<i>Red Dog</i>	The story follows Mowgli and his wolfpack as they are under the threat of dholes (Red Dogs). Mowgli seeks advice on how to defeat them from Kaa. He takes Mowgli to the Bee Rocks – home of a swarm of deadly bees. Kaa suggests that Mowgli lead the Red Dogs to be destroyed by the bees as they chase him. The bees attack the dholes and those who are not killed end up in the river. Akela dies during the fight and as he is breathing his last, he urges Mowgli to go and live with his own people.	<i>Chil’s Song</i>
<i>The Spring Running</i>	The story follows a 17-year-old Mowgli, a master of the jungle. It is the season of mating (the Time of New Talk). One day, Mowgli meets Messua near a hut on the edge of the village. She explains that her husband died a year ago and she is now only living with their two-year-old son, Mowgli’s brother. Mowgli understands that he must return to the humans since he is a man and says goodbye to the wolves, Kaa, Baloo and Bagheera.	<i>The Outsong</i>

Source: The Kipling Society

Table 6: A list of selected characters from *The Jungle Book* and *The Second Jungle Book*

Name	Species/Name origin
Akela	A wolf / “Akela” means “alone” in Hindi
Bagheera	A black panther / “Bagheera” means “panther” or “leopard” in Hindi; “bagh” means “tiger”
Baloo	A bear / “Bhālū” means “bear” in Hindi
Bandar-log	Monkey people / “Bandar” means “monkey” and “log” means “people”
Buldeo	A hunter
Chikai	A rat / “Cikai” means “squeak” in Hindi
Chil / Rann	A kite / “Cil” means “kite” (bird) in Hindi; “Ran” means “battle” in Hindi

Chuchundra	A muskrat / derived from a word “chuchunder” – a name for the species in India
Darzee	A tailorbird / “Darzee” means “tailor” in Hindi
Mother Wolf / Raksha	A wolf / “Rakṣā” means “protection” in Hindi
Father Wolf	A wolf
Ferao	A woodpecker / a made-up name meaning “Come back again”, like the Spring
Grey brother	A wolf
Hathi	An Indian elephant / “Hāthī” means “elephant” in Hindi
Ikki / Sahi	An Indian porcupine / a made-up word (rhymes with “sticky”)
Jacala	A crocodile / “Jacalā” means “obstacle” in Hindi
Kaa	An Indian rock python / a made-up word (sounds like the hiss of a big snake)
Kala Nag	An elephant / it means “black cobra” in Hindi
Karait	A common krait
Kotick	A seal / “Котик” means “seal” in Russian
Limmershin	A winter wren
Matkah	A seal / “матка” means “female seal” in Russian, derived from “мать” which means “mother”
Mang	A bat / a made-up name
Messua	The woman who decides to adopt Mowgli with her husband, believing that he is their lost son, Nathoo
Mohoo, Chapta, Batchua, and Chilwa	the names of fresh-water fish
Mor / Mao	An Indian peacock / “Mōr” means “peacock” in Hindi
Mowgli	A feral child also referred as “Man Cub” – a boy raised by wolves, Bagheera and Baloo / in the book, it is explained that it means “frog” but it is a made-up name
Mysa	A buffalo / A made-up name
Nag	An Indian cobra / “Nag” means “cobra” in Hindi
Nagaina	An Indian cobra / “Nag” means “cobra” in Hindi
Phao / Phaona	An Indian wolf / a made-up name
Rama	The herd-bull of the buffaloes
Rikki-Tikki-Tavi	An Indian grey mongoose / a made-up name derived from his chattering vocalizations
Sea Catch	A seal / the Russian name for a full-grown seal
Sea Cow	another term for “Manatees” / “Dugongs” in the natural-history books
Sea Vitch	A walrus / the Russian name for a walrus
Shere Khan	A tiger / “Shere” means “Tiger” in some of the Indian dialects, and “Khan” is a title (a chief among tigers)
Tabaqui	A jackal / A made-up name
Tha	An elephant / A made-up name
Thuu	An Indian cobra / in the book, Mowgli gives him the derogatory name “Thuu” meaning “it has dried”
Toomai	A young elephant-handler

Source: The Kipling Society⁷, Explanatory notes to *Knihy džungli* (2010) 271-273

Table 7: A selected list of adaptations of *The Jungle Book*

Title	Description
<i>Elephant Boy</i> (1937)	a film directed by Robert J. Flaherty and Zoltan Korda
<i>Jungle Book</i> (1942)	a film by Zoltan and Alexander Korda
<i>The Jungle Book cycle</i> (1958)	a music composition by Percy Grainger
<i>Harvey Kurtzman's Jungle Book</i> (1959)	a graphic novel by Harvey Kurtzman
<i>Stranger in a Strange Land</i> (1961)	a science fiction novel by Robert A. Heinlein
<i>The Jungle Book</i> (1967)	an animated film by Walt Disney Productions
<i>The Third Jungle Book</i> (1992)	a sequel to <i>The Jungle Book</i>

⁷ Available online, https://www.kiplingsociety.co.uk/readers-guide/rg_junglebook_names.htm

<i>Superman: The Feral Man of Steel</i> (1994)	a DC Comics special created by Darren Vincenzo, Frank Fosco, and Stan Woch
<i>The Jungle Book</i> (1994)	a film co-written and directed by Stephen Sommers
<i>The Second Jungle Book: Mowgli & Baloo</i> (1997)	a film directed by Dee McLachlan and written by Bayard Johnson
<i>The Jungle Book 2</i> (2003)	an animated film by Walt Disney Productions; a sequel of the 1967 Disney film
<i>The Jungle Book</i> (2016)	a film directed by Jon Favreau
<i>Mowgli: Legend of the Jungle</i> (2018)	a film directed by Andy Serkis

Source: ČSFD, ISBN Database⁸

4 Czech translators of *The Jungle Book*

4.1.1 Pavla Moudrá

Pavla Moudrá was born in 1861 and died in 1940. She was a Czech writer and translator. Her own works consist of autobiographical travel books or educational short stories for young girls (see Table 8) and she translated authors from different literatures – British (Ch. Dickens, R. Kipling, W. Scott, etc.), American (J. F. Cooper, B. Harte, J. London, etc.) French (V. Hugo, A. de Musset, J. Verne), Scandinavian (such as Karin Michaelis) and German (W. Bohn, E. Ludwig, Manfred Kyber) (see Table 9 and 10). Moudrá used different variations of her name to sign her works – Pavla Moudrých, Pavla Albieri-Moudrých, Pavla Albieri-Mucková, Pavla Mucková (-Albierová), and Pavla Moudrá-Mrhová. She also wrote under own pseudonym Olga Přibylová (Opelík 2000, 335).

Concerning her education, Moudrá attended several private schools, a music school run by František Pivoda, a 19th century famous signing teacher and music critic, and also an acting school run by Otilie Sklenářová-Malá, a famous Czech actress from the 19th and 20th century (Opelík 2000, 336).

In 1885, Moudrá married the poet Jan Mucek who wrote his works under the pseudonym Pavel Albieri and she helped him to run the weekly newspaper *Ratibor*. Nevertheless, their marriage fell apart in 1889, two years after the death of their one-year-old son. Later that year, Moudrá became an editor of a feminist fortnightly named *Lada*. During the year 1889–90, she worked as a governess for Czech families living in Volyn. In 1902, she married a businessman Antonín Mrha. During the years 1919–21, they lived in Olomouc where she was in charge of the female section of the *Czechoslovakia journal* (*Ženská hlídka Československého deníku*). Unfortunately, this marriage also ended up with a divorce in 1928. From 1927, she lived in a home for single women in Prague-Dejvice. Throughout the years 1928–35 she was an editor of the magazine *Sbratření* with Přemysl Pitter, a Czech humanist and pacifist (Opelík 2000, 336).

⁸ Available online, <https://www.csfd.cz/>, <https://isbndb.com/>

From the 1890s, she was keen to participate in public life, and engaged in various ethically oriented movements: feminist, freethinking, abstinent, vegetarian and for animal protection. In 1913, Moudrá founded and chaired the Chelčický Peace Society and organized an anti-militarist demonstration. As a representative of Czech women and a pacifist, she participated in some international congresses (1909 and 1922 in London, 1910 in Berlin, 1912 in Zurich). She was also a member of the Czech Association of fiction writers Máj and Svatoš. Moudrá suffered from a pulmonary embolism and died in 1940 (Opelík 2000, 336).

Table 8: A list of Moudrá's own works

Title + year of publication
<i>Do rozmaru i do pláče</i> (1900)
<i>Pohádky o kolovrátku</i> (1902, collaboration with Pavel Projsa)
<i>Vivisekce: Úvahy o její ceně a prospěchu</i> (1904)
<i>Rok dětství</i> (1911), 1. část cyklu <i>Z dívčích let do plného života</i>
<i>Do dívčích let</i> (1913), jako <i>Dívčí léta</i> je 2. částí cyklu <i>Z dívčích let do plného života</i>
<i>Ráj na zemi</i> (1917)
<i>Lekniny</i> (1918)
<i>Výbor přednášek Díl 1., 2</i> (1919)
<i>Čtyři velká náboženství</i> (1920)
<i>Mírová čítanka pro mládež</i> (1920)
<i>O potřebě reformy výchovy</i> (1920)
<i>Poslání ženy ve světě theosofie</i> (1922)
<i>Dvě rozpravy</i> (1923)
<i>Mírová výchova</i> (1924)
<i>Můj odkaz světu</i> (1925)
<i>Obrození duší</i> (1926)
<i>Ze studánky vody živé: k posile a ovlažení</i> (1930)
<i>Krasavec Brok: životopis, jak jej vypravuje psíček sám</i> (1932)
<i>V předvečer velké doby</i> (1932)
<i>Za světlem Komenského</i> (1933)
<i>Školačky a školáci</i> (1935)
<i>Život jde dál</i> (1936), 3. část cyklu <i>Z dívčích let do plného života</i>

Source: Databáze knih

Table 9: A complete list of Moudrá's translations of Kipling's works

Title	Year of publication
<i>Kniha džunglí</i> (1894)	1899, 1904, 2016
<i>Druhá kniha džunglí</i> (1895)	1901, 1909, 1911
<i>Kim</i> (Kim, 1901)	1903, 1936, 1939
<i>Pohádky</i> (<i>Just So Stories</i> , 1902)	1904, 1915, 1996, 2010
<i>Stateční kapitáni</i> (<i>Captains Courageous</i> , 1896)	1904, 1928, 1937
<i>Stopka, Brouk a spol.</i> (<i>Stalky & Co</i> , 1899)	1910, 1923, 1936
<i>Šotkova kouzla</i> (<i>Puck of Pook's Hill</i> , 1906)	1910
<i>Přízraky: Příběh Gadsbyův</i> (<i>The Phantom</i> , 1888)	1911

<i>Nová šotkova kouzla (Rewards and Fairies, 1910)</i>	1912
<i>Strom spravedlnosti a jiná Šotkova kouzla (Rewards and Fairies, 1910)</i>	1929
<i>Welandův meč a jiná Šotkova kouzla (Puck of Pook's Hill, 1906)</i>	1929, 1937
<i>Tvůj sluha pes (Thy Servant Dog, 1930)</i>	1931, 1934, 1992 (renewed by Jana Pacnerová)
<i>Kiplingovy povídky o zvířatech (Just So Stories, 1902)</i>	1934
<i>Sloní mládě (The Elephant's Child, 1902)</i>	1948
<i>Tucet povídek jen tak (Just So Stories, 1902)</i>	2010 (collaboration with Pavel Gaudore)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

Table 10: A selected list of Moudrá's other translation works

Title + Year of publication	Original
<i>Zvony: strašidelná povídka o zvonech, jež odzváněly starému roku a vítaly nový (1899)</i>	Charles Dickens: <i>The Chimes</i> (1844)
<i>Velké naděje (1900-01), Veliké naděje (1924-1925)</i>	Charles Dickens: <i>Great Expectations</i> (1861)
<i>Dějiny francouzské revoluce (1902)</i>	Thomas Carlyle: <i>The French Revolution: A History</i> (1834)
<i>Krasavec Brok (1907, 1932)</i>	Margaret Marshall Saunders: <i>Beautiful Joe</i> (1893)
<i>Gulliverovy cesty do Liliputu (1910)</i>	Jonathan Swift: <i>Gulliver's Travels</i> (1726)
<i>Gulliverovo dobrodružství mezi obry (1911)</i>	Jonathan Swift: <i>Gulliver's Travels</i> (1726)
<i>Poslední dnové Pompejí (1921) – collaboration with Pavla Maternová</i>	Edward Bulwer-Lytton: <i>The Last Days of Pompeii</i> (1834)
<i>Zářící den (1924)</i>	Jack London: <i>Burning Daylight</i> (1910)
<i>Zvířata hrdinové (1925, 1929) – collaboration with Bohumil Zdeněk Nekovařík</i>	Ernest Thompson Seton: <i>Animal Heroes</i> (1905)
<i>Po staré cestě (1927)</i>	Bret Harte: <i>Openings in the Old Trail</i> (1896)
<i>Tajemství Loveckého Hrádku (1927)</i>	John Buchan: <i>Huntingtower</i> (1922)
<i>Diblík (1932)</i>	Ethel Sybil Turner: <i>Judy & Punch</i> (1928)
<i>Utrpením ke slávě (1932)</i>	Ethel Sybil Turner: <i>That Girl</i> (1908)
<i>Hanička všudybylka (1933)</i>	Ethel Sybil Turner: <i>Jennifer, J.</i> (1922)
<i>Dopisy Juliiny (1938)</i>	William Thomas Stead: <i>Letters from Julia</i> (1905)
<i>Malí Indiáni (1938, 1993)</i>	Mabel Scudder Guinnip La Rue: <i>Little Indians</i> (1930)
<i>Druhá vlast (1998, 2006) – translated from French, edited by Petr Dorňák</i>	Jules Verne: <i>Seconde patrie</i> , (1900) (translated as <i>The Castaways of the Flag</i>)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

4.1.2 Miloš Maixner

Miloš Maixner, a translator from English and French and author of occult and hermetic literature, was born in 1873 and died in 1937. His father, Petr Maixner, was a painter and restorer who contributed to the weekly literary magazines *Květy* and *Lumír*. Other family members were artists as well (i.e. painters, illustrators etc.) and his son, Jaroslav Maixner, worked as a sculptor and wood carver (Opelík 2000, 54).

Maixner studied at a grammar school and graduated in 1888. He attended an art college in Prague, the Academy of Fine Arts (Akademie výtvarných umění v Praze) and participated in educational exchange programmes in Vienna, Germany and Italy. From 1911, Maixner was a professor of drawing, calligraphy, mathematics and German at a secondary grammar school in Beroun. He worked as manager of the Ústřední matice školská, an association founded in 1880

to open Czech schools in ethnically mixed areas and cities of Austria-Hungary, primarily in the border areas, but also in and around Prague (Opelík 2000, 54).

Maixner was also interested in the scouting movement. He worked closely with Miloš Seifert, the father of the Czechoslovak woodcraft movement. During the years 1910–12, Maixner was a member of the Czech fine arts and literary association, Umělecké sdružení Sursum (Opelík 2000, 54). In 1918, he moved to Prague and worked as a secretary at the ministry of defense – he edited an army paper named *Bratrství* (*Brotherhood*). After retirement, he helped his oldest son Miloš with his editorial and publishing work – such as his own magazine named *Vlajka* [Flag]. Maixner also constantly studied and gave lectures on occult science and magic. In 1907, he founded a spiritually oriented magazine named *Kosmické rozhledy*. He also edited a spiritualist newspaper named *Naše pravda* [Our Truth] (Opelík 2000, 55).

Regarding his first non-literary translations, Maixner published them in magazines. Then he focused on translating fiction books primarily from English and from French. As a translator he collaborated on the publication of Rudyard Kipling's works by the publishing house Hejda and Tuček. He also translated Jack London's short stories and Bret Harte's works. The translation of books on occult science also formed a crucial part of his professional career (55). A list of Maixner's translations can be found in Table 11.

Table 11: A List of Maixner's translations

Title + year of publication	Original
<i>Kniha džunglí</i> (1911, 1913, 1920, 1921) – collaboration with Josef Šimánek (1920, 1921)	Rudyard Kipling: <i>The Jungle Book</i> (1894)
<i>Druhá kniha džunglí</i> (1920) – collaboration with Josef Šimánek	Rudyard Kipling: <i>The Jungle Book</i> (1894)
<i>Od moře k moři</i> (1913)	Rudyard Kipling: <i>From Sea to Sea</i> (1899)
<i>Katuška a deset</i> (1917)	Edgar Wallace: <i>Kate Plus 10</i> (1917)
<i>Kousek řízku</i> (1924)	Jack London: <i>A Piece of Steak</i> (1909)
<i>Když bůh se směje a jiné příběhy</i> (1924)	Jack London: <i>When God Laughs and Other Stories</i> (1911)
<i>Bludná pouť Excelsioru</i> (1926)	Bret Harte: <i>The Crusade of the Excelsior</i> (1887)
<i>Trentova důvěra; Reklamní lístek Dicka Boyle; Šerif ze Siskyu</i> (1926)	Bret Harte: <i>Trent's Trust</i> (1886); <i>Dick Boyle's Business Card</i> ; <i>The Sheriff of Siskyu</i> (1887)
<i>Sally Dowsová; Spiknutí paní Bunkerové</i> (1926)	Bret Harte: <i>Sally Dows and Other Stories</i> (1893)
<i>Angelský zvoník</i> (1926)	Bret Harte: <i>The Bell-Ringer of Angel's</i> (1894)
<i>Proměna tábora Kozlího oka</i> (1927)	Bret Harte: <i>A Protégée of Jack Hamlin's: And Other Stories</i> (1894)
<i>Zdar tábora Řvavých</i> (1927)	Bret Harte: <i>The Luck of Roaring Camp</i> (1870)
<i>Apoštol bažiny</i> (1927)	Bret Harte: <i>By Shore and Sedge</i> (1885)
<i>Neteř Harryho Rychlostřelce</i> (1927)	Bret Harte: <i>A Niece of Snapshot Harry's and Other Tales</i> (1896)
<i>Čtyři spravedliví</i> (1928, 1994)	Edgar Wallace: <i>The Four Just Men</i> (1905)
<i>Řeka diamantů</i> (1928)	Edgar Wallace: <i>The River of Stars</i> (1913)

<i>V hadím objetí</i> (1928)	Edgar Wallace: <i>The Three Just Men</i> (1926)
<i>Žlutý had</i> (1928)	Edgar Wallace: <i>The Yellow Snake</i> (1926)
<i>Zvony San Juanské</i> (1928)	Jackson Gregory: <i>The Bells of San Juan</i> (1919)
<i>Ode dneška</i> (1928)	Frank L. Packard: <i>From Now On</i> (1919)
<i>Maska</i> (1928)	Edgar Wallace: <i>The Gaunt Stranger</i> (1925)
<i>Muž nad zákon</i> (1929)	Edgar Wallace: <i>The Four Just Men</i> (1905)
<i>Brána zrádců</i> (1929)	Edgar Wallace: <i>The Traitor's Gate</i> (1927)
<i>Brigand</i> (1929)	Edgar Wallace: <i>The Brigand</i> (1928)
<i>Vzkříšení masky</i> (1929)	Edgar Wallace: <i>Again the Ringer</i> (1929)
<i>Buffalo Bill</i> (1929, 1991)	Helen Cody Wetmore: <i>Last of the Great Scouts</i> (1918)
<i>Dobrodinec lhář</i> (1930)	Roy Norton: <i>The Benevolent Liar</i> (1917)
<i>Dům hřichu</i> (1930)	Allen Upward: <i>The House of Sin</i> (1926)
<i>Jak jsem se stal zlatokopem</i> (1986, 1991) – collaboration with Radoslav Nenadál, Milan Rejl, and Alois Josef Šťastný	Collected works by Bret Harte
<i>Spravedliví muži z Cordovy</i> (1992)	Edgar Wallace: <i>The Just Men of Cordova</i> (1917)
<i>Had Genese I: Chrám Sataniův</i> (1996) – translated from French; edited by Terezie Houšková	Stanislas de Guaita: <i>Le serpent de la Genese: Le temple de Satan</i> (2001)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

4.1.3 Zdeněk Hobzík

Zdeněk Hobzík, a famous translator who primarily translated from French and English, was born in 1900 and died in 1969. In 1919, Hobzík graduated from the secondary grammar school in Praha-Libeň. Due to his father's death, he did not finish his studies at the Faculty of Law at Charles University. From 1923, he worked as a post officer and in 1957, he received disability pension (Forst 1992, 214).

Hobzík published his translations under two pseudonyms – Zeno Haral and Jiří Verat. He focused on adventure literature for young readers, mainly from French and English literature and concentrating on the classics of the genre, Jules Verne and Rudyard Kipling (Forst 1992, 215). In 1931, Hobzík edited Viktor Messi's earlier translation and in 1948, he published his own. The list of Hobzík's translations is included in Tables 12 and 13.

Viktor Messi was a translator from Russian, French and English. In addition to *The Jungle Book*, he also translated *The Contrast and Other Stories* (1913) written by Elinor Glyn. His translation was entitled *Duch zámku Irtonwoodského a jiné povídky* and published in 1925 (*Databáze překladu*)⁹.

Hobzík's version of *The Jungle Book* was translated in collaboration with Jan Beránek, a translator from Russian and English. Beránek's other translations include *Lovci Mustangů* (1972) – a translation of *The Mustangers* (1965) by Lee McGiffin, and *Timur a jeho parta* (1959, 1960, 1964) – a translation of *Timur i jeho komanda* (1940) by Arkadij Gajdar. Beránek translated Gajdar's novel with Vítězslav Kocourek (*Databáze překladu*)¹⁰.

⁹Available online, https://www.databaze-prekladu.cz/prekladatel/_000001780

¹⁰Available online, https://www.databaze-prekladu.cz/prekladatel/_000000151

Table 12: A List of Hobzík's translations

Title + year of publication	Original	Language
<i>Ejhle člověk!</i> (1925) – translation published under the pseudonym Zeno Haral	Louis Claude de Saint-Martin: <i>Ecce homo!</i> (1792)	French
<i>Bázně</i> (1926) – in collaboration with Staša Jílovská	Selected poems by Jules Barbey d'Aurevilly	French
<i>Hrůzostrašná historie velkého Gargantuy, otce Pantagruelova, kdysi sepsaná panem Alkofribasem, mistrem quintesence</i> (1927)	François Rabelais: <i>Gargantua et Pantagruel</i> (1564)	French
<i>Dábelské novely</i> (1928)	Jules Barbey d'Aurevilly: <i>Les Diaboliques</i> (1874) (translated as <i>The She-Devils</i>)	French
<i>Maják na ostrově racků</i> (1928)	Luigi Motta: <i>Il faro dell'Isola dei Gabbiani</i> (1924)	Italian
<i>Ryšavá milenka</i> (1929)	Jules Barbey d'Aurevilly: <i>La Maitresse rousse</i> (1854)	French
<i>Plenitelé Polynésie</i> (1929)	Luigi Motta: <i>I devastatori della Polinesia</i> (1905)	Italian
<i>Výběr z básní</i> (1929)	Collected poems by Alfred de Musset	French
<i>Raketou do Měsíce</i> (1930) – a novel written by a German author but translated into Czech from an English translation	Otto Willi Gail: <i>Hans Hardts Mondfahrt</i> (1928) (translated as <i>By Rocket to the Moon</i>)	English
<i>Kamenitá poušť</i> (1931) – a novel by an Argentinian author translated from English	Hugo Wast: <i>Desierto de piedra</i> (1925) (translated as <i>Stone Desert</i>)	English
<i>Bílý Arab</i> (1935)	Percy F. Westerman: <i>The White Arab</i> (1933)	English
<i>Skautova dobrodružství na cestě kolem světa</i> (1936) – the translation published under the pseudonym Jiří Verat	Arnould Galopin: <i>Le Tour Du Monde D</i> (1934)	French
<i>Dva roky prázdnin</i> (1936)	Jules Verne: <i>Deux ans de vacances</i> (1888) (translated as <i>Two Years' Vacation</i>)	French
<i>Dvacet tisíc mil pod mořem</i> (1937)	Jules Verne: <i>Vingt mille lieues sous les mers</i> (1869) (translated as <i>Twenty Thousand Leagues Under the Seas</i>)	French
<i>Patnáctiletý letec</i> (1937) – the translation published under the pseudonym Jiří Verat	Arnould Galopin: <i>Un Aviateur de 15 ans</i> (1926)	French
<i>Lovec šelem</i> (1938) – the translation published under the pseudonym Jiří Verat	Arnould Galopin: <i>Le Petit Chasseur de panthers</i> (1928)	French
<i>Patnáctiletý kapitán</i> (1938)	Jules Verne: <i>Un capitaine de quinze ans</i> (1878) (translated as <i>Dick Sand, A Captain at Fifteen</i>)	French
<i>Tajuplný ostrov</i> (1939)	Jules Verne: <i>L'île mystérieuse</i> (1875) (translated as <i>The Mysterious Island</i>)	French
<i>Děti kapitána Granta</i> (1940)	Jules Verne: <i>Les enfants du capitaine Grant</i> (1864) (translated as <i>In Search of the Castaways</i>)	French

<i>Nový hrabě Monte Christo</i> (1941)	Jules Verne: <i>Mathias Sandorf</i> (1885) (translated as <i>Mathias Sandorf</i>)	French
<i>Tajemství pralesa</i> (1942)	Jules Verne: <i>La Jangada, huit cents lieues sur L'Amazone</i> (1881) (translated as <i>Eight Hundred Leagues on the Amazon</i>)	French
<i>Hvězda jihu</i> (1948)	Jules Verne: <i>L'étoile du sud</i> (1884) (translated as <i>The Vanished Diamond</i>)	French
<i>Zemí šelem</i> (1948)	Jules Verne: <i>La Maison à vapeur</i> (1880) (translated as <i>The Steam House</i>)	French
<i>Podivuhodná dobrodružství výpravy Barsacovy</i> (1951)	Jules Verne: <i>L'étonnante aventure de la mission Barsac</i> (1919) translated as <i>The Barsac Mission</i>)	French
<i>Vynález zkázy</i> (1955)	Jules Verne: <i>Face au drapeau</i> (1896) (translated as <i>Facing the Flag</i>)	French
<i>Na vlnách Orinoka</i> (1959)	Jules Verne: <i>Le superbe Orénoque</i> (1898) (translated as <i>The Mighty Orinoco</i>)	French
<i>Maják na konci světa</i> (1951)	Jules Verne: <i>Le Phare du bout du monde</i> (1905) (translated as <i>The Lighthouse at the End of the World</i>)	French
<i>Království květin</i> (1961) – in collaboration with Anna Kučerová	Maurice Carême: <i>Le Royaume des fleurs</i> (1955)	French
<i>Dědic Robinsonův</i> (1962)	André Laurie: <i>L'héritier de Robinson</i> (1884)	French
<i>Magnetová hora</i> (1969)	André Laurie: <i>Séléné Company Limited</i> (1888)	French

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

Table 13: A List of Hobzík's translations of Kipling's works

Title	Original
<i>Knihy džunglí</i> (1931) – edited from a prior translation by Viktor Messi	<i>The Jungle Book</i> (1894)
<i>Mauglí</i> (1947, 1958) – in collaboration with Jan Beránek	<i>All the Mowgli Stories</i> (1933)
<i>Knihy džunglí</i> (1948) – his own translation	<i>The Jungle Book</i> (1894)
<i>Stateční kapitáni</i> (1948, 1970, 1973)	<i>Captains Courageous</i> (1896)
<i>Bajky i nebajky</i> (1958, 1996)	<i>Just So Stories for Little Children</i> (1902)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

4.1.4 Aloys and Hana Skoumal

4.1.4.1 Aloys Skoumal

Aloys Skoumal was born in 1904 and died in 1988. He was a Czech literary critic and a translator primarily from German and English. His father was an administrator for a monastery estate and an amateur musician (Merhaut 2008, 171).

During the years 1915-1922, Skoumal studied at a Catholic grammar school [Arcib. gymn.] in Kroměříž. In 1923–1928, he attended the Faculty of Arts of Charles University where he specialized in philosophy and English and American Studies (Merhaut 2008, 171). He

attended lectures by O. Fischer, V. Tille and V. Mathesius. He worked at a publishing house called Melantrich, at the Prague University Library, at the Olomouc Study Library [Studijní knihovna] (1929–1933), and at the Military Scientific Institute [Vojenský ústav vědecký] (1933–1936). He was also a lecturer and editor at the Vyšehrad publishing house (1936–1944) (Merhaut 2008, 171).

In October 1944, he joined the transport of Jews in place of his racially persecuted wife and was interned in labor camps in Klettendorf (Kleczyzna) near Wrocław and Hagibor in Prague. From June 1947 to July 1950, he worked as a Czechoslovak cultural attaché at the Czech embassy in London. After forced return, he worked at the Ministry of Information and Education and then at the State Library of Social Sciences. He was an employee of Prague University Library and a member of various organizations such as Kruh překladatelů [the Circle of Translators], and PEN International (Penklub). He worked as an editor of various periodicals and as a publishing lecturer, e.g. for Mladá Fronta, Albatros (SNDK). From 1929, he wrote English entries for Masaryk's dictionary and from 1934 for Otto's educational dictionary (Merhaut 2008, 171). A list of Aloys Skoumal's translations is presented in Table 14, followed by a list of Aloys Skoumal and Hana Skoumalová's translations in Table 15.

Table 14: A List of Aloys Skoumal's translations

Title + year of publication	Original
<i>Olalla</i> (1929)	Robert Louis Stevenson: <i>Olalla</i> (1885)
<i>Major Barbora</i> (1929) – translated in collaboration with Karel Mušek and Miloslava Davidova	George Bernard Shaw: <i>Major Barbara</i> (1905)
<i>El Ombú</i> (1930)	W.H. Hudson: <i>El Ombu</i> (1902)
<i>Filozofie básnické skladby</i> (1932)	Edgar Allan Poe: <i>The Philosophy of Composition</i> (1846)
<i>Věk nevinnosti</i> (1933)	Edith Wharton: <i>The Age of Innocence</i> (1920)
<i>Konec generála Gordona</i> (1934)	Lytton Strachey: <i>The End of General Gordon</i> (1918)
<i>Věrný Nostromo</i> (1936)	Joseph Conrad: <i>Nostromo</i> (1904)
<i>Brazilské dobrodružství</i> (1938) – translated in collaboration with Jaromír Jedlička	Peter Fleming: <i>Brazilian Adventure</i> (1933)
<i>Duje vítr</i> (1938)	Katherine Mansfield: <i>Bliss</i> (1920), <i>Something Childish</i> (1924)
<i>Karel IV.</i> (1939)	Bede Jarrett: <i>The Emperor Charles IV.</i> (1935)
<i>Gaspar Ruiz a jiné povídky</i> (1957)	Joseph Conrad: <i>Gaspar Ruiz and other short stories</i> (1906)
<i>Dombey a syn</i> (1960) – translated in collaboration with Vladimír Vařecha	Charles Dickens: <i>Dealings with the Firm of Dombey and Son: Wholesale, Retail and for Exportation</i> (1848)
<i>Arrowsmith</i> (1963)	Sinclair Lewis: <i>Arrowsmith</i> (1925)
<i>Život a názory blahorodého pana Tristrama Shandyho</i> (1963, 1985)	Laurence Sterne: <i>The Life and Opinions of Tristram Shandy, Gentleman</i> (1767)
<i>Jarmark marnosti</i> (1965)	William Makepeace Thackeray: <i>Vanity Fair</i> (1848)
<i>Jak Indiánek Cvoček našel konička</i> (1965)	Margaret Friskey: <i>Indian Two Feet and His Horse</i> (1959)
<i>Ostrov pokladů</i> (1967)	Robert Louis Stevenson: <i>Treasure Island</i> (1882)
<i>Zakletý duch</i> (1967)	Selected works of Jonathan Swift

<i>Náhoda</i> (1973) – translated in collaboration with Slávka (Jaroslava) Poberová	Joseph Conrad: <i>Chance</i> (1913)
<i>Gulliverovy cesty</i> (1975)	Jonathan Swift: <i>Gulliver's Travels</i> (1726)
<i>Odysseus</i> (1976)	James Joyce: <i>Ulysses</i> (1922)
<i>Lucidor</i> (1981) – translated from German	Hugo von Hofmannsthal: <i>Lucidor. Figuren zu einer ungeschriebenen Komödie</i> (1910)
<i>Portrét umělce v jinošských letech</i> (1983)	James Joyce: <i>A Portrait of the Artist as a Young Man</i> (1916)
<i>Antická dramata</i> (1983)	William Shakespeare: <i>Julius Ceasar</i> (1599), <i>Antony and Cleopatra</i> (1623), <i>Corionalus</i> (1623), <i>Troilus and Cressida</i> (1609)
<i>Washingtonovo náměstí</i> (1987)	Henry James: <i>Washington Square</i> (1880)
<i>Dubliňané</i> (1988)	James Joyce: <i>Dubliners</i> (1914)
<i>Srdce temnoty / Výsipa pokroku</i> (1996) – translated in collaboration with Jan Zábřana	Joseph Conrad: <i>Heart of Darkness</i> (1899) / <i>The Outpost of Progress</i> (1897)
<i>Otevřený člun</i> (2001)	Stephen Crane: <i>The Open Boat</i> (1897)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

Table 15: Aloys and Hana Skoumal's translations

Title + year of publication	Original
<i>Alenčina dobrodružství a za zrcadlem</i> (1961)	Lewis Carroll: <i>Alice's Adventures in Wonderland</i> (1865), <i>Through the Looking-Glass</i> (1871)
<i>Knihy džunglí</i> (1965)	Rudyard Kipling: <i>The Jungle Book</i> (1894)
<i>Lesáci</i> (1975)	Thomas Hardy: <i>The Woodlanders</i> (1887)
<i>Co všechno věděla Maisie</i> (1971)	Henry James: <i>What Maisie Knew</i> (1897)
<i>Bouře nad Asii</i> (1935)	Thomas Edward Lawrence: <i>Revolt in the Desert</i> (1927)
<i>Zahradní slavnost</i> (1952)	Katherine Mansfield: <i>The Garden Party and Other Stories</i> (1922)
<i>Aloe</i> (1975)	Katherine Mansfield: <i>The Aloe</i> (1930)
<i>Orel z pobřeží</i> (1969)	Anthology of English short stories
<i>Ryzáček</i> (1962)	John Steinbeck: <i>The Red Pony</i> (1937)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

4.1.4.2 Hana Skoumalová

Hana Skoumalová (Duxová) was born on 23rd July 1903 in Český Brod and died on 18th October in 1999 in Prague. She was a translator from English and primarily focused on modernist authors and children's literature writers (Merhaut 2008, 174).

Her father was a Jewish lawyer. In 1922, she graduated from a secondary school for girls in Prague. After her graduation, she attended the English College in Prague where she came into contact with a Czech publisher, Bedřich Kočí, and she briefly worked for his publishing house. During the years 1924–28, she studied Czech and English at the Charles University Faculty of Arts. Her classmates included V. Jiráč, E. A. Saudek, and R. Wellek. Skoumalová was an exchange student at Vassar College in Poughkeepsie in the USA from 1924–26. After completing her State certificate exams, she worked until 1930 as a Czech teacher at a grammar school in Prague-Libeň. In 1931, she married Aloys Skoumal. After the WW2, she followed her husband during his mission in Great Britain (1947–50), after which

became a translator by profession (Merhaut 2008, 174). Her list of translations can be found in Table 16.

Table 16: A List of Hana Skoumalová's translations

Title + year of publication	Original
<i>Panna a cikán</i> (1934)	David Herbert Lawrence: <i>The Virgin and the Gypsy</i> (1930)
<i>Světská síla</i> (1952)	Hewlett Johnson: <i>Soviet Strength</i> (1943)
<i>Cesta všelikého těla</i> (1957)	Samuel Butler: <i>The Way of All Flesh</i> (1903)
<i>Hodná Anna</i> (1960)	Gertrude Stein: <i>The Good Anna</i> (1909)
<i>Tři životy</i> (1961)	Gertrude Stein: <i>Three Lives</i> (1909)
<i>Kupec dětí</i> (1962)	John Hersey: <i>The Child Buyer</i> (1960)
<i>Waverley aneb Před šedesáti lety</i> (1962)	Walter Scott: <i>Waverley; or, 'Tis Sixty Years Since</i> (1814)
<i>Medvídek Pú</i> (1965)	Alan Alexander Milne: <i>Winnie-the-Pooh</i> (1926)
<i>Mezi akty</i> (1968)	Virginia Woolf: <i>Between the Acts</i> (1941)
<i>Vathek</i> (1970)	William Beckford: <i>Vathek</i> (1786)
<i>Sicilský román</i> (1970)	Ann Radcliff: <i>A Sicilian Romance</i> (1790)
<i>Schody zarostlé břechťanem</i> (1972)	Collected short stories by Elizabeth Bowen
<i>Canterburské povídky</i> (1976)	Geoffrey Chaucer: <i>Canterbury Tales</i> (1387)
<i>Rodinné sídlo</i> (1982)	Edward Morgan Forster: <i>Howards End</i> (1910)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

4.1.5 Martin Pokorný

Martin Pokorný, a Czech translator and literary critic, was born in 1973. He studied philosophy, and English and American Studies at Charles University in Prague. In 1994–95, he took part in an educational exchange with the Thomas-Institut, a research institute of the University of Cologne. Following another educational exchange at Université de Genève during the years 1998–1999, he received his PhD in Comparative Literature and Literary Theory at the University of Pennsylvania in Philadelphia. His dissertation is entitled *Soundings and Shapes: an Inquiry into the Intertextual Effects of Joyce's Ulysses (Odezvy a znaky. Homér, Dante a Joyceův Odysseus)* and was defended in 2008. During the years 2006–2019, Pokorný worked as an assistant professor at the Department of Czech and Comparative Literature in the Faculty of Arts, Charles University (*Maraton*)¹¹.

He specializes in translation from English, German and French (see Table 17). In addition to Kipling's *The Jungle Book*, his translation field also concerns other British writers such as R. L. Stevenson, Mary Shelley and Daniel Defoe as well as with American lost generation writers (F. S. Fitzgerald and Ernest Hemingway). He also deals with translations in the field of the history of philosophy, intellectual and political history, and he has published numerous academic works on the philosophy of language and literary theory. Pokorný works

¹¹ Available online, <https://www.emaraton.cz/nasi-prekladatele/martin-pokorny/>

as a translator for the publishing house Maraton, established in early 2020. Pokorný's latest translations include *The Collected Stories of Mavis Gallant / The Cost of Living. Early and Uncollected Stories* (2009) by Mavis Gallant (*Pozdní navrátilec*, 2022) and an upcoming translation of the book *Un pouvoir invisible: Les Mafias et la Société démocratique XIXème-XXIème siècle* (2012) by the French author Jacques de Saint Victor, entitled in Czech as *Neviditelná moc. Mafie a demokratická společnost 19.–21. století* (Maraton)¹².

Table 17: A List of Pokorný's translations

Title + year of publication	Original
<i>Úvod do všeobecné metafyziky</i> (1996) – in collaboration with Tomáš Dimter, translated from German	Gottfried Martin: <i>Einleitung in die allgemeine Metaphysik</i> (1957)
<i>The Raven</i> (1997)	Edgar Allan Poe: <i>The Raven</i> (1845)
<i>Člověk hledající</i> (1999)	Daniel J. Boorstin: <i>The Seekers</i> (1998)
<i>Čtyři eseje o svobodě</i> (1999)	Isaiah Berlin: <i>Four Essays on Liberty</i> (1969)
<i>Liber de causis</i> (1999) – translated from German and French translations	Aristotle: <i>Liber de Causis</i> (9th century)
<i>Soumrak povinnosti</i> (1999) – in collaboration with Alena Bláhová, translated from French	Gilles Lipovetsky: <i>Le Crépuscule du devoir</i> (1992)
<i>Smrtné odhalení</i> (2000)	Leonard S. Goldberg: <i>Deadly Exposure</i> (1998)
<i>Jednou orel</i> (2001, 2004)	Anton Myrer: <i>Once an Eagle</i> (1968)
<i>Občané</i> (2004)	Simon Schama: <i>Citizens: A Chronicle of the French Revolution</i> (1989)
<i>Čínský písemný znak jako básnické medium</i> (2005) – in collaboration with Oldřich Král	Ernest Francisco Fenollosa and Ezra Pound: <i>The Chinese Written Character as a Medium for Poetry</i> (1918)
<i>Anatomie melancholie</i> (2006) – in collaboration with Miroslav Petříček	Robert Burton: <i>The Anatomy of Melancholy</i> (1621)
<i>Bohové země</i> (2007)	Chalíl Džibrán: <i>The Earth Gods</i> (1930)
<i>Testament</i> (2008)	Sam Bourne: <i>The Last Testament</i> (2007)
<i>Vášeň a rozum – Láska v době libertinů</i> (2008) – translated from French	Jean-Baptiste de Boyer and Marquis d'Argens: <i>Thérèse philosophe, ou mémoires pour servir à l'histoire du Père Dirrag et de Mademoiselle Éradice</i> (1748) (translated as <i>Thérèse the Philosopher</i>) Dominique Vivant Denon: <i>Point de lendemain</i> (1777) (translated as <i>Never again!</i>) Pierre Choderlos de Laclos: <i>Des femmes et de leur education</i> (1783)
<i>O pohledu</i> (2009)	John Berger: <i>About Looking</i> (1980)
<i>Knihy džunglí</i> (2010)	Rudyard Kipling: <i>The Jungle Book</i> (1894), <i>The Second Jungle Book</i> (1895)
<i>Knihla duší</i> (2011) – in collaboration with Pavel Pokorný	Glenn Cooper: <i>The Book of Souls</i> (2010)
<i>Velký Gatsby</i> (2013)	Francis Scott Fitzgerald: <i>The Great Gatsby</i> (1925)
<i>U ptáků plavavých</i> (2014)	Flann O'Brien: <i>At Swim-Two-Birds</i> (1939)

¹² Available online, <https://www.emaraton.cz/nasi-prekladatele/martin-pokorny/>

<i>Podivný případ doktora Jekylla a pana Hyda</i> (2014)	Robert Louis Stevenson: <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886)
<i>I slunce vychází</i> (2015)	Ernest Hemingway: <i>The Sun Also Rises</i> (1926)
<i>Galveston</i> (2015)	Nic Pizzolatto: <i>Galveston</i> (2010)
<i>Příhody při shazování kůží</i> (2018)	Dylan Thomas: <i>Adventures in the Skin Trade</i> (1975)
<i>Krátké rozhovory s odpornými muži</i> (2018)	David Foster Wallace: <i>Brief Interviews with Hideous Men</i> (1999)
<i>Láska posledního magnáta</i> (2018)	Francis Scott Fitzgerald: <i>The Last Tycoon</i> (1941)
<i>Nejlepší léta slečny Jean Brodieové</i> (2018)	Muriel Spark: <i>The Prime of Miss Jean Brodie</i> (1961)
<i>Vlny</i> (2019)	Virginia Woolf: <i>The Waves</i> (1931)
<i>Smích bez příčiny</i> (2020)	Alice Thomas Ellis: <i>Unexplained Laughter</i> (1985)
<i>Lízní si a hrej</i> (2021)	Joan Didion: <i>Play It as It Lays</i> (1970)
<i>Frankenstein aneb novodobý Prométheus</i> (2021)	Mary Wollstonecraft Shelley: <i>Frankenstein, or The Modern Prometheus</i> (1818)
<i>Robinson Crusoe</i> (2022)	Daniel Defoe: <i>Robinson Crusoe</i> (1719)

Source: Soub. kat. NK ČR, Databáze knih, and Databáze českého uměleckého překladu

5 Translation obsolescence and Czech translation tendencies

The objective of this section is to provide an overview of Czech translation tendencies and approaches throughout the years 1800-2010. As mentioned in the Introduction, the first Czech translation of *The Jungle Book* was published in 1899 by Pavla Moudrá (the second edition in 1910), Miloš Maixner's translation was published in 1911, Zdeněk Hobzík and Jan Beránek's translation in 1958, Aloys and Hana Skoumal published their translation in 1965 and one of the latest translations was published by Martin Pokorný in 2010. There is an approximately 50-year gap between the selected translations, therefore this section focuses on the different translation tendencies and approaches in the different time periods. The second part of this section deals with the phenomenon of translation obsolescence.

5.1 An overview of Czech translation tendencies and approaches (1800–2010)

Levý (1957) explained that, at the end of the 18th century and the beginning of the 19th century, the Czech translation norm was influenced by two artistic movements – classicism and romanticism. Classicist translators removed the specific national features in order to make translations that were more universally acceptable. In their adaptations, they refined the original text and freed it from its language barrier. This freedom was limited by the requirement that the translator should remain faithful to the spirit of the original. Concerning the translation of poetry, prose translations of poems were rejected, and these translators preferred to sacrifice content rather than form. On the other hand, prose translations of poems were favoured by the late romanticist authors. According to the romanticism theory of translation, translators should try to preserve the exotism of the original work, its specific language elements – national and period specificity, and the author's individual style. By the beginning of the 19th century, two opposing theoretical systems and corresponding methods emerged – free translation (adaptation) and faithful literal translation (66-73).

In the work *Duše a slovo* (1929, 281), Otokar Fischer distinguished three epochs of modern Czech translation: 1) “the revivalist” period of Josef Jugmann, which focused on Czech national identity, language and culture; 2) the “expansion” period of Jaroslav Vrchlický – characterized by excellence of form, rhetorical pathos, and lyricism; 3) the beginning of the 20th century – focused on attempting to be of equal importance to Europe and new translation requirements. Nevertheless, literary historians differentiated between only two big development stages – 1) Czech National Revival literature, and 2) Czech literature after the Czech National Revival – i.e. after the year 1848. The difference between those two epochs was that during the National Revival period there was a prevailing interest in ideological issues rather than

language enrichment. During the 1840s, translation was regarded primarily as a means of communicating new ideas (Levý 1957, 74, 149).

During the revival, there was an enthusiasm for the Czech language and for its ability to be “playful” and to express everything – e.g. Jungmann’s translation of *Paradise Lost* (1667) translated as *Ztracený ráj* published in 1811 (Hrala 2002, 33). The revival translators translated from Polish in order to break from the influence of German (Levý 1957, 76). This also led to the coining of many new terms especially those replacing ones previously borrowed from German or Latin. At the beginning of the 19th century, there was an increase in the use of localization in translation – replacing the original location with that of the target language (Levý 1957, 82). Translators used Czech names instead of the original names, and there was also a formal adaptation of the metrical scheme and internal rhythmic organization of the verse – accentual verse (from the Germanic original) was translated as accentual-syllabic verse typical to that found in Czech (Levý 1957, 99). In this time period, there were adaptations of classical English works introduced via their German translations – such as *Makbet* (1786) which was a translation of Shakespeare’s play *Macbeth* (1623) by Karel Hynek Thám and *Kupec z Venedyku nebo Lásky a přátelství* (1782; a translation of Shakespeare’s play – *The Merchant of Venice*, 1600) by F. Josef Fischer (Hrala 2002, 31).

On the other hand, translators such as Václav Hanka, more influenced by romanticism, were supporters of literal translations focusing on the national identity of the translated text – e.g. Hanka preserved the word order of the original and some Old Russian forms (Levý 1957, 127). The romantics wanted to keep the word and rhythm, mood and punctuation of the original (Levý 1957, 134). They also regarded translations as being works of unequal quality compared to domestic literature but still worthy as a source of knowledge of the original (Levý 1957, 141)

After the year 1848, the National Revival ended, and the political revival started. During this period, a translation was perceived as an interpretation of the original work focusing on the informative function of the work rather than the creative (Levý 1957, 151). Translation tendencies were also influenced by a group of translators who were active between the 1840s and 1860s – its core consisted of the so-called Májovci [May School] – Jan Neruda, Vítězslav Hálek, Karolína Světlá, Jakub Arbes etc. but also authors such as Josef Václav Frič and Václav Bolemír Nebeský (Levý 1957, 160). They were a reaction against the translation “fidelity” of the romanticism translators. At the same time, there was also a clash between two ideological approaches to translation – national and international. The Májovci were followed by two literary groups – the Lumírovci (Jaroslav Vrchlický, Julius Zeyer, Bohdan Jelínek etc.) and the Ruchovci (Eliška Krásnohorská, Svatopluk Čech, Ladislav Quis and Josef Václav Sládek).

With the arrival of Lumírovci, the Czech translation theory was affected by Josef Durdík who claimed that a translation should be written in the way a foreign author would have written it had they been living in the translator's time and country. He no longer identified with a mere mechanical transmission of the work and claimed that the translation should give the readers an impression of the original (Levý 1957, 169). Vrchlický's approach was also aesthetical, with the aim of translating the aesthetic qualities of the original (Levý 1957, 174). Concerning the literary group Ruchovci whose literary collection *Almanach Ruch* was published in 1868 on the day that the foundation stone of the National Theatre was laid, they focused on cultural orientation and their translations were informative and unsophisticated (Levý 1957, 188-189). As for translation of English literature, *The Last of the Mohicans* (1826) by J.F. Cooper was translated by Josef Vojáček as *Poslední mohikan* (1852); *Gulliver's Travels* by Jonathan Swift (1726) translated by Karel Pichler as *Gulliverovy cesty* (1852), and a translation of Robert Burns' selected poems *Výbor z písní a balad* (1892) by Josef Václav Sládek (Zelenka 2012, 37-41).

During the Decadent movement in the late 19th century and the beginning of the 20th century, there was a tendency towards exoticization of the text – adoption of foreign words, spelling devices, capital letters etc. One of the prominent figures of this movement was F. X. Šalda who stated that the aim of a translation is the preservation of individuality and cultural differentiation (Levý 1957, 196).

In 1911, Josef Václav Sterzinger, a Czech secondary school professor, linguist and a translator from German and French, published an article, in the Czech magazine *Národní listy*, with the title *Za očistu české literatury překladové*, in which he argued for the reform of literary translation and criticized the low quality of Czech translations and bad publishing practices. As a solution, an association of professional translators was established. The association was called *Sdružení překladatelské* and it was the first Czech translation organization. Its members included Sládek, Vrchlický and Arbes. They advocated for the idea that equivalence of artistic effect was more important than equivalence of artistic means, especially in poetry. They were against literal translation but were supporters of faithful translations in keeping with the spirit of the original. The association was followed by *Kruh překladatelů* [the Circle of Translators] founded in 1936 (Levý 1957, 214-215).

In 1913, Vilém Mathesius published an essay entitled *O problémech českého překladatelství*. He agreed with their position that the equivalence of artistic effect was more important than equivalence of artistic means when translating poetry. He was a member of the Fischer School of translating established by Otokar Fischer, a Czech translator, playwright, poet

and critic. The Fischer school focused on naturalness, simplicity, and folksiness in its translations. Members of the Fischer School demanded only an adequate understanding of the original, provided that as much of the personal, “poetic” element as possible was preserved in the translation (Levý 1957, 215-216).

In 1926, The Prague school [Prague linguistic circle], a group of linguists, philologists and literary critics, was established in Prague. Its members included Vilém Mathesius, Bohuslav Havránek, Bohumil Trnka, Jan Mukařovský, Roman Jakobson and Nikolaj Trubeckoj (Zelenka 2012, 56). They developed structuralist literary analysis, semiotics and a theory of the standard language (Zelenka 2012, 58). Their journals are published in *Slovo a slovesnost* [Word and Literature], a Czech linguistic scholarly journal published by the Language Institute of the Czech Academy of Sciences. The Circle was disbanded during the communist regime then later revived in 1990 by Oldřich Leška (Hoskovec 2006, 12).

Otokar Lanc (1985) described forty years of Czech translation (1945–1985), stressing the fact that during that time period our society had undergone enormous political changes and started “building the foundations of a socialist society” (43). Lanc praised Czechoslovak translators such as Otokar Fischer, Bohumil Mathesius, Vilém Mathesius, Zdeněk Vančura and Jaroslav Zaorálek for their contribution to translation theory. Lanc’s work conformed to the ideas of the era, as he claimed that this period and the period after the war had been “extremely fruitful and successful” for Czech translation (Lanc 1985, 45-46). It was typical in this period for famous writers such as Karel Čapek, Josef Hora, and Vítězslav Nezval to become translators, which helped to promote the role of translation within domestic literature. During this period, the teaching of the art of translation improved (translation program at the Charles University, Masaryk University and Palacký University), along with the development of translation theory and criticism. The first book on translation to be released in Czechoslovakia was published in 1953 entitled *Knih o překládání*, followed by the first university textbook on the theory and technique of translation by prof. Ilek, Horálek and Levý. In 1963, Levý’s *Umění překlada* (*Art of Translation*) was published (Lanc 1985, 46-51).

Zuzana Jettmarová (2004) focused on the current state and development trends of translation studies. She stressed the importance of the key works by Levý 1963 and Popovič 1975 and claimed that in the 1990s, there was a massive development of international translation studies which was supported by many publications, conferences, specialized series and publishing periodicals. In the 1990s, the first translation encyclopaedias and dictionaries were also published in addition to translation anthologies and bibliographies. The current state

of translation has and continued to be influenced by internationalization and globalization of the market as well as the development of machine translation (Jettmarová 2004, 9).

5.2 The phenomenon of translation obsolescence

Hrala (2004, 160) introduced his paper *Zastarávání překladů jako obecný problém* with the question of how to understand the term “translation obsolescence”. He described the word “obsolescence” as something that “does not meet the requirements, it is not completely suitable, and it is not able to properly fulfil its function”¹³. Translation obsolescence is a natural phenomenon in the publishing industry. When some translations become obsolete, they should be edited or translated again. New translations are regarded as a common solution. However, in certain situations, for example when there is a need to publish a book immediately, it is preferable to re-edit an existing translation. Hrala presents the publication of the Finnish epic *Kalevala* in 1980 as an example. In this case Holečko’s translation from the end of the last century was used. Hrala (2004, 160) defines the term “classic translation” as being part of the national identity and “living entity” of one’s nation because the translator was successful in expressing “the content outline of the original” (“obsahový obrys originálu”, a term proposed by Levý) – fully grasping its intellectual and aesthetic value, in fact to “exhaust” the work without any residue, to properly understand the original work and express its most important elements at that time. Examples of such “classic translations” include Josef Václav Sládek and his Shakespeare translations and Josef Hora’s translation of *Eugene Onegin*.

Nevertheless, a translation can still become obsolete due to changes in ways of thinking and evaluation offering new interpretations that differ from those were proposed at the time when the translation was published. This may happen in natural sciences, medicine and technology due to the development of terminology (Hrala 2004, 160-161).

Hrala also posed the question of whether the “perfect translation” existed and what criteria could be used to support the claim. He focused on the contribution of translation to the development of science, education, art and civilization, and claimed that the translated work of accomplished translators (such as Sládek or Vrchlický) becomes obsolete much faster than their original work. He compared the degree of translation obsolescence in literal translations and to that of paraphrases or adaptations. He found that literal translations tend to become obsolete much more quickly. As an example of adaptation, he mentioned Bohumil Mathesius’s *Zpěvy staré Číny* containing free retellings of ancient Chinese poetry (Hrala 2004, 161).

¹³ Original: „určitá věc neodpovídá požadavkům, není zcela vhodná, není schopna náležitě plnit svou funkci“

Lastly, Hrala concentrated on intralanguage translation – translation within the same source language. This relates to the translation of old texts into contemporary language to respect norms and usage of contemporary language but also the contemporary way of thinking and social norms (162). Intralanguage translation is necessary when a society crosses great cultural and historical epochs. Works created within the boundaries of the great eras require adjustments (especially in spelling), or commentary. Interlanguage translation, translation between different languages, needs to be restored much more frequently than between great historical epochs even though the translation may have been considered to be a “masterpiece” at the time (165). This need is substantiated by the changes in a language.

In *K otázce dobové normy a zastarávání překladu*, Richterek (1997) introduced the topic of the translation norm. He cited the two norms proposed by Levý (2011, 60) – “the reproduction norm (i.e. the requirement to capture the original faithfully)” and “the artistic norm (i.e. the requirement of beauty)”. He stressed the importance of equivalence in translation. Mathauserová (1986, 17) claimed that the importance of “sense” in translation goes all the way back to the very beginnings of Slavic writing by Constantine and Methodius. In terms of translation obsolescence, he claimed that translations become obsolete due to development of the target language. Richterek (1997, 311) pointed out that the big development of Czech compared to other languages such as English, French or German continued till the first half of the 20th century. To support his statement, he used Levý’s (1998, 104) statement that “the faster a national language develops, the faster translations become obsolete”¹⁴.

Levý (2011, 54) also claimed that: “by contrast with original authors, whose individual language continually undergoes innovation, thereby contributing to the evolution of the domestic language, translators frequently remain prisoners of the stylistic patterns that were current in their youth, continuing for decades to work with a stagnating language. Czech translations dating from the 1920s and 1930s, and even later, teem with grammatical archaisms copying source-language patterns”.

This was supported by the fact that translations from that time are full of “redundant negative genitives, instrumentals and infinitives ending with *-ti*, and transitive and past perfect tenses used according to the original. Therefore, the translation usually becomes linguistically outdated faster than the original work”¹⁵ (Levý 1998, 78). Nevertheless, as Hrala (2004, 163)

¹⁴ Original: „čím rychleji se národní jazyk vyvíjí, tím rychleji překlady zastarávají“

¹⁵ Original: „Na rozdíl od původního autora, který se stále jazykově vyvíjí a je jedním z těch, kteří pracují na rozvíjení národního jazyka, zůstává překladatel velmi často v zajetí těch slohových prostředků, které byly běžně v době jeho mládí, a po řadu desetiletí pak pracuje neměnným jazykem. Naše překlady z let dvacátých, třicátých a i mnohé novější se hemží nadbytečnými genitivy záporovými, instrumentály a infinitivy na *-ti*, nemluvě ani o přechodnících a předminulých časech užívaných podle originálu. Proto překlad obvykle rychleji jazykově zastarává než dílo původní“

stated it is important to mention that with the statement Levý was referring to translators who remain very often “in captivity” of their language system, which they adopted or created at the beginning of their career.

Levý (2011, 68) pointed out that translation obsolescence was not only apparent in language (language and poetic norms of the time), but the contradiction was connected to “conflicts between the psychology of the distant past and the modern language of the translation”. Levý’s term “the hybrid nature of translation” explained that a translation consists of two structures – “the semantic content and the formal characteristics of the source” and “the entire system of artistic features specific to the target language, contributed by the translator” (67). He also mentioned the contradiction between the setting of the story and specific language expressions and its primary function in the target language culture (67). In the relationship between the translated work and the original literature, there is the important function of the translator and their abilities and skills, a lack of which can also result in the obsolescence of the translated work. If changes in the source or target cultures occur, it also changes their mutual relationship and translations can become obsolete – a translator, a mediator between the two cultures, cannot be a true substitute for direct contact between the readership and the original, and especially cannot compete with its multiplicity and repeatability (Hrala 2004, 166).

In his work *Teória umeleckeho prekladu* (1975, 287), Popovič claimed that “the process of translation obsolescence is a result of a change in the literary conventions within which the translation was created and perceived”¹⁶. In the work *Originál – preklad* (1983, 260), he added that “the causes of translation obsolescence are changes in the communication context of the recipients and changes in the development of language and style” and that there was a need to “interpret and specify one’s own relationship to the relevant author, style, poetics, literary movement, etc..”¹⁷.

Popovič (1983, 260) also used his own term “translation replicability”¹⁸ to explain that: “a translation in relation to the original is one of its possible variants, realized in the relevant foreign language and literature. The replicability of translation is related to changes in the development of language, stylistic and genre procedures, and to a change in the meta-communicative context of contemporary aesthetic sensibility and taste”¹⁹.

¹⁶ Original: „stárnutí prekladu – zmena literárnych konvencií, v jejichž rámci vznikol a vnímal sa preklad“

¹⁷ Original: „příčinou stárnutí prekladu jsou změny komunikačního kontextu příjemců, změny ve vývoji jazyka a stylu,“ nutnost „interpretovat a překladatelsky konkretizovat vlastní vztah k příslušnému autorovi, stylu, poetice, literárnímu proudu apod.“

¹⁸ Original: „opakovateľnosť prekladu“

¹⁹ Original: „... preklad vo vzťahu k originálu je jedným z jeho možných variantov, realizovaných v príslušnému cudzom jazyku a literatúre. Opakovateľnosť prekladu súvisí so zmenami vo vývine jazyka, slohodruhových postupov a so zmenou metakomunikačného kontextu dobového estetického čítania a vkusu“.

In *Preklad ako tvorba* (1984, 89), Vilikovský claimed that “it is not the language that becomes obsolete in translation, but the interpretation. In simple terms: we are not affected by what the translator said, but what he thought while in the process of translating”²⁰. This claim is related to globally recognised works of literature which are characterized by ambivalent semantic subtext – a different time context can change the hierarchy of meaning values (Richterek 1997, 312).

In another paper *K vývoju prekladateľských metód za uplynulých štyridsať rokov* (1985), Vilikovský focused on the development of translation methods through the years 1945–1985. He clarified that by “a translation method” he meant “the general attitude towards the reproduction of an artistic text, as manifested in a given section of literary and historical development”²¹ (1985, 55). He stressed the fact that a translation becomes part of the dialectical development of the target culture – it replaces the functions that the original work, for one reason or another, cannot or does not want to fulfill in a target language culture (57). In terms of translation obsolescence, there is a norm of assessment – semantic equivalence. Vilikovský also introduced a term he called “democratizing”, a trend in the attempts to project the contemporary “language of the young urban generation” reflected in translated literature (63). Importantly, the in-depth knowledge of the author of the original work is crucial in the selection of translation solutions.

²⁰ Original: „Na preklade starne nie jazyk, ale interpretácia. Ešte jednoduchšie: neprekáža nám to, čo prekladateľ hovoril, ale čo si při tom myslel“

²¹ Original: „všeobecný postoj k reprodukčii umeleckého textu, ako sa prejavuje v danom úseku literárneho a historického vývoja“

6 Literary translation

Literary translation is one of the most important fields of translation studies and there are numerous sources interested in this field. I will focus on Levý's work *The Art of Translation* (2011) because it is the most comprehensive of Czech sources and because the author also deals with the translation of prose and verse, which is important for my topic. In the second part of this section, I will briefly mention selected topics specifically related to the translation of children's literature, because it is also relevant for my diploma thesis.

6.1 Poetry translation

Levý (2011) introduced the issue of comparing verse and prose translation – “the building blocks of prose tend to be more complex ideas, expressed in more complex sentences, whereas in verse they are specific motifs, expressed by images, for example” (189). Poetry requires that far more attention be paid to images and an increased sensitivity to individual words. In terms of syntax, Levý (2011, 189) claimed that, in comparison to prose, poetry has freer relations to structure including line breaks and caesuras “while by contrast individual, syntactically unrelated components are linked by rhyme and other formal parallelisms”. As for the lexical level seen in verse, there is a high number of short words and restricted occurrence of longer words. The average length of a Czech word in prose is 2.4 syllables and in verse is 1.8 syllables. The average length of an English word in prose is 1.4 syllables and 1.28 syllables in verse (Levý 2011, 189-190).

Levý also concentrated on rhymed and unrhymed verse translation. Translation of rhymed verse leads to stylization of the language. He defined the main tendencies of English rhymed verse: 1) word order inversion with the goal to get a rhyming word (usually a verb) to the end of the verse; 2) enjambement – unjustified overlap in terms of meaning and rhythmic structure in which the relevant part of the sentence moves into the rhyming position and extends into the next verse; 3) the use of periphrastic verb forms (e.g. “to do” and “to be”) – in which the lexical part of the verb form is usually moved to the final position. Czech poetry uses similar procedures which are most often covered in the form of stylistic devices, such as inversions (191). In etymologically non-related languages, analogous meanings expressed by other lexical and phraseological means are used in rhyming. In most cases, the poet is satisfied to find at least a harmonious pair between the meanings contained in both verses. Often, if they fail to find a harmonious pair, they use rhyming “paddings” (192-193).

In terms of semantic density, poetry translators often struggle with the fact that the same idea, formulated in several different languages, requires a different number of syllables (196).

The different semantic density of the original language and the Czech language forces the translator to make abbreviations or add in some form of rhyming “padding” which influences the overall interpretation of the poem. Czech text translated from English is typically about 20% longer – analytical English often needs two words to express one Czech lexical unit. Czech translators frequently struggle with fitting the content into a form of equal size. As compensation tools, they use 1) shorter synonyms, 2) condensation of several meanings into a single structure or the omission of some partial meanings of the original, 3) expansion of the number of verses (used rarely), 4) expansion of the dimension by one syllable (i.e., instead of the English masculine ending, the feminine is used) (2011, 196).

As for translating from non-cognate versification systems, according to Hrabák (1978), there are 4 basic types of verse systems for translators of European (and American) poetry: 1) Syllable weight verse / Classical Hexameter – the alternation of long and short syllables as a metrical constant - underpinning heavy beats (a longum) of the verse with long syllables and some light beats (a brevis) with short syllables; 2) Accentual verse – an unchanging number of heavy beats (consistently supported by word accents) and a free number of syllables in the verse is free (among metrically stressed syllables there can be arbitrary and variable numbers of metrically unstressed syllables); 3) Syllabic verse – the only metrical constant is the number of syllables and, in longer verses, a binding interword break at a certain place (most often in the middle of the verse); 4) Accentual-syllabic verse – an extension of accentual verse which has specific rhythm-forming factors in the prosodic system: the number of syllables in the verse and a certain arrangement of stress within the verse (further described in Levý 1998, 241). From a typological point of view, Czech poets are not familiar with the first two mentioned verse systems.

Concerning translation from cognate versification systems, Levý (2011, 217) distinguished two principles of the accentual-syllabic verse – syllable count and accentuation. According to the order in which the stressed and unstressed syllables follow one another, the most important types of verse feet are trochee (-v), iambic (v-), and dactyl (-vv). Today, all poetry from Slavic and Germanic nations (with the exception of Poland) is written in accentual-syllabic verse and there are differences in the rhythmic order of individual accentual-syllabic verses. Kenneth L. Pike (1946, 35) differentiated two rhythmic organizations of speech: “stress-timed” rhythm and “syllable-timed” rhythm. English is considered to be a “stress-timed” language while, on the contrary, Czech is a “syllable-timed” language. In terms of verse, Czech uses accentual-syllabic verse (mostly syllabic) with a syllabic scheme for its rhythmic skeleton. On the other hand, the rhythmic skeleton of the English verse is stressed syllables (i.e. the

intervals between them remain roughly the same even with a variable number of unstressed syllables). The measure of beat in Czech verse is the syllable, in English, the foot (i.e. a group of syllables grouped around one stressed syllable) (2011, 218). The basis of Czech rhythm is “isosyllabism (i.e. equal syllable count in corresponding rhythmic segments), whereas the basis of English rhythm is foot isochrony (i.e. more or less equal duration of feet, regardless of the number of syllables contained in them)” (219). Two facts resulting from the rhythmic differences between Czech verse and English, Russian and German are important for the work of translators of poetry: rhythmic pattern disruption and changing the tempo (221).

Levý (2011, 232) defined rhyme as “not merely some isolated feature of a poem, but rather a component in the complex interplay between the acoustic and the semantic values of a poem” and described as having three important functions: semantic, rhythmic and euphonic. These three functions compete for priority in the process of poetry translation. Synthetic languages (such as Czech or Russian) have a larger supply of rhymes than analytical ones (233-234). Concerning euphony, poetry based on euphony is regarded to be the most difficult to translate (267).

6.2 Children’s literature translation

Peter Hunt (2002, 3-4) introduced his work *Understanding Children’s Literature* with a claim that, when compared to books for adults, children’s books are written for different readers with different needs. Karin Lesnik-Oberstein (2002) also pointed out that the definition of “children’s literature” is connected to its reading audience – children. Nevertheless, it is still problematic to define what counts as children’s literature – “... if the *Jungle Books* are children’s literature, what about *Kim* or *Stalky*?” (Townsend 1980, 196). In order to differentiate what counts as children’s literature, Peter Hunt claimed that one of the purposes of children’s literature is that “children’s books should educate, that they should preserve folk culture” (Hunt 1992, 112).

Kipling’s *Jungle Book* has been criticised for containing values that are “too exclusively male and white” (p. 35). Kipling’s *Mowgli* is also considered as “a child of nature” and “many children’s books that feature children obviously wiser than the adults they must deal with — like F. Anstey’s *Vice Versa* or E. Nesbit’s *Story of the Amulet*—would have been unthinkable without the Romantic revaluation of childhood” (Richardson 1992, 128).

Riita Oittinen (2000, 5) focused on the main difference between translating books for children and those for adults – children’s books contain more illustrations, and they are also intended to be read aloud. She addressed the possible problem for translators as to whether they

should translate the original as faithfully as possible or focus more on the overall readability of the target-language text.

Oittinen (2000, 6) also discussed a key issue of adaptation and claiming that “all translation involves adaptation, and the very act of translation always involves change and domestication”. Adaptation may involve domestication of names, localization of setting and recreation of cultural beliefs (99). Nevertheless, it may include a purifying and censoring of children’s book as children’s literature is supervised by adults – “translating for children can be defined as communication between children and adults, as it is usually adults who translate books for children” (44). Reinbert Tabbert (1980) also emphasized the importance of “the mediator” – the parent who reads a book aloud for their child and decides what children should or should not read. According to Tabbert, there are two categories of children’s literature with two different functions – didactic and creative. In creative texts, the reader can find many gaps and interpret them in their own way. On the other hand, didactic texts feature fewer gaps and aim more to educate.

Oittinen ended her work with the main idea that translators should think about their potential readers and focus on children in the process of translation and writing (168).

Emer O’Sullivan (2005, 64) introduced a common paradox of the translation of children’s literature that “books are translated in order to enrich the children’s literature of the target language and to introduce children to foreign cultures”, while at the same time “the foreign element itself is often eradicated from translations which are heavily adapted to their target culture”. She also mentioned that children’s literature is marginalized in the traditional study of translation. This claim was supported by Katharina Reiss (1982, 7) who justified the need for a further research by naming these three factors: (1) “the...asymmetry of the entire translation process: ...adults are translating works written by adults for children and young people”; (2) “the agency of intermediaries who exert pressure on the translator to observe taboos or follow educational principles”; and (3) “children’s and young people’s (still) limited knowledge of the world and experience of life”. Riita Oittinen (1993, 11) stated that little research has been carried out in the field of children’s literature and its translation.

O’Sullivan also focused on Oittinen’s claim that a successful translation is when “the reader of the target text, the author of the source text and the translator are engaged in a dialogue” (2005, 67). Her another focus was on adaptation and “purification” – where translators adapt the original text but omit parts they consider “unsuitable” for the target culture (71). In terms of foreign features, there are three basic approaches when translating, “foreignizing translations record and try to preserve the foreignness; neutralizing translations

attempt to tone down concrete foreign aspects; and domesticating translations adapt culture-specific foreign elements to make them those of the target culture” (84). Many translations use a combination of these strategies. O’Sullivan also mentioned a key issue in translation – illustrations with culturally specific elements such as street signs, shop names etc. There are two ways to deal with this issue, either translate of the original material and recreating the illustrator’s original script or use the untranslated original (85).

7 Translation strategies and procedures

The objective of this section is to briefly introduce the translation strategies and procedures described in the works – *In Other Words: A Coursebook on Translation* (1992) by Mona Baker, *Comparative Stylistics of French and English* (1995) by Vinay and Darbelnet and *Introducing Translation Studies* (2016) by Jeremy Munday. As Munday proposed (2016, 88), the difference between “strategies” and “procedures” is that “a strategy is an overall orientation of the translator” (i.e. “free” vs “literal translation”), while “a procedure is a specific technique or method used by the translator at a certain point in a text” (e.g. cultural substitution from the source text to the target text). Since these definitions have been a frequent topic of discussion for bachelor and diploma theses (e.g. Lenka Kudějová 2011 and 2013), the focus of this diploma thesis will be to discuss translation strategies and procedures as described by Vinay and Darbelnet (1995), and Baker (1992). A modification of their strategies will be used in the practical part of the thesis and will be further described in the Methodology section.

8 Methodology

The main part of my research is a detailed comparison of translations and their source texts focusing on the translation obsolescence and general translation strategies used in both lyrical passages and prose text. This chapter describes the methodology used which consists of eight major steps:

- Selection of the texts and data
- Formation of research questions
- Pilot analysis
- Analysis of global and local strategies
- Analysis of character name translation strategies
- Analysis of poetry translation strategies (rhymes)
- Analysis of children's literature-specific features

Concerning the selection of the texts and data, *The Jungle Book* was chosen owing to its number of Czech translations. As mentioned in the Introduction, it has been repeatedly translated to Czech between the years 1899 (by Pavla Moudrá) and 2022 (the latest revised version by Martin Pokorný), meaning that it provides plenty of relevant data for research into the phenomenon of translation obsolescence. Moreover, *The Jungle Book's* short stories contain poems and songs which allows for a comparison of poetry translation strategies. The work is also regarded as a children book and is therefore a relevant source of data for analysis of children's literature features and translation strategies. The names of characters and the strategies of their translation is also a part of the analysis.

Three stories from *The Jungle Book* focused on Mowgli (*Mowgli's brothers*, *Kaa's Hunting*, and *Tiger! Tiger!*) were selected for research due to their general popularity.

As for the Czech translations, translations analysed include the second edition of Pavla Moudrá's translation published in 1910, Miloš Maixner's translation from the year 1911, Zdeněk Hobzík and Jan Beránek's translation from the year 1958, Aloys and Hana Skoumal's translation published in 1965 and the translation by Martin Pokorný published in 2010. Firstly, Pavla Moudrá and Martin Pokorný's translations were scanned and then converted to the .docx format using OCR software. The conversion was not perfect however, and it required further manual editing. Other translation versions were available online in PDF form. The Czech translation versions were then converted into .docx files as this was a suitable format for my analyses.

Based on theoretical research, four questions have been formulated:

- (1) To what extent is the obsolescence of the translations apparent and by what language means is it signalled?
- (2) What strategies are used in the translation of characters' names?
- (3) What translation strategies are used in lyrical passages (songs)? How does the translator work with the translation of rhymes?
- (4) Are there differences in the degree of readability and adjustment for young readers?

8.1 Pilot analysis

The pilot analysis was focused on a preliminary comparison of the translations in order to select text data and form research questions.

This analysis was also crucial in determining the number of translations to study. Before the pilot analysis, my aim was to analyse only three out of the five translations – namely a translation by Miloš Maixner (1911), Aloys Skoumal and Hana Skoumalová (1965), and Martin Pokorný (2010). The increase was influenced by the great number of obsolete features found in Moudrá's (1910) translation. Zdeněk Hobzík and Jan Beránek's (1958) translation also contained some features of translation obsolescence and therefore their translation was analysed as well.

As a result of the pilot analysis, I extended the number of the research questions from the three main questions (i.e. translation obsolescence analysis; children literature translation strategies; and lyrical translation strategies) to four, with an additional focus on the translation of characters' names.

8.2 Analysis of translation obsolescence (archaisms)

Translation obsolescence analysis required several steps: defining archaic features; selecting proper dictionaries; providing a coding system; using Microsoft Word as a counting tool; and calculating the percentage of the obsolete elements in the texts.

According to the *Nový encyklopedický slovník češtiny*²² (*NESČ*), in its broadest sense, an archaism is defined as “an obsolete language element that does not belong to the synchronic language system”. In the current thesis, old literary expressions and historicisms were also counted as archaic features.

There are different types of archaisms based on their structural criteria (*NESČ*):

- (1) Phonic/Graphic (*mučedlník* ‘mučedník’, *karakterizovat* ‘charakterizovat’) – including words such as *spuchřelý* ‘zpuchřelý’ and *pardal* ‘pardál’

²² Available online, <https://www.czechency.org/slovník/ARCHAISMUS>; original: „archaismus“ – „V nejširším pojetí zastaralý jazykový prvek, nepatřící do synchronního jazykového systému“

- (2) Lexical/Semantic (*silozpyt* ‘fyzika’; *hotovost* ‘vojsko’) – including examples such as *sluje* and *pravít*
- (3) Morphological/Word-forming (*přítelka* ‘přítelkyně’, *přátelstvo* ‘přátelství’, *hrdinstvo* ‘hrdinství’) – including infinitives ending on “-ti”, transgressive forms (such as *otíraje*), archaic suffixes in words such as *jazykův*
- (4) Syntactic/Word order – focusing on obsolete phrases, inversion (such as *heslo ptačí*)
(*NESČ* – entry: archaismus)²³

As for dictionaries, I worked with *Slovník spisovného jazyka českého*²⁴ (*SSJČ*) and *Internetový slovník současné češtiny* by *Lingea*²⁵ (*ISSČ*). When a word was regarded as an archaism, historicism, or literary expression in at least one of the mentioned dictionaries, it was coded as “archaic”. Importantly, some words could belong to more than one category, however, the words were subjectively coded only in one category per word regarding its marked features focusing on morphological and lexical features in general.

The coding is given in Table 18 where it is divided according to individual language levels and examples of the translation obsolescence analysis is present in Table 19.

Table 18: Types of archaisms (a coding table)

Types of archaisms (based on the different language levels)
Phonic/Graphic
Lexical/Semantic
Morphological
Syntactic

Table 19: Example of a translation obsolescence analysis (MM excerpt)

MM excerpt (<i>Tygr! Tygr!</i>)
Po tři měsíce po této rozmluvě Maugli sotva vyšel z vesnické branky, tak pilně se učil zvykům a způsobům lidí. Nejprve mu bylo nositi okolo beder kus látky, což mu hrozně vadilo, a pak se musil učit o penězích, čemu s počátku naprosto nerozuměl, a o orání, jehož užitku nechápal.

²³ Available online, <https://www.czechency.org/slovník/ARCHAISMUS>

²⁴ Available online, <https://ssjc.ujc.cas.cz/search.php?db=ssjc>

²⁵ Available online, <https://www.nechybujte.cz/>

Subsequently, the total length of the three short stories was calculated using Microsoft Word as a counting tool per a translation version including the original text. Titles, footnotes and lyrical passages (i.e. introductory poems and epigrammatic) were omitted from the total length of the text.

The percentage of the features defined as obsolete were firstly calculated for each short story using the formula:

$$x = \frac{\text{total number of archaisms (one short story)}}{\text{total number of words (one short story)}} \times 100$$

The same formula was used to calculate the overall percentage of archaisms in across all three short stories.

$$x = \frac{\text{total number of archaisms (three short stories)}}{\text{total number of words (three short stories)}} \times 100$$

8.3 Analysis of characters' names translation strategies

The analysis of characters' names translation strategies included three main steps: providing a table of characters' names from the original work and the five Czech translations, defining terminology to describe the global and local strategies, and an extra analysis of other strategies used for proper nouns.

As O'Sullivan (2005, 64) explained, there are three global strategies concerning foreign features (i.e. the translation of names of original characters) – “foreignizing translations record and try to preserve the foreignness”, “neutralizing translations attempt to tone down concrete foreign aspects”, and “domesticating translations adapt culture-specific foreign elements to make them those of the target culture”.

The global strategies (for characters' names and other proper nouns) were classified as the following:

- (1) Foreignization – using symbol [F]
- (2) Neutralization – using symbol [N]
- (3) Domestication – using symbol [D]

Regarding local strategies for characters' names, I worked with my own terminology:

- (1) Borrowing (including transcription) – distinguished by using no highlight
- (2) Literal translation – distinguished by using a grey highlight
- (3) Shifts due to system differences – distinguished by using a green highlight
- (4) Shifts due to a translator's decision – distinguished by using a pink highlight

As for local strategies for other proper nouns, I used a modification of terminology proposed by Vinay and Darbelnet (1995) and Baker (1992):

- (1) Borrowing (including transcription) – distinguished by using no highlight
- (2) Literal translation – distinguished by using grey highlight
- (3) Paraphrase using a related word – distinguished by using orange highlight

8.4 Analysis of poetry translation strategies (rhymes)

The analysis of poetry translation strategies included these stages: data selection; size comparison of the original vs the translation; analysis of the overall strategy (content vs form); analysis of the rhyme translation.

As for the data, it is important to mention that the Moudrá translation omits the lyrical passages and is therefore not included in this specific analysis. For the analysis, three short poems (i.e. *Night-Song in the Jungle*, *Maxims of Baloo*, and the introductory poem from *Tiger! Tiger!*²⁶) and two epigrammatic songs (i.e. *Hunting-Song of the Seonee Pack*, and *Road-Song of the Bandar-Log*) were selected.

The size of the original compared to the size of each translation was calculated using the Microsoft Word counting tool. The size of each poem did not include the title. Regarding the overall strategy, I focused on the two main approaches, i.e. literal vs free, and content vs form.

Analysis of the rhyme translation included a calculation of the number of rhymes – end rhymes (i.e. rhymes that occur at the ends of lines) and internal rhymes (i.e. rhymes that occur within lines); rhyming couplets (i.e. pairs of lines that rhyme); and perfect (i.e. both words share the same stressed vowel) and imperfect (i.e. both words share similar sounds) rhymes.

In the analysis, rhyming couplets were marked with different colours for better orientation in terms of the number of rhymes in comparison to the original. Imperfect rhymes were distinguished from perfect rhymes by using bold underlined print (i.e. “**krad**” and “**dát**”).

8.5 Analysis of children’s literature features and translation strategies

The analysis of children’s literature features analysis of the illustrations, readability (domestication strategies, translation by more expressive words) and understandability (explicitation and omission strategies), and purifying tendencies (translation by a more neutral/less expressive word; translation by omission) (see Table 20).

The global strategies for translation of foreign elements were coded as follows (see Table 21):

- (1) Foreignization – using symbol [F]

²⁶ This poem will be further referred to simply as *Tiger! Tiger!*

- (2) Neutralization – using symbol [N]
- (3) Domestication – using symbol [D]

The local strategies for translation of foreign elements were divided into the following (see Table 22):

- (1) Borrowing (including transcription) – distinguished by using no highlight
- (2) Literal translation – distinguished by using grey highlight
- (3) Adaptation (including translation by paraphrase using a related word) – distinguished by using red highlight
- (4) Explicitation – distinguished by using green highlight

Table 20: A list of children’s literature features

Children literature features
illustrations
readability (domestication strategies, translation by more expressive words)
understandability (explicitation and omission strategies)
purifying tendencies (translation by a more neutral/ less expressive word; translation by omission)

Table 21: Global strategies for translation of foreign elements

Global strategies for translation of foreign elements
Foreignizing – using symbol [F]
Neutralization – using symbol [N]
Domestication – using symbol [D]

Table 22: Local strategies for translation of foreign elements

Local strategies for translation of foreign elements
Borrowing (including transcription)
Literal translation
Adaptation (including translation by paraphrase using a related word)
Explicitation

9 Analysis

9.1 Analysis of translation obsolescence (archaisms)

As was mentioned in the Methodology, the translation obsolescence analysis included several steps: defining archaic features; selecting proper dictionaries; providing a coding system; use of the Microsoft Word counting tool; and calculating the percentage of the texts that could be considered obsolete. Archaic features, proper dictionaries and the coding system are all described in the previous section.

The length of the prose texts (i.e. without title, explanatory notes and lyrical passages) was measured by using Microsoft Word (see Table 23). Concerning the length of each short story, Zdeněk Hobzík and Jan Beránek's translation was closest in length to the original and Aloys Skoumal and Hana Skoumalová's translation was the shortest compared to the original.

Translation obsolescence features were calculated each translation version and short story (see Table 24-28). Focusing on Pavla Moudrá, the most frequent form of obsolescence was that of morphological elements (i.e. mostly infinitives ending on *-ti* and transgressive forms) and in total her translation version of the three short stories contained 973 obsolete elements, i.e. out of the total length of the three short stories, 5.2% of words were distinguished as obsolete (see Table 24).

Regarding Miloš Maixner's translation, it also featured morphological obsolescence elements (i.e. mostly infinitives ending on *-ti* and transgressive forms) as the most frequent form and in total his translation version of the three short stories had 1096 obsolete elements – out of the total length of the three short stories, 5.8% words were regarded as obsolete (Table 25).

Zdeněk Hobzík and Jan Beránek's translation included morphological (i.e. mostly transgressive forms) more frequently than other forms. Their version of the three short stories contained 154 obsolete elements – out of the total length of the three short stories, 0.8% words were coded as obsolete (Table 26).

As for the translation by Aloys and Hana Skoumal, their version included lexical/semantic features (i.e. mostly literary expressions such as “sluje” and “pravit”) as the most frequent element of obsolescence. In total, their version had 117 obsolete elements, i.e. out of the total length of the three short stories, 0.7% words were described as obsolete (Table 27).

The most recent translation version by Martin Pokorný included the least obsolete elements out of the five translation versions. In total, his translation contained only 47 words

coded as obsolete (mostly at the lexical/semantic level, e.g. “pravit”), i.e. 0.3% words were regarded as obsolete (see Table 28).

Table 23: Length of the prose text (in words)

	RK	PM	MM	ZHJB	ASHS	MP
“Mowgli’s brothers”	7416	6115 (82.5%)	6162 (83.1%)	6288 (84.8%)	5626 (75.9%)	5649 (76.2%)
“Kaa’s Hunting”	8940	7484 (83.7%)	7498 (83.9%)	7964 (89.1%)	6914 (77.3%)	7552 (84.5%)
“Tiger! Tiger!”	6328	5191 (82%)	5316 (84%)	5587 (88.3%)	4818 (76.1%)	5318 (84%)
Total	22 684	18 790 (82.3%)	18 976 (83.7%)	19 839 (87.5%)	17 358 (76.5%)	18 516 (81.6%)

Table 24: Translation obsolescence features list (PM)

	Phonic/Graphic	Lexical/Semantic	Morphological	Syntactic	Total
PM – “Maugliho bratři”	36	100	138	23	297 (4.9%)
PM – “Kajova honba”	58	96	198	28	380 (5.1%)
PM – “Tygr! Tygr”	56	74	144	22	296 (5.7%)
PM – total	150	270	480	73	973 (5.2%)

Table 25: Translation obsolescence features list (MM)

	Phonic/Graphic	Lexical/Semantic	Morphological	Syntactic	Total
MM – “Maugli a jeho bratři”	40	78	228	26	372 (6%)
MM – “Kájův lov”	47	68	313	19	447 (6%)
MM – “Tygr! Tygr”	32	58	182	5	277 (5.1%)
MM – total	119	204	723	50	1096 (5.8%)

Table 26: Translation obsolescence features list (ZHJB)

	Phonic/Graphic	Lexical/Semantic	Morphological	Syntactic	Total
ZHJB – “Maugliho bratři”	19	9	23	4	55 (0.9%)
ZHJB – “Ká loví”	25	19	23	4	71 (0.9%)
ZHJB – “Tygr! Tygr!”	2	11	15	0	28 (0.5%)
ZHJB – Total	46	39	61	8	154 (0.8%)

Table 27: Translation obsolescence list features list (ASHS)

	Phonic/Graphic	Lexical/Semantic	Morphological	Syntactic	Total
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ASHS – “Mauglího bratři”	2	40	4	5	51 (0.9%)
ASHS – “Ká na lovu”	2	35	3	1	41 (0.6%)
ASHS – “Tygr, tygr!”	1	21	1	2	25 (0.5%)
ASHS – Total	5	96	8	8	117 (0.7%)

Table 28: Translation obsolescence list features list (MP)

	Phonic/Graphic	Lexical/Semantic	Morphological	Syntactic	Total
MP – “Mauglího bratři”	1	22	0	0	23 (0.4%)
MP – “Ká na lovu”	0	14	1	0	15 (0.2%)
MP – “Tygr! Tygr!”	0	9	0	0	9 (0.2%)
MP – Total	1	45	1	0	47 (0.3%)

9.2 Analysis of characters’ names translation strategies

Analysis of the translation of characters’ names involved the following steps: providing a table of character’s names from the original and five Czech translations, defining terminology for global and local strategies, and an extra analysis of the strategies used for other proper nouns.

The terminology used for global and local strategies is described further in the Methodology section. Global strategies included – (1) Foreignization – using symbol [F], (2) Neutralization – using symbol [N], and (3) Domestication – using symbol [D]. Concerning the local strategies, I have worked with these strategies – (1) Borrowing (including transcription) – distinguished by using no highlight, (2) Literal translation – distinguished by using grey highlight, (3) Shifts due to system differences – distinguished by using green highlight, (4) Shifts due to a translator’s decision – distinguished by using pink highlight (see Table 29). The same coding system for global strategies was used in the extra analysis of other proper nouns strategies, and the coding system for local strategies was as follows: (1) Borrowing (including transcription) – distinguished by using no highlight, (2) Literal translation – distinguished by using grey highlight, and (3) Paraphrase using a related word – distinguished by using orange highlight (see Table 32).

As for the global and local strategies (see Table 30 and 31), the translators mostly used foreignization and borrowing (i.e. they mostly transcribed the original word into Czech) – e.g. “Baloo” translated as “Balů” or “Balú”. Interestingly, PM once translated “Mang” as “Mand”, and MM translated “Gidurlog” as “Qidurlog” which I regarded as a typing error in both cases.

Neutralization was seen in “Bandar-log” by using the original stem “Bandar” and the Czech suffix “-ové” – MP used a shift as his own decision for a local strategy. Another interesting example in terms of neutralization in combination with borrowing is “Buldeo” translated as “Baldév”. Concerning the translation of “Kaa”, PM and MM used neutralization combined with borrowing by using “Kaj” and in the possessive structures it was translated as “Kajův” which sounds similar as a Czech name “Kája”.

Domestication was present in the translation of “Grey Brother”, which was translated as “Šedivec” (PM), “Šedý Bratřík” (MM), “Šedivý bratr” (ZHJB), “Šedák” (ASHS), and “Šedivák” (MP). PM, ASHS, and MP used a shift as their own choice – one word expressions are more common in Czech as a synthetic language. MM employed a shift as his own choice by using a more colloquial form. ZHJB’s local strategy was literal translation. Another example of domestication used by all translators is “Mother Wolf” combined with the shift due to system changes – it is not possible to translate “Mother Wolf” as “Matka Vlk” in Czech – it has to be translated by using “female wolf” instead of only “Wolf”. “Máma Vlčice” [Mom Wolf] and “Táta Vlk” [Dad Wolf] were used by ASHS which was coded as a shift as their own choice by making the translation more oriented towards young readers. Other translators used a domestication strategy and literal translation for “Father Wolf”.

In terms of used in the translation of other proper nouns strategies (see Table 32-34), the translators employed foreignization in “Seeonee hills”, “The Waingunga River”, and “at Oodeypore” in which they also used borrowing as a local strategy. At one point, Maixner translated “The Waingunga River” as “Řeka Waingtinga” which was regarded as a typing error.

Neutralization can be found in the translation of “the Dance of the Hunger of Kaa” (PM, MM and ZHJB) – it was translated using literal translation and preserves the word order of the original.

Regarding domestication in combination with literal translation, all translators employed it in their translation of “The Council Rock”, “The Law of the Jungle”, “The Free People”, “the Red Flower”, and “the Cold Lairs”. In the case of “the Dance of the Hunger of Kaa”, ASHS and MP used domestication (literal translation as a local strategy) in that they preserved the word order of Czech. “The king’s palace” was translated using domestication and a paraphrase (a related word) “royal”.

Compared to the overall strategy used to translate characters’ names (foreignization – 80–85% and borrowing – 80–85%) the translators employed mostly domestication (60%–70%) as a global strategy and literal translation as a local strategy (60%) in proper nouns translations.

Table 29: A list of characters' names in Czech translations

RK	PM	MM	ZHJB	ASHS	MP
Akela	Akela [F]	Akela [F]	Akéla [F]	Akéla [F]	Akéla [F]
Bagheera	Baghýra [F]	Bagýra [F]	Baghéra [F]	Baghíra [F]	Baghíra [F]
Baloo	Balú [F]	Balú [F]	Balú [F]	Bálú [F]	Balú [F]
Bandar-log	Bandar-log [F]	Bandar-log [F]	Bandar-lóg [F]	Bandar lóg [F]	Bandarové [N]
Buldeo	Buldeo [F]	Buldeo [F]	Baldéo [F]	Baldév [N]	Baldév [N]
Chil / Rann	Číl [F]	Rann [F]	Ren / Číl [F]	Číl [F]	Číl [F]
Mother Wolf	Matka Vlčice [D]	Matka Vlčice [D]	Matka vlčice [D]	máma Vlčice [D]	Matka Vlčice [D]
Father Wolf	Otec Vlk [D]	Otec Vlk [D]	Otec vlk [D]	táta Vlk [D]	Otec Vlk [D]
Grey Brother	Šedivec [D]	Šedý Bratřík [D]	Šedivý bratr [D]	Šedák [D]	Šedivák [D]
Gidurlog	Girdurlogové [F]	Qidurlog [F]	Gídar-lóg [F]	Gidar lóg [F]	Gídar [F]
Hathi	Hathi [F]	Hathi [F]	Háthí [F]	Háthí [F]	Háthí [F]
Ikki / Sahi	Sahi [F]	Ikki [F]	Ikkí [F]	Sáhí [F]	Ikki [F]
Kaa	Kaj [N]	Káj [N]	Ká [F]	Ká [F]	Ká [F]
Mang	Mang / Mand [F]	Mang [F]	Mang [F]	Mang [F]	Mang [F]
Messua	Messua [F]	Messua [F]	Mesua [F]	Mésúa [F]	Mésúa [F]
Mor / Mao	Mor [F]	Mao [F]	Mór [F]	Mór [F]	Mór [F]
Mowgli	Maugli [F]	Maugli [F]	Mauglí [F]	Mauglí [F]	Mauglí [F]
Rama	Rama [F]	Rama [F]	Ráma [F]	Ráma [F]	Ráma [F]
Shere Khan	Šir Chan [F]	Šir Chan [F]	Šér Chán [F]	Šér Chán [F]	Šér Chán [F]
Tabaqui	Tabaki [F]	Tabaki [F]	Tabakí [F]	Tabákí [F]	Tabakí [F]

Table 30: Global strategies in character's names

	PM	MM	ZHJB	ASHS	MP
Foreignization	16/20 (80%)	16/20 (80%)	17/20 (85%)	16/20 (80%)	16/20 (80%)
Neutralization	3/20 (15%)	3/20 (15%)	0/20 (0%)	1/20 (5%)	1/20 (5%)
Domestication	1/20 (5%)	1/20 (5%)	3/20 (15%)	3/20 (15%)	3/20 (15%)

Table 31: Local strategies in character's names

	PM	MM	ZHJB	ASHS	MP
Borrowing	17/20 (85%)	17/20 (85%)	17/20 (85%)	17/20 (85%)	16/20 (80%)

Literal translation	1/20 (5%)	1/20 (5%)	2/20 (10%)	1/20 (5%)	1/20 (5%)
Shifts due to system differences	1/20 (5%)	1/20 (5%)	1/20 (5%)	0/20 (0%)	1/20 (5%)
Shifts due to a translator's decision	1/20 (5%)	1/20 (5%)	0/20 (0%)	2/20 (10%)	2/20 (10%)

Table 32: A list of selected proper nouns

RK	PM	MM	ZHJB	ASHS	MP
Seenee hills	Sionýské hory [F]	sionýské hory [F]	Séónijské kopce [F]	Séónijská pahorkatině [F]	séónijské kopce [F]
The Waingunga River	Řeka Waingunga [F]	Řeka Waingunga , řeka Waingunga [F]	řeka Vajnganga [F]	řeka Vainganga [F]	řeka Vainganga [F]
The Council Rock	Radní Skála [D]	Poradní Skála [D]	Skála porad [D]	Poradní skála [D]	Poradní skála [D]
The Law of the Jungle	zákon džunglí / Zákon Džunglí [D]	Džunglí Zákon [D]	Zákon džungle [D]	zákon džungle [D]	zákon džungle [D]
The Free People	Volný národ [D]	Svobodný Národ [D]	Svobodný národ / Svobodný lid [D]	Svobodný lid [D]	svobodný národ [D]
the king's palace at Oodeypore	Královský palác [D] v Odeyporu [F]	královský palác [D] v Odeypore [F]	Královský palác [D] v Udajpuru [F]	Královský palác [D] v Udajpuru [F]	Královský palác [D] v Udajpuru [F]
the Red Flower	Rudý Květ [D]	Rudý Květ [D]	Rudý květ [D]	Rudý květ [D]	rudý květ [D]
the Cold Lairs	Chladná Doupata [D]	Chladná Doupata [D]	Studené pelechy [D]	Chladná doupata [D]	Studená doupata [D]
the Dance of the Hunger of Kaa	Hladový Tanec Kájův [N]	hladový tanec Kájův [N]	Tanec hladu Ká [N]	Káův hladový tanec [D]	tanec hladového Ká [D]

Table 33: Global strategies in other proper nouns

	PM	MM	ZHJB	ASHS	MP
Foreignization	3/10 (30%)	3/10 (30%)	3/10 (30%)	3/10 (30%)	3/10 (30%)
Neutralization	1/10 (10%)	1/10 (10%)	1/10 (10%)	0/10 (0%)	0/10 (0%)
Domestication	6/10 (60%)	6/10 (60%)	6/10 (60%)	7/10 (70%)	7/10 (70%)

Table 34: Local strategies in other proper nouns

	PM	MM	ZHJB	ASHS	MP
Borrowing	3/10 (30%)	3/10 (30%)	3/10 (30%)	3/10 (30%)	3/10 (30%)
Literal translation	6/10 (60%)	6/10 (60%)	6/10 (60%)	6/10 (60%)	6/10 (60%)
Paraphrase using a related word	1/10 (10%)	1/10 (10%)	1/10 (10%)	1/10 (10%)	1/10 (10%)

9.3 Analysis of poetry translation strategies (rhymes)

9.3.1 *Night-Song in the Jungle*

As was described in the Methodology, poetry translation analysis includes: comparison between the size of the original vs the size of the translation, overall strategy content vs form analysis, and an analysis of the rhyme translation – the number of the rhymes/rhyming couplets and perfect and imperfect rhymes.

In terms of the length in words (without title), MP was closest in length to the original and ASHS the furthest (Table 35).

MM focused on content in his translation – he translated as faithfully as possible adding only “zub” [teeth]. Nevertheless, he did not keep the same number of rhyming couplets (i.e. end and internal rhyming couplets), RK had 6 rhyming couplets (one of them was internal). MM preserved only two end rhyming couplets (see Table 36).

ZHJB also concentrated on content but omitted some parts (such as “power” or “dawn”) and form as he preserved the number of rhyming couplets (i.e. internal rhyming couplet as well) (see Table 37).

ASHS used literal translation (focusing on content) as their global strategy. Nevertheless, they omitted some parts such as “the Kite” or “the Bat” and included also “kov” [metal]. Concerning the translation of rhyming couplets, their translation had only 2 rhyming couplets and omitted the internal rhyming couplet (see Table 38).

MP translated the poem by focusing more on the form, he included the same number of rhyming couplets (including the internal example as well). He also tried to convey the message of the original, but omitted for example the names “Rann” and “Mang” and incorporated “houkání sov” [an owl hooting] (see Table 39).

Table 35: *Night-Song in the Jungle* (length in words, rhyming couplets, imperfect rhymes)

	RK	MM	ZHJB	ASHS	MP
Length in words	57	43 (75.4%)	41 (71.9%)	39 (68.4%)	52 (91.2%)
Rhyming couplets/triplets etc.	6	2	6	2	6
Internal rhymes	1	0	1	0	1
Imperfect rhymes	0	0	0	0	0

Table 36: *Night-Song in the Jungle* (Miloš Maixner translation)

RK – <i>Night-Song in the Jungle</i>	MM – <i>Noční zpěv v džungli</i>
Now Rann the Kite brings home the night That Mang the Bat sets free–	Sup Rann as domů přivedl noc, kterou netopýr vyplaší –

<p>The herds are shut in byre and hut For loosed till dawn are we. This is the hour of pride and power, Talon and tush and claw. Oh, hear the call!—Good hunting all That keep the Jungle Law! Night-Song in the Jungle</p>	<p>Stáda jsou zavřena v chýži a chlív, jeť až do rána noc naši. Nastává hodina moci a pýchy pro tesák, pazour a dráp i zub. Slyšte volání! Hon dobry všem, komu je džungle zákonem.</p>
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Table 37: Night-Song in the Jungle (Zdeněk Hobzík and Jan Beránek translation)

<p>RK – Night-Song in the Jungle</p> <p>Now Rann the Kite brings home the night That Mang the Bat sets free— The herds are shut in byre and hut For loosed till dawn are we. This is the hour of pride and power, Talon and tush and claw. Oh, hear the call!—Good hunting all That keep the Jungle Law! Night-Song in the Jungle</p>	<p>ZHJB – Noční zpěv v džungli</p> <p>Pryč luňák Ren již nese den. Máng netopýr vzlét' z tmy — A všečen skot již chrání plot, neb pány jsme teď my. Po celou noc zas vládne moc jen drápu, spáru, lsti. Slyš kolkolem: »Zdar lovu všem, kdo Zákon džungle ctí!«</p>
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Table 38: Night-Song in the Jungle (Aloys Skoumal and Hana Skoumalová)

<p>RK – Night-Song in the Jungle</p> <p>Now Rann the Kite brings home the night That Mang the Bat sets free— The herds are shut in byre and hut For loosed till dawn are we. This is the hour of pride and power, Talon and tush and claw. Oh, hear the call!—Good hunting all That keep the Jungle Law! Night-Song in the Jungle</p>	<p>ASHS – Noční píseň džungle</p> <p>Číl příchod noci zvěstoval, Mang se už prohání. Spí stáda v chlívěch. Pány jsme, než přijde svítání.</p> <p>Slyš kel a spár a dráp a zub, jako když zvoní kov. Kdo zákon džungle ctí, těm zní naš pozdrav: dobrý lov!</p>
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Table 39: Night-Song in the Jungle (Martin Pokorný)

<p>RK – Night-Song in the Jungle</p> <p>Now Rann the Kite brings home the night That Mang the Bat sets free— The herds are shut in byre and hut For loosed till dawn are we. This is the hour of pride and power, Talon and tush and claw. Oh, hear the call!—Good hunting all That keep the Jungle Law! Night-Song in the Jungle</p>	<p>MP – Noční píseň džungle</p> <p>Už padl čas noci, jež dravec má v moci, a vylétají netopýři, a stádo je v stáji, kde lidé je mají, neb do temnot smečka už míří! Nastává hodina, v níž hrůza počíná, v níž se rveš drápem i lsti. Slyš houkání sov! Tak všem dobrý lov, kdo zákony džungle vždy ctí!</p>
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9.3.2 Hunting-Song of the Seonee Pack

Concerning the length, ZHJB was closest and ASHS the furthest (using almost half the word count compared to the original) (see Table 40).

MM focused on the content and tried to convey it as faithfully as possible. He also tried to copy the form of the original (i.e. the original included one rhyming quartet, one rhyming couplet, two rhyming triplets and no internal rhymes). MM's version preserved one rhyming couplet (“tmavá” [dark] and “dává” [give]) and his versions included a rhyming octet (instead

of a rhyming quartet), one extra rhyming couplet (“sám” [alone] and “tam” [there]), a rhyming couplet (imperfect rhymes – “krad” [stole] and dát” [to give]) instead of a rhyming triplet, another two extra rhyming couplets (imperfect rhymes – “dáli” [distance] and “štěkali” [barked]; and “ztají” [conceal] and “prohledají” [search] and a rhyming couplet instead of the final rhyming triplet (see Table 41).

ZHJB also focused on the content which was precisely conveyed with some adjustments such as “srnka prchá” [a doe is on the run] instead of “a doe leaped up”. As for the form, they almost preserved the number of rhyming groups – instead of the rhyming quartet they used an imperfect rhyming triplet (i.e. “zabečel” [bleated], “zřel” [saw], and “zabečel” [bleated]), one rhyming couplet, and another two imperfect rhyming triplets (i.e. “zpět” [again], “povědět” [tell], and “let” [flight]; “sled” [sequence], “zřet” [to see] and “zpět” [again]) which could be regarded as one imperfect rhyming sextet (see Table 42).

ASHS concentrated on the content and the form. They tried to preserve the content of the original and used also small adjustments such as the addition of “Slídivý vlk jelena zhléd” [A sneaky wolf saw a deer] (see Table 43). Concerning the form, they included the same number of rhyming groups – one rhyming quartet, one rhyming couplet, and two rhyming triplets (both using imperfect rhymes – “zhlédl” [saw], “povědět” [to tell] and “vpřed” [ahead], “nedotknou” [do not touch], “tmou” [darkness] and “jdou” [go]) (see Table 43).

MP tried to preserve the original content with some adjustments such as by omitting “scouting alone”. As for the form, he almost used the same number of rhyming groups – the rhyming quartet was translated as an imperfect rhyming quartet (“ryčí” [to roar], “neruší” [do not disturb], “ryčí” [to roar], “ryčí” [to roar]), one rhyming couplet was preserved, the rhyming triplet was translated as an imperfect rhyming couplet (“uviděl” [saw] and “šel” [went]), and the last rhyming triplet was translated as a rhyming couplet (see Table 44).

Table 40: Hunting-Song of the Seeonee Pack (length in words, rhyming couplets, imperfect rhymes)

	RK	MM	ZHJB	ASHS	MP
Length in words	130	107 (82.3%)	116 (89.2%)	73 (56.2%)	102 (78.5%)
Rhyming couplets/triplets etc.	4	7	4	4	4
Imperfect rhymes	0	2	3	2	2

Table 41: Hunting-Song of the Seeonee Pack (Miloš Maixner translation)

RK – Hunting-Song of the Seeonee Pack	MM – Lovecký zpěv Sionýské smečky
As the dawn was breaking the Sambhur belled	Sambhur zaječel, když přišel jitra čas,

<p>Once, twice and again! And a doe leaped up, and a doe leaped up From the pond in the wood where the wild deer sup. This I, scouting alone, beheld, Once, twice and again! As the dawn was breaking the Sambhur belled Once, twice and again! And a wolf stole back, and a wolf stole back To carry the word to the waiting pack, And we sought and we found and we bayed on his track Once, twice and again! As the dawn was breaking the Wolf Pack yelled Once, twice and again! Feet in the jungle that leave no mark!</p> <p>Eyes that can see in the dark—the dark! Tongue—give tongue to it! Hark! O hark! Once, twice and again!</p>	<p>jednou, dvakrát, znova zas. Mezitím co jelen pije, tam, kde tůň je tmavá, laň v les kvapí, v skok se dává: Já to sám zřel jsem tam jednou, dvakrát, znova zas! Sambhur zaječel, když jitra svit se trás, jednou, dvakrát, znova zas! A vlk potichu, potichu zpět se krad, aby mohl čekající smečce zprávu dát; my pak do dáli po stopách jsme štěkali jednou, dvakrát, znova zas! Do mlh jitřních dlouze ječel smečky hlas, jednou, dvakrát, znova zas; nohy, které v džungli stopu svoji ztají, oči, hustou tmou jež bystře prohledají. Nuž, každý slyš: Vstříc volej již jednou, dvakrát, znova zas!</p>
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Table 42: Hunting-Song of the Seonee Pack (Zdeněk Hobzík and Jan Beránek translation)

RK – Hunting-Song of the Seonee Pack	ZHJB – Lovecká píseň séonické smečky
<p>As the dawn was breaking the Sambhur belled Once, twice and again! And a doe leaped up, and a doe leaped up From the pond in the wood where the wild deer sup. This I, scouting alone, beheld, Once, twice and again! As the dawn was breaking the Sambhur belled Once, twice and again! And a wolf stole back, and a wolf stole back To carry the word to the waiting pack, And we sought and we found and we bayed on his track Once, twice and again! As the dawn was breaking the Wolf Pack yelled Once, twice and again! Feet in the jungle that leave no mark!</p> <p>Eyes that can see in the dark—the dark! Tongue—give tongue to it! Hark! O hark! Once, twice and again!</p>	<p>Když obzor pobledl, tu Sambar zabečel jednou, dvakrát, zas a zas! A srnka prchá v dál, a srnka prchá v dál od tůň v polesí, kde srnec pil a stál, což, bloudě lesem, sám jsem zřel jednou, dvakrát, zas a zas!</p> <p>Když obzor pobledl, tu Sambar zabečel jednou, dvakrát, zas a zas! A vlk se plíží zpět, a vlk se plíží zpět, jde smečce čekající povědět, že stopu měl a po ní dal se v let jednou, dvakrát, zas a zas!</p> <p>Když obzor pobledl, tu smečka zavyla jednou, dvakrát, zas a zas! Vy nohy lehké, po nichž není sled! Vy oči, které znáte ve tmě zřet! Vy noční lovci, zavolejte zpět! Jednou, dvakrát, zas a zas!</p>

Table 43: Hunting-Song of the Seonee Pack (Aloys Skoumal and Hana Skoumalová translation)

RK – Hunting-Song of the Seonee Pack	ASHS – Lovecká píseň séonijské smečky
<p>As the dawn was breaking the Sambhur belled Once, twice and again! And a doe leaped up, and a doe leaped up From the pond in the wood where the wild deer sup. This I, scouting alone, beheld, Once, twice and again! As the dawn was breaking the Sambhur belled Once, twice and again! And a wolf stole back, and a wolf stole back To carry the word to the waiting pack,</p>	<p>Je ráno, Sámbar zatroubil jednou a vícekrát a při jezírku hlubokém laň vyrazila poskokem. Sám jsem tam také zabloudil jednou a vícekrát.</p> <p>Je ráno, Sámbar zatroubil jednou a vícekrát. Slídivý vlk jelena zhléd,</p>

<p>And we sought and we found and we bayed on his track Once, twice and again! As the dawn was breaking the Wolf Pack yelled Once, twice and again! Feet in the jungle that leave no mark!</p> <p>Eyes that can see in the dark—the dark! Tongue—give tongue to it! Hark! O hark! Once, twice and again!</p>	<p>smečce to běžel povědět. Po stopě se pak hnali vpřed jednou a vícekrát.</p> <p>To ráno zle houf vlků vyl jednou a vícekrát. Země se nohy nedotknou, zrak pronikne i hustou tmou, tak v džungli za kořistí jdou jednou a vícekrát.</p>
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Table 44: Hunting-Song of the Seonee Pack (Martin Pokorný translation)

RK – Hunting-Song of the Seonee Pack	MP – Lovecká píseň séonijské smečky
<p>As the dawn was breaking the Sambhur belled Once, twice and again! And a doe leaped up, and a doe leaped up From the pond in the wood where the wild deer sup. This I, scouting alone, beheld, Once, twice and again! As the dawn was breaking the Sambhur belled Once, twice and again! And a wolf stole back, and a wolf stole back To carry the word to the waiting pack, And we sought and we found and we bayed on his track Once, twice and again! As the dawn was breaking the Wolf Pack yelled Once, twice and again! Feet in the jungle that leave no mark!</p> <p>Eyes that can see in the dark—the dark! Tongue—give tongue to it! Hark! O hark! Once, twice and again!</p>	<p>Rozbřesk je tu. Sambhár rvčí: jednou, dvakrát a pak zas! Ladným skokem přeskakuje keř. Laň tam u tůně, kde hasí žízeň zvěř. Já ji vidím, já ji zřím! Můj tichý krok ji neruší! Rozbřesk je tu. Sambhár rvčí: jednou, dvakrát a pak zas! Na tichých tlapkách vlk kradmo zpět šel, své smečce praví, co právě uviděl; my vtom po stopě vyběhli, ženem se hloub! Už začíná lov! Rozbřesk je tu, vlčí smečka teď rvčí: jednou, dvakrát a pak zas! Náš lehounký krok džunglí proklouzne! Náš zrak spatří kořist i v husté tmě! Zuby, jenž zatnou jako blesk! Viz jejich třpyt, jejich lesk!</p>

9.3.3 Maxims of Baloo

The length of Maxims of Baloo was maintained most closely by ZHJB and least by ASHS. ASHS used almost a half the number of words (Table 45).

MM focused on the content and translated it almost literally with small adjustments such as “there is none like to me!” translated as a question “kdo je mi roven?”. Concerning the form, he preserved the number of rhyming couplets at four (Table 46).

ZHJB also concentrated on the content, and they conveyed it with some adjustments such as omitting the “ten seasons”. In their translation, there was the same number of rhyming couplets as in the original (Table 47).

As for the translation by ASHS, their translation was the shortest compared to the original. They conveyed the original message with some adjustments, mostly omissions such as “There is none like to me!” and preserved four rhyming couplets (Table 48).

MP’s translation was focused on the content which he translated almost literally using only small adjustments, e.g. “sambhár je silák”. He also concentrated on the form and used

almost the same number of rhyming couplets, omitting only one. Nevertheless, the penultimate rhyming couplet was translated using an imperfect rhyme (“vlídně” and “símě”) (Table 49).

Table 45: Maxims of Baloo (length in words, rhyming couplets, imperfect rhymes)

	RK	MM	ZHJB	ASHS	MP
Length in words	121	86 (71.1%)	89 (73.6%)	61 (50.4%)	88 (72.7%)
Rhyming couplets, triplets etc.	4	4	4	4	3
Imperfect rhymes	0	0	0	0	1

Table 46: Maxims of Baloo (Miloš Maixner translation)

RK – Maxims of Baloo	MM – Průpovědi Balúovy
<p>His spots are the joy of the Leopard: his horns are the Buffalo’s pride.</p> <p>Be clean, for the strength of the hunter is known by the gloss of his hide.</p> <p>If ye find that the Bullock can toss you, or the heavy-browed Sambhur can gore;</p> <p>Ye need not stop work to inform us: we knew it ten seasons before.</p> <p>Oppress not the cubs of the stranger, but hail them as Sister and Brother,</p> <p>For though they are little and fubsy, it may be the Bear is their mother.</p> <p>‘There is none like to me!’ says the Cub in the pride of his earliest kill;</p> <p>But the jungle is large and the Cub he is small. Let him think and be still.</p>	<p>V rohu svém buvol, v skvrnách svých levhart zří chloubu svoji.</p> <p>Čist buď vždy, neb v lesku srsti tvé síla tvá napsána stojí.</p> <p>Zříš-li, že sambhur tě nabodnout, býče muž trknouti divé,</p> <p>nespěchej, bys nám to hlásil, – my deset let znali to dříve.</p> <p>Netrýzni cizích mláďat, když směšná se zdají a malá,</p> <p>sestrami, bratry je zvi – snad jim život máť medvědí dala!</p> <p>„Kdo je mi roven?“ mládě dí v první své kořisti pýše.</p> <p>Však džungle je velká a malé je mládě; ať mlčí a přemýšlí tíše!</p>

Table 47: Maxims of Baloo (Zdeněk Hobzík and Jan Beránek translation)

RK – Maxims of Baloo	ZHJB – Balúova naučení do života
<p>His spots are the joy of the Leopard: his horns are the Buffalo’s pride.</p> <p>Be clean, for the strength of the hunter is known by the gloss of his hide.</p> <p>If ye find that the Bullock can toss you, or the heavy-browed Sambhur can gore;</p> <p>Ye need not stop work to inform us: we knew it ten seasons before.</p> <p>Oppress not the cubs of the stranger, but hail them as Sister and Brother,</p> <p>For though they are little and fubsy, it may be the Bear is their mother.</p> <p>‘There is none like to me!’ says the Cub in the pride of his earliest kill;</p> <p>But the jungle is large and the Cub he is small. Let him think and be still.</p>	<p>Na skvrny své je hrdý leopard a buvol na své rohy zase.</p> <p>Ty na čistotu vždycky hrdý buď, neb lovec i tak poznává se.</p> <p>A zjistíš-li, že trkat umí býk, že nabrat může Sambar smělý,</p> <p>nám nespěchej to honem povídat, to známe, to jsme zapomněli.</p> <p>A cizí mládě nikdy netýrej, ať bratrem, sestrou spíše je ti,</p> <p>neb malé, nevzhledné a slabé jsou i zlostné medvědice děti.</p> <p>Když mládě prvou chytí kořist svou, hned obrovská je zchvátí pýcha.</p> <p>Leč džungle velká, mládě malé je. Ať více myslí — a je zticha!</p>

Table 48: Maxims of Baloo (Aloys Skoumal and Hana Skoumalová translation)

RK – Maxims of Baloo	ASHS – Balúovy poučky
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<p>His spots are the joy of the Leopard: his horns are the Buffalo's pride. Be clean, for the strength of the hunter is known by the gloss of his hide. If ye find that the Bullock can toss you, or the heavy-browed Sambhur can gore; Ye need not stop work to inform us: we knew it ten seasons before. Oppress not the cubs of the stranger, but hail them as Sister and Brother, For though they are little and fubsy, it may be the Bear is their mother. 'There is none like to me!' says the Cub in the pride of his earliest kill; But the jungle is large and the Cub he is small. Let him think and be still.</p>	<p>Na skvrnách levhart zakládá si, buvol na rozích. Měj čistou srst i boky, síla lovcova je v ních. Když volek nabere tě nebo Sámbar zkraví, nic nepovídej, vždyť to o nich každá šelma ví. Jak vlastní sourozence cizí mlád'ata opatruj, jsou třeba děti medvědice, věrně při nich stůj. Skolená první kořist mláděti velmi lahodí. Džungle je velká, mládě malé. Skromnost neškodí.</p>
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Table 49: Maxims of Baloo (Martin Pokorný translation)

RK – Maxims of Baloo	MP – Balúova ponaučení
<p>His spots are the joy of the Leopard: his horns are the Buffalo's pride. Be clean, for the strength of the hunter is known by the gloss of his hide. If ye find that the Bullock can toss you, or the heavy-browed Sambhur can gore; Ye need not stop work to inform us: we knew it ten seasons before. Oppress not the cubs of the stranger, but hail them as Sister and Brother, For though they are little and fubsy, it may be the Bear is their mother. 'There is none like to me!' says the Cub in the pride of his earliest kill; But the jungle is large and the Cub he is small. Let him think and be still.</p>	<p>Buvol, ten pyšní se ostrými rohy, levhartí srst vždy jen září. čistý vždy buď, neboť nedbalá špinavost největší odvahu zmaří. Právě jsi zjistil, že sambhár je silák a býk že tě odmrští stranou? Tak klidně mlč, nic nemusíš vyprávět: tohle jsme věděli dávno. Najdeš-li mládě, cizí a neznámé, přijmi je laskavě, vůdně. Vypadá drobné a slabounké? Nevíš, jak mocné je zplodilo símě! „Kdo se mi vyrovná!“ chlubí se mládě po prvním lovu, jež zakončil zdar. Leč džungle je velká a mládě je malé. Zachovej skromnost a nevzbouzej svár.</p>

9.3.4 Road-Song of the Bandar-Log

In terms of length, ZHJB used the closest number 170 (82.1%) and ASHS used the least number of words 130 (62.8%) (see Table 50).

MM focused on the content which he translated faithfully with only small omissions (such as “a flung festoon”) and additions (such as “extra hands” translated as “čtyři ruce” [four hands]). Concerning the form, RK included 12 rhyming couplets (end-rhymes), two internal rhyming couplets and one rhyming triplet. MM preserved 14 rhyming couplets, he omitted both internal rhyming couplets and used the couplet instead of the triplet. His poem also included one imperfect rhyme (“uslyšel” [heard] and “zněl” [sounded]) (see Table 51).

ZHJB also tried to translate the content literally with only small omissions and additions (such as “je pro nás pátou z ruk” [it is the fifth hand for us]). As for the form, they preserved the original by using 12 rhyming couplets (end-rhymes), two internal rhyming couplets and one

rhyming triplet. However, their translation also included one imperfect rhyme (“svět” [world] and “hned” [now]) (Table 52).

ASHS concentrated on the original content which they translated almost literally with some exceptions (such as the addition of “Bandarum je domovem” [it is Bandar-long’s home]. They included 13 end rhyming couplets (translating the triplet as a couplet) and preserved two internal rhyming couplets. One of their rhyming couplets was coded as imperfect (“stromech” [tree] and “běh” [running]) (Table 53).

MP focused on the message of the original, nevertheless he translated some of the parts freely (e.g. “Vznášíme se blízko nebe, rádi obdivujem sebe” [We are floating close to the sky, we like to admire ourselves] and the omission of “Cupid”). He included 14 end rhyming couplets (one also including an internal rhyme “bručí, brečí, mečí, ječí / řečí” [grunts, cries, mewls, screams / languages] and one internal rhyming couplet) (Table 54).

Table 50: Road-Song of the Bandar-log (length in words)

	RK	MM	ZHJB	ASHS	MP
Length in words	207	167 (80.7%)	170 (82.1%)	130 (62.8%)	135 (65.2%)
Rhyming couplets, triplets etc.	15	14	15	15	14
Internal rhymes	2	0	2	2	1
Imperfect rhymes	0	2	1	1	0

Table 51: Road-Song of the Bandar-Log (Miloš Maixner translation)

RK – Road-Song of the Bandar-log	MM – Cestovní zpěv Bandar-logů
<p>Here we go in a flung festoon, Half-way up to the jealous moon! Don’t you envy our pranceful bands? Don’t you wish you had extra hands? Wouldn’t you like if your tails were—so— Curved in the shape of a Cupid’s bow? Now you’re angry, but—never mind, Brother, thy tail hangs down behind!</p> <p>Here we sit in a branchy row, Thinking of beautiful things we know; Dreaming of deeds that we mean to do, All complete, in a minute or two— Something noble and wise and good, Done by merely wishing we could. We’ve forgotten, but—never mind, Brother, thy tail hangs down behind!</p> <p>All the talk we ever have heard Uttered by bat or beast or bird— Hide or fin or scale or feather— Jabber it quickly and all together!</p>	<p>Zde nás vidíte spějící ku žárlivému měsíci. Závidíte našim četám snad? Měl by každý z vás též čtyři ruce rád? Chtěli byste prohnutý též ohon nést, jako oblouk zbraně Kupidovy jest? Nezapomeňte!... Hněváte se teď?! Tvůj ocas, bratře, vzadu visí, hled!</p> <p>Zde sedíme na dlouhé větvici, myšlené krásné věci znající. Naše sny nás k velkým činům zvou, hotovým rychle, v minutách dvou! Velikého cos, co vznešeností zasvíti, pouhým přáním bychom mohli nabyti! Nuž k věci! Dobro v mysli své jen před! Tvůj ocas, bratře, vzadu visí, hled!</p> <p>Zvuk řeči všech, jež sluch náš kdy uslyšel, ať z netopýra, ptáka, zvěře zněj, ať ze šupin, ať z ploutví ze srsti se shvěje, my mluvíme všemi, všechny znající je.</p>

<p>Excellent! Wonderful! Once again!</p> <p>Now we are talking just like men! Let's pretend we are ... never mind, Brother, thy tail hangs down behind! This is the way of the Monkey-kind.</p> <p>Then join our leaping lines that scumfish through the pines, That rocket by where, light and high, the wild grape swings. By the rubbish in our wake, and the noble noise we make, Be sure, be sure, we're going to do some splendid things!</p>	<p>Výborně! Opakujte znova zase! Řeč naše řeči lidské podobá se, jak zcela lidmi byli bychom teď! Tvůj ocas, bratře, dolů visí, hleď!</p> <p>Tak spojme svůj sbor, jenž skotačí jedlí stínem, spletených v guirlandách divokým vínem; dle ušlechtilých třepek, dle ruchu z našich řad zvíte, že nádherné věci se chystáme vykonat!</p>
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Table 52: Road-Song of the Bandar-log (Zdeněk Hobzík and Jan Beránek translation)

RK – Road-Song of the Bandar-log	ZHJB – Pochod Bandarů
<p>Here we go in a flung festoon, Half-way up to the jealous moon! Don't you envy our princely bands? Don't you wish you had extra hands? Wouldn't you like if your tails were—so— Curved in the shape of a Cupid's bow? Now you're angry, but—never mind, Brother, thy tail hangs down behind!</p> <p>Here we sit in a branchy row, Thinking of beautiful things we know; Dreaming of deeds that we mean to do, All complete, in a minute or two— Something noble and wise and good, Done by merely wishing we could. We've forgotten, but—never mind, Brother, thy tail hangs down behind!</p> <p>All the talk we ever have heard Uttered by bat or beast or bird— Hide or fin or scale or feather— Jabber it quickly and all together! Excellent! Wonderful! Once again!</p> <p>Now we are talking just like men! Let's pretend we are ... never mind, Brother, thy tail hangs down behind! This is the way of the Monkey-kind.</p> <p>Then join our leaping lines that scumfish through the pines, That rocket by where, light and high, the wild grape swings. By the rubbish in our wake, and the noble noise we make, Be sure, be sure, we're going to do some splendid things!</p>	<p>Zde ve výši je naše říš, když letem spějem k luně blíž! Což, závidíš nám pružnost snad? Či čtyři ruce též bys rád? Náš chtěl bys ocas, Kupidův jak luk, tak pružný, že je pro nás pátou z ruk? Nu, zlost máš, ale jaký strach — <i>tvůj ocas schlíplý žere prach!</i></p> <p>Ted' sedíme zde ve větvích a sníme — o znalostech svých! A promýšlíme velký plán, jenž v mžiku bude vykonán. Plán velkolepý, hodný hrdiny, ten ke cti bude Opí rodiny. Že zapomenem? Hloupý's brach, <i>tvůj ocas schlíplý žere prach!</i></p> <p>Řeč všechnu, kterou mluví svět, my od malička známe hned, ať zvíře mluví jí či pták, nám nevaří to ni za mák! Výborně! Skvostné! Ještě jedenkrát! Nás každý s lidmi by si jistě zmát! Že tlach to jen? Jsi hloupý brach, <i>tvůj schlíplý ocas žere prach!</i> Vždyť pro Opice všim je tlach:</p> <p><i>Že pevné jako hrady naše budou řady, že porosteme jistě stále výš a víc, že podle našich zpěvů — podle toho řevu vždy každý pozná, že jdeme velkým činům vsťříc!</i></p>

Table 53: Road-Song of the Bandar-log (Aloys Skoumal and Hana Skoumalová)

RK – Road-Song of the Bandar-log	ASHS – Vandrovní píseň Bandarů
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<p>Here we go in a flung festoon, Half-way up to the jealous moon! Don't you envy our pranceful bands? Don't you wish you had extra hands? Wouldn't you like if your tails were—so— Curved in the shape of a Cupid's bow? Now you're angry, but—never mind, Brother, thy tail hangs down behind!</p> <p>Here we sit in a branchy row, Thinking of beautiful things we know; Dreaming of deeds that we mean to do, All complete, in a minute or two— Something noble and wise and good, Done by merely wishing we could. We've forgotten, but—never mind, Brother, thy tail hangs down behind!</p> <p>All the talk we ever have heard Uttered by bat or beast or bird— Hide or fin or scale or feather— Jabber it quickly and all together! Excellent! Wonderful! Once again!</p> <p>Now we are talking just like men! Let's pretend we are ... never mind, Brother, thy tail hangs down behind! This is the way of the Monkey-kind.</p> <p>Then join our leaping lines that scumfish through the pines, That rocket by where, light and high, the wild grape swings. By the rubbish in our wake, and the noble noise we make, Be sure, be sure, we're going to do some splendid things!</p>	<p>Jak věnec vpřed se vlnící jdem k řevnivému měsíci. Při skotačení na stromech ocas nám usnadňuje běh. Ten Amorkův napjatý luk doplnil by vám počet ruk. <i>Nebudte, bratři, mrzouti, že se vám pahýl nekrouťí.</i></p> <p>Vysoko v loubí stromovém, jež Bandarům je domovem, o kráse dumat je náš zvyk, o tom, co příští okamžik moudrého zase provedem, jen jestli nezapomenem. <i>Nebudte, bratři, mrzouti, že se vám pahýl nekrouťí.</i></p> <p>Pták, šelma, netopýr či had jak začnou něco povídat (sluch, ten nás nikdy nezklame), slůvko si ujít nedáme a drmolíme o překot docela jako lidský rod. <i>Nebudte, bratři, mrzouti, že se vám pahýl nekrouťí.</i></p> <p><i>Nechť stále víc a víc v korunách borovic šplhá jich s námi po nohou i po rukou, kal, který trousíme, zvuk, který loudíme, je našich příštích slavných činů zárukou.</i></p>
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Table 54: Road-Song of the Bandar-log (Martin Pokorný translation)

RK – Road-Song of the Bandar-log	MP – Putovní píseň Bandarů
<p>Here we go in a flung festoon, Half-way up to the jealous moon! Don't you envy our pranceful bands? Don't you wish you had extra hands? Wouldn't you like if your tails were—so— Curved in the shape of a Cupid's bow? Now you're angry, but—never mind, Brother, thy tail hangs down behind!</p> <p>Here we sit in a branchy row, Thinking of beautiful things we know; Dreaming of deeds that we mean to do, All complete, in a minute or two— Something noble and wise and good, Done by merely wishing we could. We've forgotten, but—never mind, Brother, thy tail hangs down behind!</p> <p>All the talk we ever have heard</p>	<p>Vznášíme se blízko nebe, rádi obdivujem sebe: obratné a hbité pracky chytí všechny větve, klacky, ocasy se ovíjejí, píseň svistu krásně pěj! Od zvířat až po lidi každý nám jen závidí! V korunách jsme usazení, hlavou víří bujně snění o všem, co prý vykonáme, o všem tom, co víme, známe; stačí jenom pomyslet – skvostný čin je hotov hned! Od zvířat až po lidi každý nám jen závidí! O všem, co kde uslyšíme, hnedky hbitě brebentíme: bručí, brečí, mečí, ječí –</p>

<p>Uttered by bat or beast or bird — Hide or fin or scale or feather — Jabber it quickly and all together! Excellent! Wonderful! Once again!</p> <p>Now we are talking just like men! Let's pretend we are ... never mind, Brother, thy tail hangs down behind! This is the way of the Monkey-kind.</p> <p>Then join our leaping lines that scumfish through the pines, That rocket by where, light and high, the wild grape swings. By the rubbish in our wake, and the noble noise we make, Be sure, be sure, we're going to do some splendid things!</p>	<p>my umíme všechny řeči, z blábolení pletem věnce, toť náš test inteligence! Od zvířat až po lidi každý nám jen závidí! Odvahu, důvtip náš Všichni at' uvidí! Tak pojd' s námi poskakovat přes vrcholky stromů, ve vzduchu si poletovat, máchat klacky k tomu! Poslyš naše hulákání! Podívej na naše hraní! Obdivuj a napodobuj naše krásné počinání!</p>
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9.3.5 Tiger! Tiger!

Regarding the length of *Tiger! Tiger!*, MM used almost the same number of words (the original was 60, MM used 61) and MP used the lowest number of words (see Table 55).

MM focused on the content which he conveyed as faithfully as possible. He also tried to copy the form of the original and used the same number of four rhyming couplets (Table 56).

ZHJB concentrated on the content with small adjustments such as the omission of “cold”. As for the form, they preserved the same number of rhyming couplets (Table 57).

ASHS conveyed the same message as the original with some adjustments, e.g. the omission of the word “brother”. They also had the same number of rhyming couplets compared to the original (Table 58).

MP's was also focused on the content of the original which he conveyed faithfully with some additions (e.g. “Jsi její vrah?” [Are you the killer?]) and omissions (e.g. “pride”). He preserved the number of the rhyming couplets of the original (Table 59).

Table 55: Tiger! Tiger! (length in words, rhyming couplets, imperfect rhymes)

	RK	MM	ZHJB	ASHS	MP
Length in words	60	61 (101.7%)	44 (73.3%)	42 (70%)	39 (65%)
Rhyming couplets	4	4	4	4	4
Imperfect rhymes	0	0	0	0	0

Table 56: Tiger! Tiger! (Miloš Maixner translation)

RK – Tiger! Tiger!	MM – Tygr! Tygr!
What of the hunting, hunter bold? Brother, the watch was long and cold. What of the quarry ye went to kill?	Jaká honba byla, statečný lovec, rci? – Cekání dlouhé tak, chladem mrazící! Kde je kořist, kterou jsi potřít spěchal? –

Brother, he crops in the jungle still . Where is the power that made your pride ? Brother, it ebbs from my flank and side . Where is the haste that ye hurry by ? Brother, I go to my lair—to die.	Volně běhající v džungli jsem ji nechal ! Kde moc je tvá, pro kterou slavný jsi byl a známý ? Bratře můj, z boku a slabin teď uniká mí ! Proč noha tvá rychle tak, spěšně se ku předu řítí ? Bratře, jdu do svého doupěte mřítí !
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Table 57: Tiger! Tiger! (Zdeněk Hobzík and Jan Beránek)

RK – Tiger! Tiger!	ZHJB – Tygr! Tygr!
What of the hunting, hunter bold ? Brother, the watch was long and cold . What of the quarry ye went to kill ? Brother, he crops in the jungle still . Where is the power that made your pride ? Brother, it ebbs from my flank and side . Where is the haste that ye hurry by ? Brother, I go to my lair—to die.	Měls, slavný lovče, dobrý lov ? <i>Byl dlouhý, těžký, škoda slov.</i> A jakou kořist jsi to sklál ? <i>Ta, bratře, běhá džunglí dál.</i> Kde tvá je zdatnost, tvá je sláva ? <i>Ta z boku zvolna odkapává.</i> A to teď tolik spěcháš spát ? <i>Jdu v doupě, bratře, umírat.</i>

Table 58: Tiger! Tiger! (Aloys Skoumal and Hana Skoumalová)

RK – Tiger! Tiger!	ASHS – Tygr! Tygr!
What of the hunting, hunter bold ? Brother, the watch was long and cold . What of the quarry ye went to kill ? Brother, he crops in the jungle still . Where is the power that made your pride ? Brother, it ebbs from my flank and side . Where is the haste that ye hurry by ? Brother, I go to my lair—to die.	Na lov, zda smím se, lovče, ptát ? <i>Na číhané mě roztrás chlad.</i> Kde jeleni jsou skolení ? <i>Dosud se pasou v oseni.</i> Kde je tvá zpujnost zbojníka ? <i>Z boku mi proudem uniká.</i> Kam pospícháš? A co je ti ? <i>Jdu umřít ve svém doupěti.</i>

Table 59: Tiger! Tiger! (Martin Pokorný)

RK – Tiger! Tiger!	MP – Tygr! Tygr!
What of the hunting, hunter bold ? Brother, the watch was long and cold . What of the quarry ye went to kill ? Brother, he crops in the jungle still . Where is the power that made your pride ? Brother, it ebbs from my flank and side . Where is the haste that ye hurry by ? Brother, I go to my lair—to die.	Jak smělý lov tvůj dopadl ? Na číhané jsem prochladl . Co kořist tvá? Jsi její vrah ? Můj cíl mi zmizel, drže plách . Kam poděla se tvoje síla ? Náhle mne, bratře, opustila . Proč ten spěch? Nechceš spočinout ? Já běžím domů – zahynout .

9.4 Analysis of children's literature features and translation strategies

9.4.1 Children's literature features

This section is focused on children's literature features. It consists of analyses of illustrations, readability, understandability (explicitation and omission strategies), and purifying tendencies. Nevertheless, this section serves only as an example of what can be analysed in terms of children's literature features and gives only few concrete examples as *The Jungle Book* is regarded as a children's literature book.

According to the *DCUP*, Miloš Maixner's version was published by the publishing house Hejda and Tuček in 1911 and was illustrated by Stanislav Lolek. Aloys Skoumal and

Hana Skoumalová's translation published by the publishing house Státní nakladatelství dětské knihy and contained illustrations by Zdeněk Burian. According to an online database by NK ČR, their translation from the year 2017 published by Slovart was illustrated by Adolf Born. The translation by Zdeněk Hobzík and Jan Beránek from 1958 was published by Státní nakladatelství dětské knihy and included illustrations by Zdeněk Burian. Hobzík's edition of Viktor Messi's earlier translation from the year 1931 was published by Josef R. Vilímek and used illustrations by Otakar Štáfl. The old version of Moudrá's translation (1910) was not illustrated at all and the recent version edited by Jan Kodym (2015) included illustrations by Zdeněk Burian.

Concerning readability, and with a focus on young readers, I included an example of domestication in the sense of including the colloquial forms of two character's names – in ASHS's translation, they used "máma Vlčice" [Mom Wolf] for "Mother Wolf" and "táta Vlk" [Dad Wolf] for "Father Wolf" (see Table 60). Readability is also present in a strategy called translation by a more expressive word (see Table 61). In the translation of the word "out!" which is an order, translators used different strategies, PM, MM and ZHJB used literal translation "ven!" but ASHS and MP focused on the effect on the reader and used more expressive words "Táhni!" (ASHS) and "A ven!" (MP). Another example is "a clever man" which ASHS translated as "chytrák" which is an informal expression and makes the text more interesting for younger readers. A similar example is seen in "time of need" which is translated literally by all the translators except for ZHJB who used a colloquial expression "pro strýčka Příhodu". The last example is "iron-feet" which is translated literally by PM "železná tlapa" but MM, ZHJB and ASHS used the more expressive words "lamželezo" and "hromotluk". MP omitted this word in his translation and paraphrased the sentence.

As for understandability, all the translations included explicitation or omission to some extent. An example of a small explicitation is present in Table 62 – MM explicitly stated who is being referred to with the terms "we" (i.e. "lidé" [people]) and "they" [animals from the jungle]). Another example is in the translation by PM who used an explanatory note from a scientific reference book by Alfred Edmund Brehm called *Brehms Tierleben* (English title: *Brehm's Animal Life*). PM explains that she translated "down hoods all" as "klobouky dolů" [down hats] because a snake called "cobra de capello" has something like a hat in a special position above its head (see Table 63). Tables 64 and 65 include an extra passage which was present in PM and ASHS's translations which may have been included in a different Rudyard Kipling version, or possibly ASHS were inspired by PM's version and used the extra paragraph in their translation as well. Table 66 shows one last example of explicitation which I regarded

as an unintended repetition, likely a typographical error, PM repeats the same sentence twice – “Tabaqui sat still, rejoicing in the mischief that he had made”.

Table 67 gives a summary of omissions in the translated versions. Regarding major omissions, PM omitted all lyrical passages (i.e. introductory poems and epigrammatic poems) except for *Mowgli's song* which is unrhymed. Interestingly, MM included all lyrical passages except for *Mowgli's song*. ZHJB, ASHS and MP's translation used only small omissions.

Regarding purifying tendencies, Table 68 gives an example in which “all the monkey-dead” was translated as “skolené opice” by ASHS using a literary expression to reduce the original expressiveness for younger readers.

Table 60: Readability (colloquial form of a character's name (domestication strategy))

Original name – RK	PM	MM	ZHJB	ASHS	MP
Mother Wolf	Matka Vlčice	Matka Vlčice	Matka vlčice	máma Vlčice	Matka Vlčice
Father Wolf / Rama	Otec Vlk	Otec Vlk	Otec vlk	táta Vlk	Otec Vlk

Table 61: Readability (translation by a more expressive word)

RK	PM	MM	ZHJB	ASHS	MP
“Out!” (p. 4)	„Ven!“ (p. 9)	„Ven!“ (p. 7)	„Ven!“ (p. 9)	„Táhni!“ (p. 9)	„A ven!“ (p. 10)
“The priest was a clever man.” (p. 65)	„Kněz byl chytrý muž.“ (p. 72)	„Kněz byl obratný.“ (53)	„Kněz byl chytrý člověk.“ (p. 86)	„Kněz byl chytrák.“ (p. 49)	„Kněz byl chytrý člověk.“ (p. 48)
“Get one swiftly, and keep it by thee for time of need.” (p. 18)	„Sežeň si ho rychle a uschovej pro čas potřeby.“ (p. 25)	„Opatři si rychle nějaký a chovej jej pečlivě doma pro čas potřeby.“ (p. 18)	„Rychle si jeden přines a schovej si ho pro strýčka Příhodu.“ (p. 23)	„Honem nějaký přines a pro případ potřeby si ho schovej.“ (p. 19)	„Rychle si ho sežeň a opatruj ho pro tu chvíli, až ho bude potřeba.“ (p. 19)
“Iron-feet” (p. 31)	„Stará železná tlapo“ (p. 37)	„lamželezo“ P. 27)	„Hromotluk“ (p. 33)	„hromotluk“ (p. 27)	Omission / „Co asi tak ty s tou svojí těžkopádností víš o jemných pohlavcích?“ (p. 27)

Table 62: Understandability (explicitation), example 1

ST: <i>Mowgli's Brothers</i> (RK)	TT: <i>Maugli a jeho bratři</i> (MM)
We call it hydrophobia, but they call it <i>dewanee</i> – the madness – and run. (p. 4)	Lidé tomu říkají vzteklna, ale v džungli tomu říkají <i>dewanee</i> – šílenost – a přechají. (p. 6)

Table 63: Understandability (explicitation), example 2

ST: <i>Kaa's Hunting</i> (RK)	TT: <i>Kajova honba</i> (PM)

<p>“We be of one blood, ye and I,” said Mowgli, quickly giving the Snake’s Call. He could hear rustling and hissing in the rubbish all round him and gave the Call a second time, to make sure.</p> <p>“Even sso! Down hoods all!” said half a dozen low voices (every ruin in India becomes sooner or later a dwelling place of snakes, and the old summerhouse was alive with cobras). (p. 52)</p>	<p>„Jsme jedné krve, ty a já,“ pravil Maugli, udávaje rychle hadí heslo. Zaslechl šustot a sykot v kamení kolem sebe, a zasyčel heslo ještě jednou, aby byl bezpečný.</p> <p>„Tak jesst! Klobouky dolů!“*) zasyčelo as půl tuctu tichých hlasů. Každá zřícenina v Indii stává se dříve nebo později bydlíštěm hadů, a starý letohrádek se jen hemžil kobrami. (p. 59)</p> <p>* Hadové tito (brejlovci, cobra de capello, „had kloboukový“) mají zvláštní znak ten, že při svísne poloze přední části těla hrdlo své do terče mohou rozšířit, při čemž prvních 8 žeber vzpřímí; poněvadž má i pak hlava polohu stále vodorovnou, zdá se opravdu, jakoby nad ní měli veliký kulatý klobouk. (Brehm: <i>Život zvířat</i>, III. díl sv. 1.)</p>
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Table 64: Understandability (explicitation), example 3

ST: <i>Tiger! Tiger!</i> (RK)	TT: <i>Tygr, tygr!</i> (ASJS)
<p>He did not know his own strength in the least. In the jungle he knew he was weak compared with the beasts, but in the village people said that he was as strong as a bull.</p> <p>And Mowgli had not the faintest idea of the difference that caste makes between man and man. (p. 68)</p>	<p>Sám netušil, jakou má sílu. Proti šelmám v džungli byl slabý, ve vesnici zas o něm říkali, že je silný jako býk.</p> <p>Strachu neměl ani za mák. Jednou mu vesnický kněz pohrozil, že když mu nepřestane chodit na mangové plody, chrámový bůžek se na něho rozzlobí. Mauglí pak sebral v chrámě sošku, zanesl ji knězi do domu, ať prý bůžka rozzlobí, on, Mauglí, se s ním milerád utká v zápase. Byla z toho hrozná ostuda, ale kněz ji ututlal, a Mésúinu manželovi nezbylo než uchlácholit bůžka kupou stříbrňáků.</p> <p>Jaké rozdílly vytváří mezi lidmi kasta, o tom neměl Mauglí ani ponětí. (p. 51)</p>

Table 65: Understandability (explicitation), example 4

ST: <i>Tiger! Tiger!</i> (RK)	TT: <i>Tygr! Tygr!</i> (PM)
<p>He did not know his own strength in the least. In the jungle he knew he was weak compared with the beasts, but in the village people said that he was as strong as a bull.</p> <p>And Mowgli had not the faintest idea of the difference that caste makes between man and man. (p. 68)</p>	<p>Neměl ani nejmenšího tušení, jak je silný. Věděl, že je slabý oproti zvířatům, však ve vsi říkali lidé, že je silný jako býk. Neměl jistě také pojmu o tom, co je bázeň, neboť když mu vesnický kněz řekl, že se bůh v chrámě rozhněvá, bude-li jíst melouny z knězova sadu, sebral bůžka, přinesl ho knězi do domu, a prosil kněze, aby bůžka pohněval, že by se s ním rád popral. Bylo to hrozné pohoršení, ale kněz je utlumil, a Messuin muž zaplatil hodnou sumu stříbra na usmíření boha. A ještě menšího pojmu měl Mauglí o rozdílly, jež činí kasty mezi člověkem a člověkem. (p. 75)</p>

Table 66: Understandability (explicitation), example 5

ST: <i>Mowgli's Brothers</i> (RK)	TT: <i>Maugliho bratři</i> (PM)
<p>Now, Tabaqui knew as well as anyone else that there is nothing so unlucky as to compliment children to their faces. It pleased him to see Mother and Father Wolf look uncomfortable.</p> <p>Tabaqui sat still, rejoicing in the mischief that he had made, and then he said spitefully: "Shere Khan, the Big One, has shifted his hunting grounds. He will hunt among these hills for the next moon, so he has told me." (p. 3-4)</p>	<p>Tabaki sedě tiše, radoval se ze zla, jež způsobil není tak neblahého, jako pochlebovati dětem do očí; ale viděl rád, když Otec Vlk a Matka Vlčice se tvářili nespokojeně.</p> <p>Tabaki, sedě tiše, radoval se ze zla, jež způsobil a řekl pak zlomyslně: "Velký Šir Chan změní svoji honitbu. Příští měsíc chce honit v těchto horách. Tak aspoň mi povídal." (p. 8)</p>

Table 67: Understandability (List of omissions)

PM	Omitted lyrical passages (songs and poems) except for <i>Mowgli's song</i> which is unrhymed
MM	Omitted "Mowgli's song"
ZHJB	Small omissions only e.g. "Even sso! Down hoods all!" translated as "Jssme ssstejně krve!!" (p. 53)
ASHS	Small omissions only e.g. "bafali z hukky" (omission of: "the water-pipes") (p. 52)
MP	Small omissions only e.g. "Však já se tvým čtyřem nohám vyrovnám," odušil Ká." (omission of: "Feet or no feet.") (p. 37)

Table 68: Purifying tendencies example

RK	PM	MM	ZHJB	ASHS	MP
<p>"I am sore, hungry, and not a little bruised. But, oh, they have handled ye grievously, my Brothers! Ye bleed." "Others also," said Bagheera, licking his lips and looking at all the monkey-dead on the terrace and round the tank. (p. 56)</p>	<p>"Mám hlad a žízeň, ale nejsem ani dost málo pošramocen; ale s vámi, moji bratři, bylo hrozně naloženo. Vždyť krvácíte oba." "Však ti druzí také," pravil Baghýra, olizuje se a ohlížeje se po opičích mrvolách na terase a kolem nádržky. (p. 64)</p>	<p>"Jsem rozbit a hladov a notně poškrabán; ale, oh, s vámi zacházely strašně, moji bratři! Vy krvácíte!" "Jiní také," řekl Bagýra olizuje rty a pohlížeje na hromady opičích mrtvol na terase a kolem nádrže. (p. 46)</p>	<p>"Jsem rozlamaný a hladový, ale ani trochu raněný. Zato vás, moji bratři, pořádně zřídily! Jste samá krev!" "Ony také!" řekl Baghéra, olizuje si rty a dívaje se na mrtvoly opic na terase a kolem nádrže. (p. 57)</p>	<p>"Všecko mě bolí, mám hlad a jsem samá modřina. Ti vás ale, bratři, zřídili. Vždyť krvácíte." "Oni taky." Baghíra se olízl a mrskl očima po skolených opicích na terase a kolem nádrže. (p. 43-44)</p>	<p>"Jsem unavený, mám hlad a tělo mě bolí – ale bratříčci, ti vám tedy dali! Vždyť krvácíte." "Ale ne sami," podtkl Baghíra, olízl si rty a rozhlédl se po mrtvých opicích na terase a kolem vodní nádrže. (p. 42)</p>

9.4.2 Foreign elements translation strategies

The analysis of translation strategies for foreign elements included analysis of both global and local strategies. As explained in the Methodology, global strategies for the translation of foreign elements include: Foreignization – using symbol [F], Neutralization – using symbol [N], and Domestication – using symbol [D]. The local strategies were coded as: (1) Borrowing (including transcription) – distinguished by using no highlight, (2) Literal translation – distinguished by using grey highlight, (3) Adaptation (including translation by paraphrase using a related word) – distinguished by using red highlight, and (4) Explication – distinguished by using green highlight (see Table 69).

In terms of foreignization, all translators used it as a global strategy combined with borrowing as a local strategy in these cases: “Caste”, “The big huqas (the water-pipes)”, “a hundred rupees”, “the dhak tree”, “One anna”, “Maharaj!”, “The sacred tulsi plant”, “for miles and miles”, and “twenty miles away” (except for MM who used domestication and adaptation).

Interestingly, the translators used foreignization and borrowing for “dewanee”, and “hydrophobia” was translated as “hydrophobia” (PM) using foreignization and borrowing, “vzteklina” (MM, ZHJB, ASHS, and MP) using domestication and literal translation.

ZHJB and MP employed domestication and adaptation in their translation of “a few hundred yards”, while ASHS preserved the original unit of measurement and translated it as “yard” (i.e. foreignization and borrowing). PM translated it as “loket” and MM as “stopa”, employing neutralization and foreignization using a different foreign unit.

“Inch by inch” was translated using domestication as a local strategy and literal translation (MM and ZHJB) and by adaptation as a local strategy (PM, ASHS and MP). In “thirty feet long”, the translators (PM, MM and ASHS) used foreignization and literal translation as their strategies, or they (ZHJB and MP) used domestication and adaptation.

Foreignization combined with borrowing was also apparent in the translation of “nearly twenty miles” by PM and ASHS. MM used foreignization as well, but he employed explication as a local strategy specifying that by the word “miles” he meant “English miles” not “nautical miles”. ZHJB and MP translated it using domestication and adaptation.

In “The yellow pariah dogs”, PM, MM and ASHS used neutralization and literal translation as their strategies. On the other hand, ZHJB and MP translated it by employing domestication and a paraphrase using a related word probably because the word “pariah” has a meaning – a member of the lowest Indian caste. “A Tower musket” was translated using domestication and adaptation in the translations of PM, ASHS and MP, and using foreignization and borrowing in the translations of MM and ZHJB. Tables 70 and 71 show complete tables

of global and local strategies – foreignization (58.8%–76.5%) and borrowing (58.8%–76.5%) were used the most.

Table 69: A list of strategies used to translate foreign elements

RK	PM	MM	ZHJB	ASHS	MP
“hydrophobia” “dewanee” (p. 3)	“hydrophobia” [F] “dewanee” (p. 8) [F]	“vzteklina” [D] “dewanee” (p. 6) [F]	“vzteklina” [D] “devání” (p. 8) [F]	“vzteklina” [D] “divání” (p. 9) [F]	“vzteklina” [D] “devání” (p. 9) [F]
“twenty miles away” (p. 4)	“dvacet mil odtud” (p. 9) [F]	“asi dvacet kilometrů dále” (p. 7) [D]	“dvaceti mil odtud” (p. 9) [F]	“dvacet mil dál” (p. 9) [F]	“dvacet mil odtud” (p. 10) [F]
“For miles and miles” (p. 37)	“na míle daleko” (p. 44) [F]	“na míle a míle” (p. 32) [F]	“na míle daleko” (p. 40) [F]	“na míle daleko” (p. 32) [F]	“na míle daleko” (p. 31) [F]
“A few hundred yards” (p. 38)	“několik set loket” (p. 44) [N]	“několik set stop” (p. 33) [N]	“několik set metrů” (p. 40) [D]	“několik set yardů” (p. 32) [F]	“několik set desítek metrů” (p. 31) [D]
“Inch by inch” (p. 52)	“krok za krokem” (p. 60) [D]	“coul za coulem” (p. 43) [D]	“coul za coulem” (p. 53) [D]	“Píd za píd” (p. 41) [D]	“krůček po krůčku” (p. 40) [D]
“Thirty feet long” (p. 54)	“třicet stop” (p. 62) [F]	“dlouhý třicet stop” (p. 44) [F]	“devět metrů dlouhý” (p. 55) [D]	“třicet stop” (p. 42) [F]	“deset metrů” (p. 41) [D]
“nearly twenty miles” (p. 63)	“asi dvacet mil” (p. 70) [F]	“na dvacet angl. mil” (p. 52) [F]	“asi třicet kilometrů” (p. 85) [D]	“skoro dvacet mil” (p. 48) [F]	“přes třicet kilometrů” (p. 47) [D]
“The yellow pariah dogs”* (p. 64) * “an ownerless half-wild Asian dog” ²⁷	“žlutí psi, páriové” (p. 70) [N]	“žlutí psi páriové” (p. 52) [N]	“žlutí toulaví psi” (p. 85) [D]	“žlutá páriovská psiska” (p. 48) [N]	“žlutí vyvržení psi” (p. 47) [D]

²⁷ Available online, <https://www.collinsdictionary.com/dictionary/english/pariah-dog>

pariové (CZ) = příslušník nejnižší indické kasty ²⁸					
“Caste” (p. 68)	“kasta” (p. 75) [F]	“kasta” (p. 55) [F]	“kasta” (p. 90) [F]	“kasta” (p. 51) [F]	“kasta” (p. 50) [F]
“A Tower musket” (p. 68)	“ručnice” (p. 76) [D]	“towerská mušketa” (p. 56) [F]	“towerská mušketa” (p. 90) [F]	“puška” (p. 51) [D]	“puška” (p. 51) [D]
“The big huqas (the water-pipes)” (p. 69)	“huq – vodních dýmek” (p. 76) [F]	“huqua (vodní dýmka)” (p. 56) [F]	“hukk (hukka – vodní dýmka)” (p. 90) [F]	“hukka” (p. 52) [F]	“vodní dýmky zvané huka” (p. 51) [F]
“a hundred rupees” (p. 70)	“sto rupií” (p. 77) [F]	“jednoho sta rupií” (p. 57) [F]	“sto rupií” (p. 91) [F]	“sto rupií” (p. 52) [F]	“stovky rupií” (p. 51) [F]
“the dhak tree” (p. 71)	“dhakový strom” (p. 79) [F]	“dhákový strom” (p. 58) [F]	“dhákový strom” (93) [F]	“dhákový strom” (p. 53) [F]	“dhákový strom” (p. 52) [F]
“One anna” (p. 79)	“jediného anny” (p. 87) [F]	“jediné anna” (p. 64) [F]	“jediný án” (p. 100) [F]	“ani án” (p. 58) [F]	“ani anu” (p. 58) [F]
“Maharaj!” (p. 80)	“Maharadži!” (p. 88) [F]	“Maharadži!” (p. 64) [F]	“Maharadžo!” (p. 100) [F]	“Mahárádžo!” (p. 59) [F]	“Mahárádžo!” (p. 58) [F]
“The sacred tulsí plant” (p. 81)	“posvátná rostlina tulsí” (p. 89) [F]	“posvátné rostliny tulsí” (p. 65) [F]	“posvátné rostliny tulsí” (p. 101) [F]	“větvičkou posvátného tulsí” (p. 60) [F]	“svatá rostlinka tulsí” (p. 59) [F]

Table 70: Global strategies used to translate foreign elements

	PM	MM	ZHJB	ASHS	MP
Foreignization	13/17 (76.5%)	12/17 (70.6%)	11/17 (64.7%)	13/17 (76.5%)	10/17 (58.8%)
Neutralization	2/17 (11.8%)	2/17 (11.8%)	0/17 (0%)	1/17 (5.8%)	0/17 (0%)
Domestication	2/17 (11.8%)	3/17 (17.6%)	6/17 (35.3%)	3/17 (17.6%)	7/17 (41.1%)

²⁸ Available online, <https://www.nechybujte.cz/slovník-současne-cestiny/p%C3%A1ria?>

Table 71: Local strategies used to translate foreign elements

	PM	MM	ZHJB	ASHS	MP
Borrowing	13/17 (76.5%)	11/17 (64.7%)	11/17 (64.7%)	13/17 (76.5%)	10/17 (58.8%)
Literal translation	1/17 (5.8%)	3/17 (17.6%)	2/17 (11.8%)	2/17 (11.8%)	1/17 (5.8%)
Adaptation	3/17 (17.6%)	2/17 (11.8%)	4/17 (23.5%)	2/17 (11.8%)	6/17 (35.3%)
Explicitation	0/17 (0%)	1/17 (5.8%)	0/17 (0%)	0/17 (0%)	0/17 (0%)

10 Conclusion

One of the aims of the diploma thesis was to give an overview of Czech translation approaches and tendencies throughout the years 1800–2010 which is summarized in the Table 72. Another aim was to provide an overview of translation obsolescence based on the works by Milan Hrala (2004), Oldřich Richterek (1997), Jiří Levý (2011), Anton Popovič (1975; 1983), and Ján Vilikovský (1984). Table 73 presents an overview of the main points. I also focused on the poetry translation tendencies proposed by Levý (2011) and children’s literature features as described by Peter Hunt (2002), Riita Oittinen (2000) and Emer O’Sullivan (2005).

The practical part consisted of four analyses based on the four research questions. The first analysis was focused on the first research question – “To what extent is the obsolescence of the translations apparent and by what language means is it signalled?”. The results showed that the total percentage of obsolete features was 5.2% in Moudrá’s translation from the year 1910, 5.8% in Maixner’s translation from the year 1911, 0.8% in Hobzík and Beránek’s translation from the year 1958, 0.7% in Skoumal and Skoumalová’s translation published in 1965, and 0.3% in Pokorný’s translation published in 2010. The translation obsolescence was mostly signalled by morphological language means in the translations by Moudrá, Maixner and Hobzík and Beránek, and by lexical/semantic language means in Skoumal and Skoumalová’s translation and Pokorný’s translation. The analysis confirmed Levý’s claim that “the faster a national language develops, the faster translations become obsolete” by showing the development of Czech language norms – the oldest translations copied the source-language patterns.

The second research question addressed what strategies were used in the translation of characters’ names. As a global strategy, translators mostly employed foreignization (80–85%) combined with borrowing (80–85%) as a local strategy. The analysis of the translation of characters’ names was compared to the analysis of other proper nouns which showed that translators mostly used domestication (60–70%) and literal translation (60%) as their translation strategies.

The third analysis was focused on the translation strategies used in lyrical passages and more specifically on the translation of rhymes. The analysis showed that the translators focused to some extent on content as well as on the form. All translations preserved the message of the original, with some additions. Concerning the form, Maixner preserved 80.7% of words of analysed lyrical passages, Hobzík and Beránek preserved 80%, Skoumal and Skoumalová preserved only 60% and Pokorný 72.4%. Rhyming groups (including rhyming couplets, triplets

etc.) were maintained from the original in 93.9% cases in Maixner’s translation, in 100% in Hobzík and Beránek’s version, in 75.8% in the translation by Skoumal and Skoumalová, and in 84.9% in the translation by Pokorný. Out of the total number of rhyming groups, they used imperfect rhymes in 6.5% cases (Maixner), 9.1% cases (Hobzík and Beránek), 12% cases (Skoumal and Skoumalová), and 10.7% cases (Pokorný). Internal rhymes were omitted by Maixner, fully preserved (100%) by Hobzík and Beránek, and Skoumal and Skoumalová and Pokorný used 66.7% of the original number of internal rhymes.

The last research question addressed differences in the degree of readability and adjustment for young readers. It consisted of analyses of the illustrations, readability, understandability (explicitation and omission strategies), purifying tendencies, and a separate analysis of translation strategies used for foreign elements. The illustrations were included in all translations (primarily by Zdeněk Burian) except for the old version of Moudrá’s translation. Readability was analysed with a few examples – a colloquial form of a character’s name was only used in Skoumal and Skoumalová’s translation. More expressive words were mostly included in Skoumalová and Skoumal’s translation and to some extent in Hobzík and Beránek and Pokorný’s translation as well. A purifying tendency was apparent only in Skoumalová and Skoumal’s translation by using a literal expression to lessen the importance of the situation. Regarding omissions, Moudrá omitted all lyrical passages except for *Mowgli’s song* which is unrhymed and Maixner preserved all lyrical passages except for *Mowgli’s song*, other translations included only small omissions. As for explicitation, Moudrá used a repetition, an extra paragraph and an explanatory note in her translation, Skoumal and Skoumalová used only an extra paragraph, other translators used explicitation only for some extent. A separate analysis of translation strategies used for foreign elements revealed that the translators mostly employed foreignization and borrowing (58.8%–76.5%). Table 74 shows the complete table of practical part results.

Table 72: An overview of Czech translation approaches and tendencies (1800-2010)

Classicism (18 th /19 th c.)	<ul style="list-style-type: none"> removing the specific national features in order to make a translation more universally acceptable the translator should remain faithful to the spirit of the original rejection of prose translations of poems
Romanticism (18 th /19 th c.)	<ul style="list-style-type: none"> prose translations of poems preserve the exotism of the original, its specific language elements and the author’s individual style
National Revival (18 th /19 th c.)	<ul style="list-style-type: none"> enthusiasm for the Czech language and for its ability to be “playful” and to express everything

	<ul style="list-style-type: none"> • localization in translation • a formal adaptation of the metrical scheme and internal rhythmic organization of the verse
Májovci / May School (sec. half 19 th c.)	<ul style="list-style-type: none"> • a reaction against the translation “fidelity” of the romanticism translators
Lumírovci (1870s and 1880s)	<ul style="list-style-type: none"> • a translation should be written as a foreign author would have written it if he had lived in the translator’s time and country
Vrchlický (1870s)	<ul style="list-style-type: none"> • translations focused on the aesthetic quality of the original
Ruchovci (1868 – Almanach Ruch)	<ul style="list-style-type: none"> • cultural orientation and their translations were informative and unsophisticated
Decadent Movement (19 th /20 th century)	<ul style="list-style-type: none"> • exoticization of the text – adoption of foreign words, spelling devices, capital letters
Sdružení překladatelské (1911)	<ul style="list-style-type: none"> • equivalence of artistic effect is more important than equivalence of artistic means, especially in poetry • against literal translation • supporters of a faithful translation in terms of the spirit of the original
Fischer School of translating (1913)	<ul style="list-style-type: none"> • equivalence of artistic effect was more important than equivalence of artistic means when translating poetry • focused on requirements of naturalness, simplicity, and folksiness in the translation
The Prague School (1926)	<ul style="list-style-type: none"> • the structuralist literary analysis, semiotics and a theory of the standard language
1945-1985	<ul style="list-style-type: none"> • famous writers such as Karel Čapek, Josef Hora, and Vítězslav Nezval became translators, and it helped to promote the role of translation within domestic literature • the education of translation improved • the development of translation theory and criticism (Levý 1963, Popovič 1975)
1990-2010	<ul style="list-style-type: none"> • a massive development of international translation studies • the first translation encyclopaedias and dictionaries were also published in addition to translation anthologies and bibliographies • internationalization and globalization of the market and machine translation

Table 73: An overview of translation obsolescence (summary of the main points)

Hrala	<ul style="list-style-type: none"> • the word “obsolescence” defines something that “does not meet the requirements, it is not completely suitable, and it is not able to properly fulfil its function” • “translation obsolescence” is a natural phenomenon in publishing • a translation can become obsolete due to changes in the way of thinking and evaluation offering new interpretations compared to those that were proposed at the time when the original translation was published • Literal translations tend to become obsolete much faster than paraphrases or adaptations
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	<ul style="list-style-type: none"> Intralingual translation is necessary when a society crosses great cultural and historical epochs x Interlingual translation needs to be restored within a much shorter period than the great historical epochs
Richterek	<ul style="list-style-type: none"> translation becomes obsolete due to development of the target language
Levý	<ul style="list-style-type: none"> “the faster a national language develops, the faster translations become obsolete” “Czech translations dating from the 1920s and 1930s, and even later, teem with grammatical archaisms copying source-language patterns” → translations usually become linguistically outdated faster than the original the importance of a translator as a mediator between two cultures can also affect the translation obsolescence
Popovič	<ul style="list-style-type: none"> “the process of translation obsolescence is a change in literary conventions within which the translation was created and perceived” “the causes of translation obsolescence are changes in the communication context of the recipients and changes in the development of language and style”
Vilikovský	<ul style="list-style-type: none"> “it is not the language that becomes obsolete in translation, but the interpretation”

Table 74: Complete results of the practical part

	PM (1910)	MM (1911)	ZHJB (1958)	ASHS (1965)	MP (2010)
Total length (prose)	18 790 (82.3%)	18 976 (83.7%)	19 839 (87.5%)	17 358 (76.5%)	18 516 (81.6%)
Translation obsolescence (in %)	5.2%	5.8%	0.8%	0.7%	0.3%
Language level (mostly)	Morphological	Morphological	Morphological	Lexical/Semantic	Lexical/Semantic
Characters' names global strategies – F, N, D (in %)	80%, 15%, 5%	80%, 15%, 5%	85%, 0%, 15%	80%, 5%, 15%	80%, 5%, 15%
Characters' names local strategies – B, LT, SSD, STD (in %)	85%, 5%, 5%, 5%	85%, 5%, 5%, 5%	85%, 10%, 5%, 0%	85%, 5%, 0%, 10%	80%, 5%, 5%, 10%
Proper nouns global strategies – F, N, D (in %)	30%, 10%, 60%	30%, 10%, 60%	30%, 10%, 60%	30%, 0%, 70%	30%, 0%, 70%
Proper nouns local strategies – B, LT, P (in %)	30%, 60%, 10%	30%, 60%, 10%	30%, 60%, 10%	30%, 60%, 10%	30%, 60%, 10%
Total length (poetry)	/	464 (80.7%)	460 (80%)	345 (60%)	416 (72.4%)
Rhyming groups	/	31 (93.9%)	33 (100%)	25 (75.8%)	28 (84.9%)
Internal rhymes	/	0 (0%)	3 (100%)	2 (66.7%)	2 (66.7%)
Imperfect rhymes	/	2 (6.5%)	3 (9.1%)	3 (12%)	3 (10.7%)
Illustration	NO	YES	YES	YES	YES
Readability (more colloquial form)	NO	NO	NO	YES (2)	NO
Readability (more expressive word)	NO	YES (1)	YES (2)	YES (3)	YES (1)
Purifying tendency	NO	NO	NO	YES	NO

Understandability (Omission)	Lyrical passages	<i>Mowgli's song</i>	Small	Small	Small
Understandability (Explication)	Explanatory note, extra paragraph, repetition	Small	Small	Extra paragraph	Small
Foreign elements global strategies – F, N, D (in %)	76.5%, 11.8%, 11.8%	70.6%, 11.8%, 17.6%	64.7%, 0%, 35.3%	76.5%, 5.8%, 17.6%	58.8%, 0%, 41.1%
Foreign elements global strategies – B, LT, A, E (in %)	76.5%, 5.8%, 17.6%, 0%	64.7%, 17.6%, 11.8%, 5.8%	64.7%, 11.8%, 23.5%, 0%	76.5%, 11.8%, 11.8%, 0%	58.8%, 5.8%, 35.3%, 0%

Resumé

V rámci teoretické části diplomové práce bylo jedním z cílů popsat přehled českých překladatelských přístupů a tendencí v průběhu let 1800–2010, který se nachází v tabulce č. 73. Dalším cílem bylo poskytnout přehled fenoménu zastarávání překladu, zmíněný v těchto publikacích od Milana Hraly (2004), Oldřicha Richterka (1997), Jiřího Levého (2011), Antona Popoviče (1975; 1983) a Jána Vilikovského (1984). Tabulka č. 72 uvádí přehled jejich hlavních tezí. Dále jsem se zaměřila na překladatelské tendence při překladu poezie od Levého (2011) a prvky dětské literatury popsané Peterem Hunttem (2002), Riitou Oittinenovou (2000) a Emer O’Sullivanovou (2005).

Praktická část se skládala ze čtyř analýz založených na čtyřech výzkumných otázkách. První analýza byla zaměřena na první výzkumnou otázku – „Do jaké míry je zastaralost překladů patrná a jakými jazykovými prostředky je signalizována?“. Výsledky ukázaly, že zastaralost byla patrná z 5,2 % v překladu od Moudré z roku 1910, 5,8 % v překladu od Maixnera z roku 1911, 0,8 % v překladu od Hobzíka a Beránka z roku 1958, 0,7 % v překladu od manželů Skoumalových z roku 1965 a 0,3 % v Pokorného překladu vydaném v roce 2010. Zastaralost překladu byla signalizována především morfologickými prostředky v překladových verzích od Moudré, Maixnera a Hobzíka a Beránka a lexikálně-sémantickými jazykovými prostředky v překladu od manželů Skoumalových a Pokorného překladu. Analýza potvrdila Levého tvrzení, že „čím rychleji se národní jazyk vyvíjí, tím rychleji překlady zastarávají“, analýza také ukazuje vývoj norem českého jazyka – nejstarší překlady kopírovaly jazykové normy výchozího jazyka.

Druhá výzkumná otázka se zabývala tím, jaké strategie byly použity při překladu jmen postav. Jako globální strategii překladatelé většinou používali zcizování (80–85 %) s kombinací výpůjček (80–85 %) jako lokální strategii. Analýza překladu jmen postav byla srovnána s dodatečnou analýzou jiných vlastních jmen, která ukázala, že překladatelé většinou používali jako překladatelskou strategii domestikaci (60–70 %) a doslovný překlad (60 %).

Třetí analýza byla zaměřena na překladatelské strategie v lyrických pasážích (zpěvech) a konkrétně na překlad rýmu. Analýza ukázala, že překladatelé se do určité míry zaměřili na obsah i formu. Obsah originálu byl zachován s menší či větší úpravou ve všech překladových verzích. Co se týče formy, Maixner zachoval 80,7 % slov z analyzovaných lyrických pasáží, Hobzík a Beránek zachovali 80 %, Skoumalová a Skoumal pouze 60 % a Pokorný 72,4 %. Rýmované skupiny (včetně rýmovaných dvojverší, trojic aj.) byly zachovány z originálu v 93,9 % případech v Maixnerově překladu, plně zachovány (100 %) v Hobzíkově a Beránkově verzi,

v 75,8 % případech v překladu Skoumalové a Skoumala a v 84,9 % v překladu od Pokorného. Z celkového počtu rýmujících se skupin použili neúplné rýmy v 6,5 % případů (Maixner), 9,1 % případů (Hobzík a Beránek), 12 % případů (Skoumal a Skoumalová) a 10,7 % případů (Pokorný). Vnitřní rýmy vynechal Maixner, plně zachovali (100 %) Hobzík a Beránek, Skoumal a Skoumalová a Pokorný použili 66,7 % původního počtu vnitřních rýmů.

Poslední výzkumná otázka se zabývala rozdílem v míře čtivosti a celkové úpravě pro mladé čtenáře. Skládala se z analýz ilustrací, čtivosti, srozumitelnosti (strategie vysvětlování a vynechávání), „očistných“ tendencí a samostatné analýzy překladatelských strategií cizích prvků. Ilustrace byly použity ve všech verzích překladu (především od Zdeňka Buriana), kromě staré verze od Moudré. Čtivost byla analyzována na několika příkladech – hovorová forma jména postavy byla použita pouze v překladu Skoumalové a Skoumala. Expresivnější slova byla většinou obsažena v překladu Skoumala a Skoumalové a do jisté míry i v překladu Hobzíka a Beránka a Pokorného. „Očistná“ tendence byla patrná pouze v překladu Skoumalové a Skoumala použitím doslovného výrazu ke zmírnění důležitosti situace. Co se týče vynechávání, Moudrá vynechala všechny lyrické pasáže kromě *Mauglího písně*, která je nerýmovaná, a Maixner zachoval všechny lyrické pasáže kromě *Mauglího písně*, ostatní překlady obsahovaly jen drobné vynechávky. Explicitace byla použita u Moudré, která přidala do překladu opakování jedné věty, odstavec navíc a vysvětlivku pod čarou, Skoumal a Skoumalová použili pouze odstavec navíc, ostatní překladatelé použili explicitaci jen v menší míře. Samostatná analýza překladatelských strategií cizích prvků odhalila, že překladatelé nejvíce využívali zcizování a výpůjčky (58,8 %–76,5 %). Tabulka 74 obsahuje kompletní tabulku výsledků praktické části.

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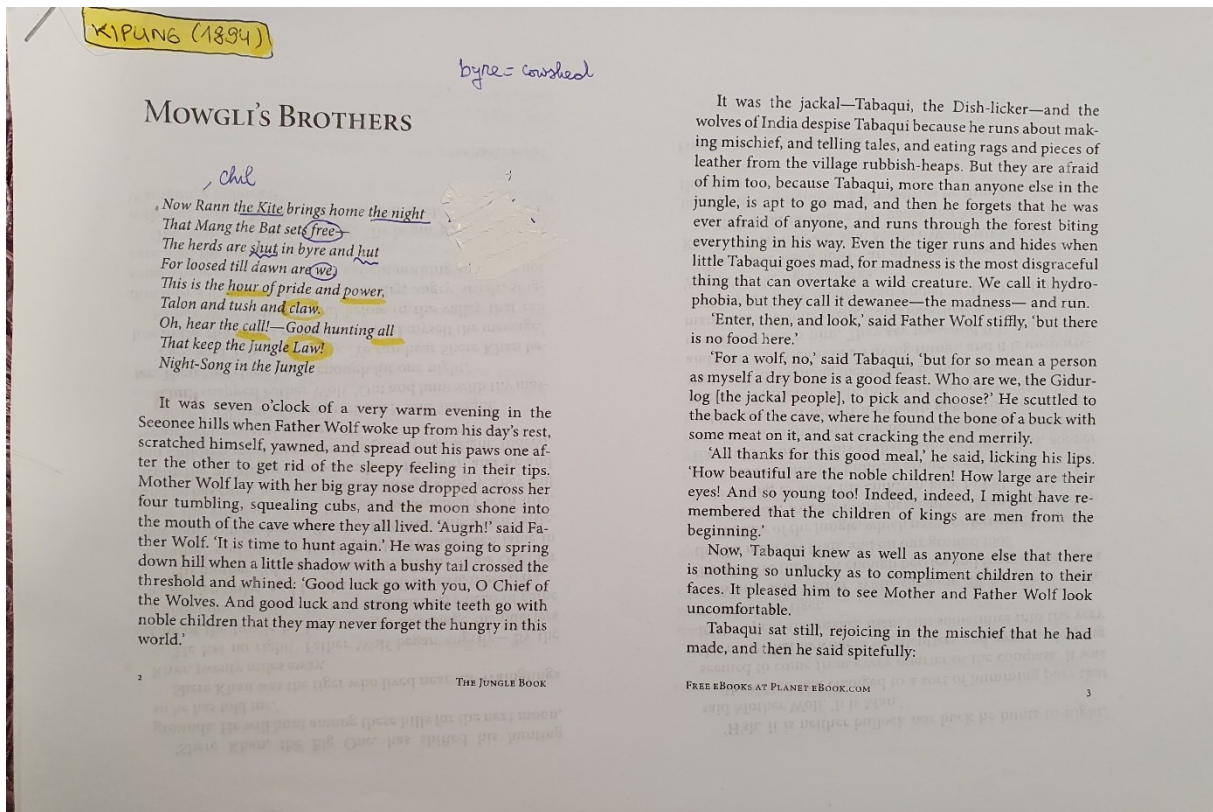
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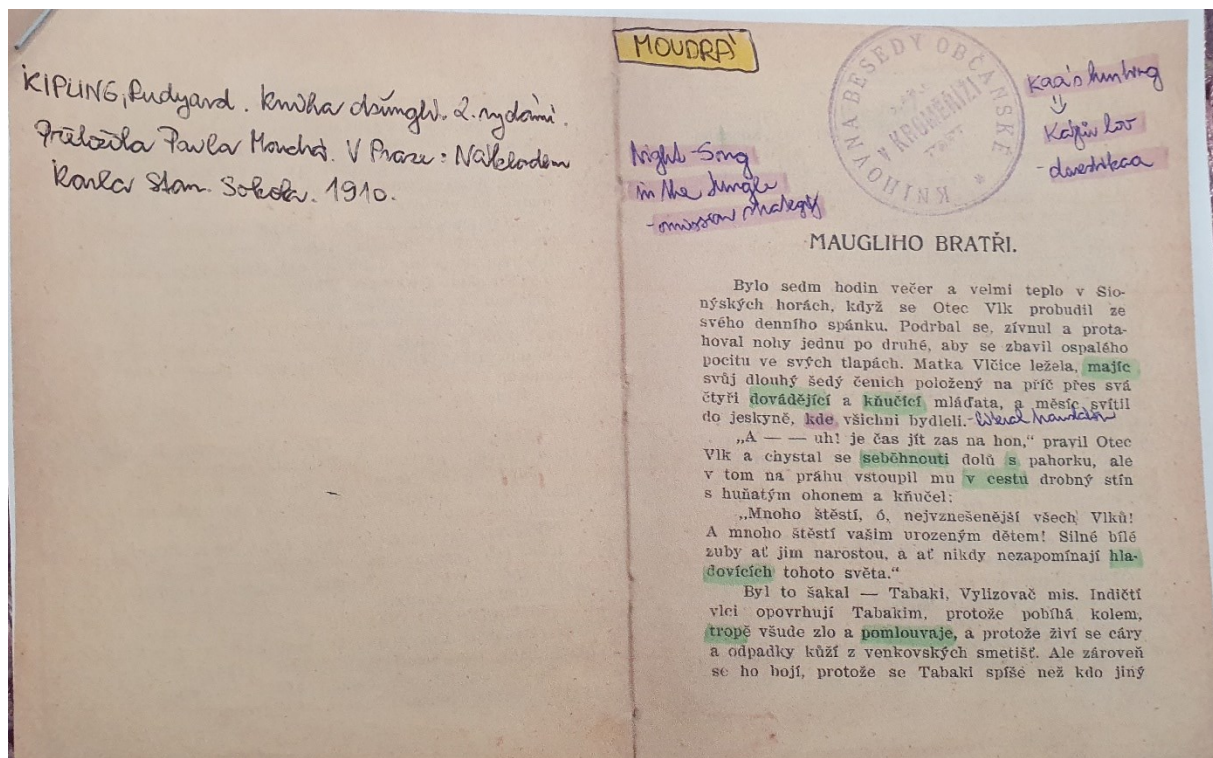
Appendices

Appendix 1: Scans of *The Jungle Book*

Picture 1: *Mowgli's Brothers* (RK)



Picture 2: *Mowgli's Brothers* (PM)



Picture 3: Mowgli's Brothers (MM)

MILOŠ MAJKNER (1931)

domestikace - kájiv lo

MAUGLI A JEHO BRATŘI.

Sup = mlhava

Sup Rann ^{mlhava} as domů přivedl noc, kterou netopýř vyplaší - Stáda jsou zavřena v chýži a chlév, jeť až do rána noc naší.

Nastává hodina moci a pýchy pro tesák, pazour a dráp i zub. Slyšte volání! Hon dobry všem, komu je džungle zákonem.

formy x obrak

doslav přelad

Noční zpěv v džungli.

Bylo to o sedmé hodině za teplého večera v sionýských horách. Otec Vlk se probudil z denního spánku, poškrabal se, zívá a protáhl pracky, aby vypudil pocit ospalosti z jich konců. Matka Vlčice ležela, majíc svůj velký čumák položený napříč přes svá čtyři válejší se a kručící mláďata, a měsíc svítil do ústí jeskyně, kde všichni žili.

»Au-grh!« řekl Otec Vlk, »je opět čas k lovu!« a chtěl právě seskočit s pahorku, když se tu přes práh přesunu malý stín s huňatým ohonem a zakňoucal.

»Zdar Tobě, Náčelníku Vlků! A zdar a silné bílé zuby tvým uslechtilým dětem, aby nikdy nezapomněli hladových tohoto světa!«

Byl to šakal, Tabakí, vylizovač mis. Indiští vlci pohrdají Tabakim, protože stále pobíhá tropě neplechu a roznáší klevety a žere hadry a kusy kůže s vesnických smetišť. Ale vlci se ho při tom bojí, protože Tabakí je více než kdokoliv jiný v džungli nachýlen k sešlení, a pak zapomene, že se kdy koho bál, a probíhá lesem, kousaje vše, co mu přijde v cestu. I tygr uteče a skryje se, když malý Tabakí sešlí, neboť šilenost jest nejhanebnější věc, které může divoký tvor propadnouti. Lidé tomu říkají vzteklna, ale v džungli tomu říkají dewanee - šilenost - a prchají.

»Tedy pojď a podívej se,« řekl Otec Vlk upjatě, »ale není zde ani kouska potravy.«

»Pro Vlká ne, věřím,« řekl Tabakí, »ale pro osobu tak nízkou, jako jsem já, je suchá kost znamenitou hostinou. Kým jsme my, Qidurle (šakalí národ), abychom vybírali a volili?« Odlezl do pozadí jeskyně, kde nalezl srnčí kost se zbytkem masa, a usedl hrýzaje vesele její konec.

»Pěkně díky za tuto výbornou večeři,« řekl pak, olizuje pysky. »Jak krásny jsou vaše uslechtilé děti! Jak veliké mají oči! A jak jsou mlády! Vskutku, vskutku, vždyť jsem si měl hned pomyslet, že královské jsou muži hned od narození!«

Nuže, Tabakí věděl tak dobře jako kdokoliv jiný, že není na světě nic, co by tak přinášelo neštěstí, jako lichotiti dětem do očí, proto měl radost vida Matku a Otce Vlká hledící velmi mrzutě před sebe.

Tabakí seděl tiše, raduje se z neplechty, kterou ztropil, a řekl plěk zlomyslně:

Šir Chan, Veliký, změnil loviště. Chce honiti v nastávajících měsíci v těchto horách, jak mi i řekl.

Šir Chan byl tygr žijící u řeky Waingtingy, asi dvacet kilometrů dále.

»K tomu nemá práva,« rozzlobil se Otec Vlk, »Podle zákona Džungle nemá práva změnit bydliště bez řádné výstrahy. Vystraší a zaplaší každou zvířecí nohu na deset mil - a já - já mám v těchto dnech loviště za dva!«

»Jeho matka jej nadarmo nenazvala Lungri, Chromec,« řekl klidně Matka Vlčice. »Byl od narození na jednu nohu chromý. Proto lovil vždy jen dobytek. Vesničané Waingungy se naň zlobí; a teď přišel sem, aby rozzlobil i naše vesničany. Budou honiti po něm v naší džungli, až bude někde daleko a my a naše děti abychom prchali, až bude tráva v džungli zapálena. Věru, jsme velmi vděční Širu Chanovi!«

»Mám mu vyříditi vaši vděčnost?« řekl Tabakí.

»Ven!« štěkl Otec Vlk. »Ven, a hoň se svým Pánem. Natopil jsi dosti neplechty za dnešní noc.«

Picture 4: Mowgli's Brothers (ZHJB)

ZDENĚK HOBZÍK & JAN BERÁNEK (1958)

MAUGLIHO BRATŘI

Pryč luňák Ren již nese den. Máng netopýř vzlét (z tmy) - A všechen skot již chrání plot, neb pány jsme teď my.

Po celou noc zas vládne moc jen drápu, spáru, lsí.

Slyš kolkolem: »Zdar lovu všem, kdo Zákon džungle chtí!«

formy x obrak

Noční zpěv v džungli


Bylo sedm hodin kteréhosi teplého večera v Séonických kopcích, když se Otec vlk probudil z denního spánku, poškrabal se, zívá a protahoval pracku za prackou, aby vyhnal ztrnulost z tlapek. Matka vlčice ještě ležela, majíc velký šedivý čumák položený na čtyřech převalujících se a kručících mláďatech. A měsíc svítil do otvoru jeskyně, v které všichni žili.

»Augrh!« řekl Otec vlk, »je zase čas k lovu.«

A chtěl se už rozběhnout dolů s kopce, když se náhle přes práh vchodu přenesl drobný stín s huňatým ohonem a zakňoucal:

»Vše nejlepší tobě, náčelníku vlků, a mnoho štěstí a silné bílé zuby tvým urozeným děťátkům, aby nikdy nezapomínaly na hladovějící tohoto světa.«

Byl to šakal Tabakí - vylizovač mis - kterým všichni indiští vlci pohrdají, protože stále tropí všelijaké neplechty, roznáší klevety a na vesnických smetištích požírá hadry a kůže. Ale také se ho bojí, protože Tabakí nejčastěji ze všech obyvatel džungle podléhá šilenství, a pak pobíhá lesy, neznae strach, a pokouše každého, koho potká. I tygr uteče a schová



se, když malý Tabakí zešlí, neboť šilenství je to nejhorší, co může potkat divoké obyvatele džungle. My tomu říkáme vzteklna, ale oni to nazývají devání - šilenství - a utíkají.

»Tak tedy pojď dál a poohlédni se,« pravil Otec vlk škrobeně, »jenže není tu nic k jídlu.«

»Pro vlka snad ne,« řekl Tabakí, »ale pro sprostého tvora, jako jsem já, je i suchá kost dobrá. Kdo jsme my, Gidar-lóg (šakalí národ), abychom si směli vybírat?«

Odštrachal se do pozadí jeskyně, nalezl tam srnčí kost, na níž zbyl ještě drobet masa, a blaženě ji ohryzával.

»Uprmně díky za tu pochoutku,« pravil olizuje se. »Jak krásné jsou ty vaše urozené dětičky! Jak veliké oči mají! A jsou tak mladounké! Na mou věru, měl bych vědět, že děti králů jsou muži od narození.«

Tabakí totiž věděl stejně dobře jako každý jiný, že není nic nevhodnějšího než říkat dětem pochvaly do očí. A měl radost, když viděl, jak se Matka vlčice i Otec vlk mračí.

Okouněl ještě a vychutnával neplechu, kterou natopil. Pak dodal zlomyslně:

»Velký Šer Chán střídá své loviště. Od příští noci bude prý honit ve zdejších kopcích. Tak mi alespoň říkal.«

Picture 5: Mowgli's Brothers (ASHS)

AIYOOS & MANA SICHUMALUOVI (1965) - Zdeněk Brunan - Ilus. Holboř

Mauglího bratři

Chok Ma Khe

*Čil příchod noci zvěstoval,
Mauglí se už proháněl.
Spí stáda v chlévech. Pány jsme,
než přijde svítání.*

*Slyš kel a spár a dráp a zub,
jako když zvoní (lov).
Kdo zákon džungle ctí, tém zní
náš pozdrav: dobrý (lov).*

Noční píseň džungle

Dusno bylo ten večer v Séónijské pahorkatině. O sedmé procitl táta Vlk z denního spánku, podrbal se, zívá a jednu po druhé natáhl tlapy, aby ze špiček zahnal ospalost. **Máma Vlčice** ležela mohutným šedým čenichem opřena o čtvero rejdivých, knikavých vlát. Do sluje, ve které přebývali, jim svítil otvorem měsíce. „Augrr!“ ozval se **táta Vlk**, „je čas jít na lov.“ Už už chtěl seběhnout ze strání, a tu se před ním na prahu mihlo cosi šerého s huňatým ohonem a zakáňučelo: „Zdar tobě, vlčí náčelníku. Zdar a silné bílé tesačky tvým děťátkům, nechť tady na světě nezapomínají na hladovce.“

Byl to šakal - Tabákí neboli Dojídač - a indiští vlci Tabákím opovrhují, protože pořád jen lítá a lumpačí a klevetá a živí se hadry a kůžemi z vesnického smetišť. Ale přitom z něho mají strach, protože on se z celé džungle nejspíš pomine: to se pak přestane bát, běhá pralesem a kdekoho kouše. Před pomínutým Tabákím uteče a zaleze i tygr, pro-

tože nic horšího než pomínutost nemůže dravce potkat. My tomu říkáme **vzteklina**, oni zas dívání neboli pomínutost - a prchají před ní, jak mohou.

„Pojd' dál a podívej se,“ řekl upjatě táta Vlk, „ale k snědku tady nic není.“

„Pro vlka snad ne,“ řekl Tabákí, „ale **chudák** jako já si pochutná i na suché kosti. Copak si můžeme my, Gidar lóg (neboli šakalí lid), vybrat?“ A už drandil do jeskyně a v koutě vyslidil srnčí kost se špetkou masa. Posadil se a s chutí jí kroupal.

„Mockrát děkuji za pohoštění,“ řekl a olízl si pysky. „Děťičky máte překrásné! Ty jejich velikánské oči! V takovém útlém věku! Bodejť, jako bych zapomněl, že královské děti jsou mužné od prvopočátku.“

Tabákí dobře věděl, že se nemá dětem říkat chvála do očí. S radostí se pásl na rozpacích táty Vlka i mámy Vlčice.

Chvilí poseděl a liboval si, jaké lumpáctví zas provedl, až najednou škodolibě řekl:

„Mohutný Šér Chán stíhá loviště. Prozradil mi, že příští měsíc bude lovit tady v pahorkatině.“

Tygr Šér Chán bydlel dvacet mil dál poblíž řeky Vaingangy. „Vždyť na to nemá právo!“ utrl se zlostně táta Vlk. „Podle zákona džungle nemá právo stěhovat se jinam, dokud to předem neoznámí. Vypláší nám zvíř na deset mil kolem a já - já abych lovil za dva.“

„Však mu matka pro nic za nic neřikala Langrá (Chromec),“ pronesla klidně máma Vlčice. „Od narození je na jednu nohu chromý. Proto taky zabíjí jenom dobytek. Vesničané od Vaingangy se na něho zlobí a teď nám přijde rozložit ještě naše vesničany. Široko daleko budou po něm v džungli slídit, a my abychom i s dětmi utkali před zapálenou trávou. Moc jsme za to Šér Chánovi vděční.“

„Mám mu o tom říct?“ řekl Tabákí.

„Táhni!“ utrl se na něho táta Vlk. „Táhni si lovit se svým pánem. Na jeden večer jsi toho spískal až dost.“

„Jdu,“ řekl klidně Tabákí. „Už je ho, Šér Chána, slyšet dole v houští. Zbytečné jsem vám to vyřizoval.“

8

Picture 6: Mowgli's Brothers (MP)

MARTIN FOKORŇ (2010) - Zdeněk Brunan - Ilus. Holboř

MAUGLÍHO BRATŘI

Tomas x Olch

*Už padl čas noci, jež dravec má v moci,
a vyletají (setopřít).
a stádo je v státi, kde lidé je mají,
než do temnot smečka už (míř).
Nastává hodina, v níž hrůza počíná,
v níž se ruší drápem (lov).
Slyš houkání gau! Tak všem dobrý lov,
kdo zákony džungle vždy (ctí).*

Noční píseň džungle

Bylo sedm hodin a séónijské kopce se tetelily v horku večera, když se Otec Vlk probral z celodenního spánku, podrbal se, zazíval a jednu po druhé si protáhl tlapy, aby zahnal pocit ospalosti v konečcích prstů. Matka Vlčice ležela dál, šedivý čenich položený přes čtevíci nemotorných písklavých vlát, a do ústí jeskyně, kde všichni společně žili, svítil měsíc. „Vraui!“ zavřel Otec Vlk, „je čas vydat se znovu na lov“ - a zrovna se chystal seběhnout ze svahu, když se přes práh promýkl drobný stín a chluapatým ocasem a zakoucal. „Ať ti štěstí ve všem přeje, Velký náčelníku vlků, a stětšenou a silnými bělokovými zuby kěz jsou obdařeny i tvoje vznešené děti, aby nikdy nezapomněly na nehožé třeptičí hladem.“

Byl to šakal Tabákí, vylizovač masek. Indiští vlci Tabákím pohrdají, protože jen páchá lotroviny, vypráví povídky a pojída odpadky a kusy kůže se smetišť v vesnici. Navíc se ho vlci bojí. Nikdo se totiž nedokáže rozruřit tak rychle jako Tabákí, který pak snadno zapomene, že se vůbec kdy někoho bál, žene se lesem, a kdo se mu připele do cesty, toho pokouše. Když malý Tabákí zuřil, schová se i tygr. Zuřivost je totiž to nejostudnější, co může tvora v divočině posednout. My tomu říkáme **vzteklina**, ale zvířata ten stav nazývají devání čili šlenství a prchají před ním.

„Tak se pojd' podívat dovnitř,“ napružené opáčil Otec Vlk. „Ale k jídlu tady nic není.“

„Pro vlka ne,“ odušil Tabákí, „ale **chudák** jako jsem já, si velkolepě pochutná i na oschlé kosti. Může snad být šakalí národ Gidarů vybiravý?“

Zaběhl dovnitř jeskyně, vzaду vystouřal srnčí kost s trochou masa a začal ji šťastně chroustat.

„Převleklé díky za tuhle pochoutku,“ prohlásil a olízl si rty. „Tvoje vznešené děti jsou překrásné! A mají tak veliké oči! A jsou tak mladické! Hned mi mělo dojít, že děti králů jsou už od počátku dospělými muži.“

Tabákí dobře věděl, že chválit děti v jejich přítomnosti nosí smůlu - a potěšené sledoval, jak nervózně se Matka Vlčice a Otec Vlk tvaří.

Chvilí tiše seděl a užíval si té léčky, kterou nastražil. Pak tónem plným zášti pronesl:

„Velký Šér Chán přesunul svůj revír. Nadcházející měsíc bude lovit tady mezi kopci - tak mi to sám řekl.“

Šér Chán byl tygr, který sídlil nedaleko řeky Vaingangy dvacet mil odtud.

„Na to nemá právo!“ rozloženě se ohradil Otec Vlk. „Podle zákona džungle nemá právo bez předchozího varování svévolně měnit revír. Vypláší všechnu vysoku na deset mil odtud - a já teď musím lovit za dva.“

„Ne náhodou ho matka pojmenovala Langrá, Chromec,“ tiše si povzddechla Matka Vlčice. „Od narození napadá na jednu nohu. Proto zabíjí jediné dobytek ze stád. Vesničané od Vaingangy jsou na něj rozlozeni a on chce přijít sem, aby rozruřil i naše vesničany. Až už bude dávno pryč, probíhají kvůli němu celou džungli a my budeme muset utíkat i s dětmi, až tráva vzplane. Šér Chán opravdu zasluhuje naše upřímné díky!“

„Mám mu to poděkování vyřídít?“ zeptal se Tabákí.

„A ven!“ vyštěkl Otec Vlk. „Vypadni ven a lov si se svým pánem. Za tuhle noc už jsi napáchal škody až dost.“

„Však já už jdu,“ tiše odvětil Tabákí. „Šér Chán už je slyšet dole v kroví. Nemusím se namáhat cokoli vyřizovat.“

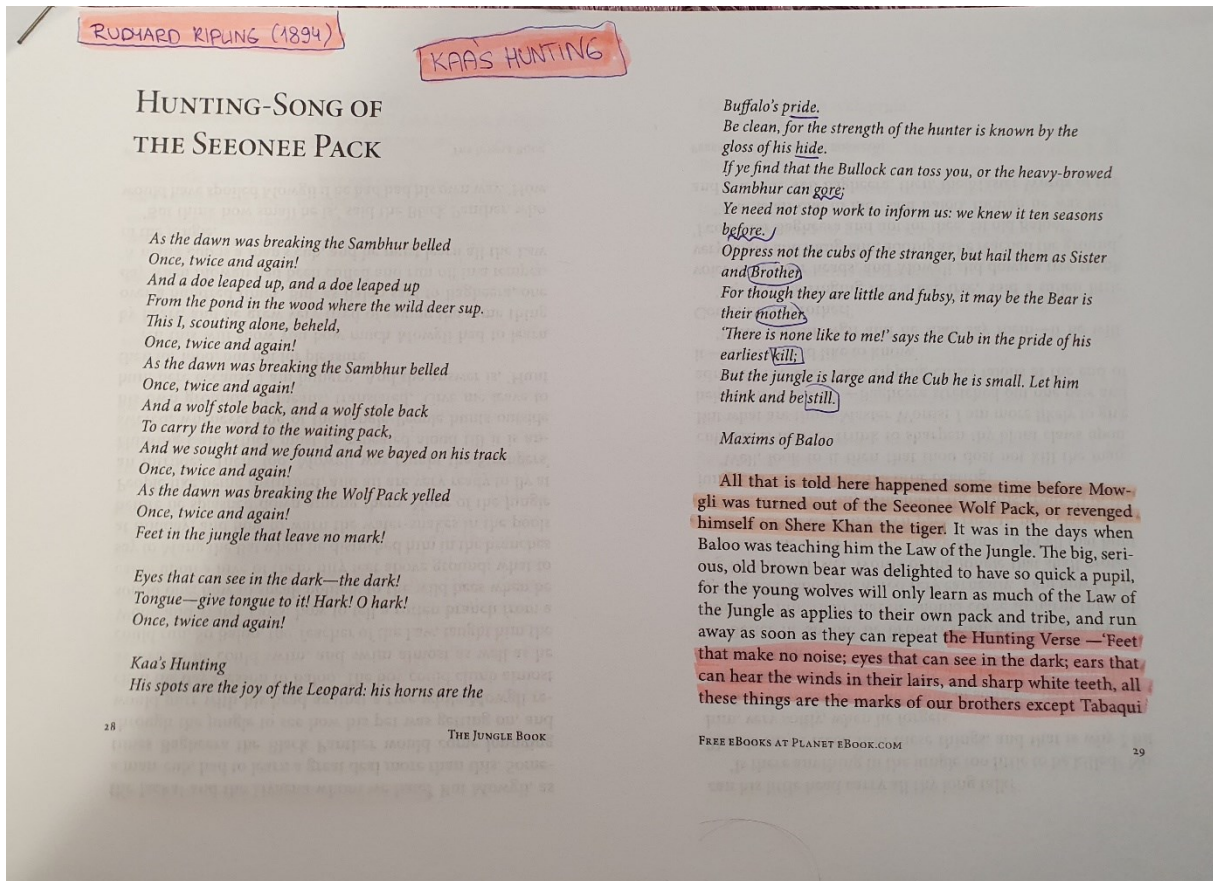
Otec Vlk se zaposlouchal a v temném údolí, které sbíhalo k říčce, uslyšel chraplavý, hněvivý, vrčivý, zpěvavý nářek tygra, který nic nechytal a je mu jedno, že se to dozví celá džungle.

„Ten poštelce!“ zvolal Otec Vlk. „Začít noční vypravu tímhle sténáním! To si snad myslí, že tady jsou jeleni tlustí jak ti jeho býci od Vaingangy?“

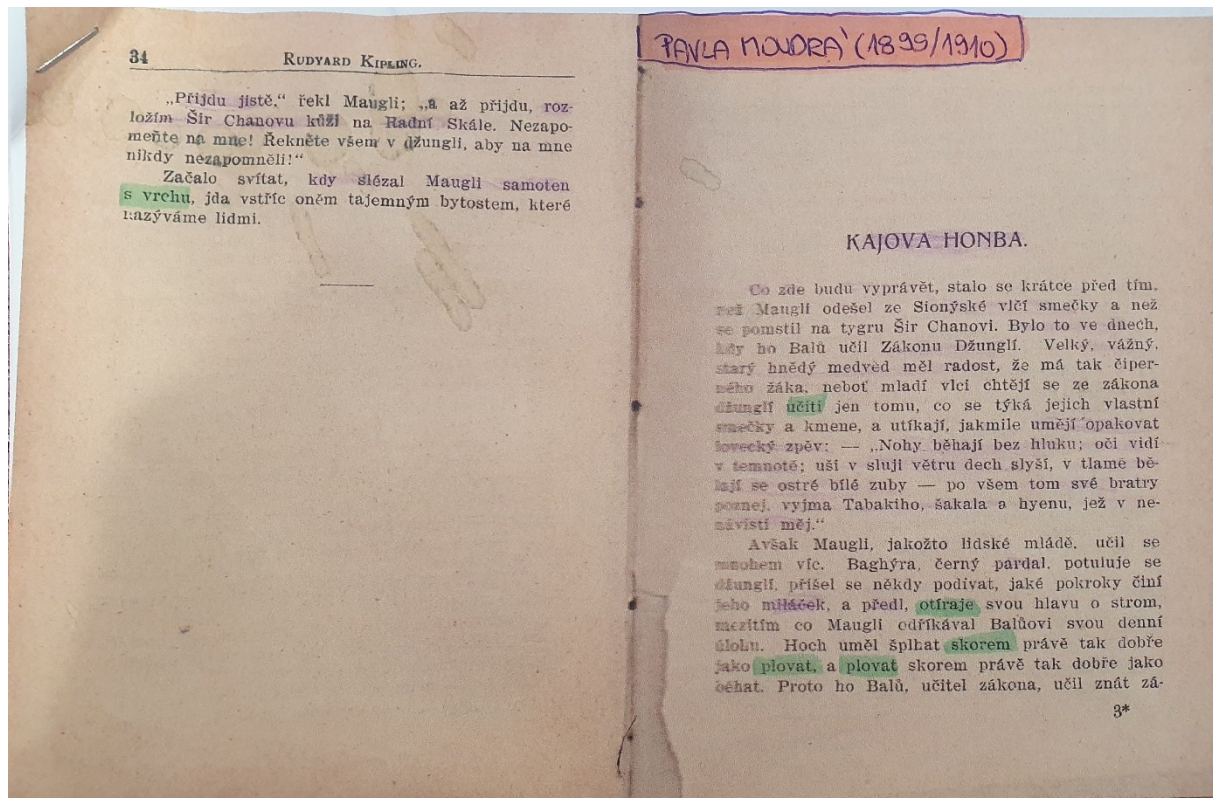
„Pst! Tuto noc nečichá na býky ani na jeleny,“ přerušila ho Matka Vlčice. „Dnes cháh na člověka.“ Nářek se změnil v huňhavé předění, které se valilo ze všech stran. A právě tento zvuk děsí dřevorubce a cikány, kteří přespávají pod širým nebem, a často je přiměje, aby vběhli tygrovi přímo do chřtánu.

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Picture 7: Kaa's Hunting (RK)



Picture 8: Kaa's Hunting (PM)



Picture 9: Kaa's Hunting (MM)

MILOS MAIXNER (1911)

KÁJŮV LOV.

V rohu svém buvol, v skvrnách svých levhart
zří chloubu svoji.
Čiší buď vždy, neb v lesku srsti tvé síla tvá
napsána staji.
Zříš-li, že samblur tě nabodnout, bývá muž
trknouti dřív,
nespěchej, bys nám to hlásil, - my deset let
znali to dřív.
Netrzní cizích mláďat, když směšná se zdají
a tiše
sestrami, bratry je zvi - snad jim život máš
medvědí (ticho)
„Kdo je mi roven?“ mládě dí v první své
kořisti pýše,
Však džungle je velká a malé je mládě; ať
mlčí a přemýšlí (ticho)!

Připovědi Balúovy.

Vše, co se tuto vypravuje, stalo se nějaký čas, nežli Maugli odešel od Sionýské vlčí smečky a nežli se pomstil na Siru Čanovi, tygru. Bylo to za doby, kdy jej Balú učil zákonu džungle. Velký, vážný starý medvěd měl velikou radost, že má tak bystrého žáka, neboť mladí vlci se chtějí učit z zákona džungle jen tomu, co se týče jejich vlastní smečky a jejich rodu, a utekou, jakmile dovedou opakovati lovecký verš: -

»Nohy, jež nezpůsobí nejmenší hřmotu, oči, jež vidí v nehlubší tmě, uši, jež slyší i vtr v brlohu, a ostrý bílý chrup - to vše ti vyznačuje naše bratry, výjma Tabaki - Šakala a Hyenu, kterých nenávidíme.« - Ale Maugli, jako lidské mládě, musil se naučiti mnohem více než tomuto. Někdy Bagýra, černý pardál, přišel, toulaje se džunglí, aby viděl, jak jeho miláček pokračuje a předl,

opíraje hlavu o kmen, zatím co Maugli odříkával Balúovi svou denní lekci. Chlapec dovedl téměř stejně dobře šplhati jako plovati a plovati téměř tak dobře jako běhati, a proto Balú, Učitel Zákona, naučil jej zákonu stromů i zákonu vody: jak rozpoznati shnilou větev od zdravé; jak mluvíti zdvořile k včelám, když přijdete na jejich úl padesáte stop nad zemí; co říci Mangovi netopýru, když jste jej vyrušili z jeho poledního odpočinku ve větvích; jak dáti výstrahu vodním hadům v tůních, nežli sebou šplýchnete mezi ně. Nikdo z džunglího národa není rád vyrušen a všichni jsou pohotovi vrhnouti se na rušitele. A Mauglimu bylo se naučiti i loveckému volání cizincovu, které je nutno opakovati hlasitě, pokud se naň nedostane odpovědi, kdykoli někdo z džunglího národa loví mimo hranice svých vlastních lovišť. Přeloženo, znamená: »Dovolte mi lovit zde, neboť mám hlad!« A odpověď zní: »Lov tedy pro potravu, ale ne pro zábavu.«

To vše ukazuje, mnoho-li Mauglimu bylo se naučiti napamět; a býval velmi unaven, když mu bylo odříkávati tutéž věc znovu a znovu, po sté a sté; ale, jak pravil Balú k Bagýrovi jednou, když byl Maugli bit a utekl rozhněván:

»Lidské mládě je lidské mládě a musí poznati všechny zákon džungle.«

»Ale pomysli, jak je malý,« namítal černý pardál, který by byl Maugliho zkazil, kdyby byl měl svou vůli. »Jak může tak malá hlava podržeti všechny tvé dlouhé věci?«

»Je snad v džungli něco tak malého, aby to nemohlo býti zabito? Ne. Proto jej učím všem těmto věcem, a proto jej praštim - ó, velmi jemně - když něco zapomene.«

»Jemně! Což ty víš o jemnosti, starý lamželeso?« bručel Bagýra »Jeho tvář je dnes plná šrámů od tvé - jemnosti. Uf!«

»Jest lépe, aby byl pošramocen od hlavy k patě ode mne, který jej miluji, než aby přišel k úrazu z nevědomosti,« odpověděl Balú s velikou vážností. »Učím jej nyní Mistrovským Slovům Džungle, které mu mají býti ochranou mezi ptáky, mezi hady a mezi vším, co běhá o čtyřech nohách, vyjma jeho vlastní smečku. Může nyní činiti

Picture 10: Kaa's Hunting (ZHJB)

ZDENĚK HOBZÍK & JAN BERÁNEK (1958) - Václav
Ladislav Burian

KÁ LOVÍ

Na skorný své je hravý leopard a buvol na své rohy zase.
Ty na čistotu vždycky hravý buď, neb lovec i tak poznává se.
A zjistiš-li, že trkat umí býk, že nabrat může Sambar smělý,
nám nespěchej to honem povídat, to známe, to jsme zapomněli.
A cizí mládě nikdy netýřej, ať bratrem, sestrou spíše jeťi
neb malé, nevzhledné a slabé jsou i zlostné medvědice (čítí)
Když mládě prouu chytí kořist svou, hned obrovská je zchvátí pýchá.
Leč džungle velká, mládě malé je. Ať více myslí - a je ztichlá!

Balúova naučení do života

Stalo se to ještě dříve, než Maugli odešel od séónské smečky a než ztrстал tygra Šer Chána, ve dnech, kdy ho Balú učil Zákonu džungle.

Velký, starý a vážný hnědý medvěd byl nadšen, že má tak čiperného žáka, neboť mladí vlci se učí z celého Zákona džungle jenom tomu, co se týká jejich smečky a jejich plemene, a utekou, jakmile dovedou opakovat tuto loveckou poučku: »Nohy, které neslyšně chodí, oči, které potmě vidí, uši, které slyší vítr dřív, než se zvedne, a ostré bílé zuby, to vše je známkou našich bratří, s výjimkou šakala Tabakiho a hyeny, kterými pohrdáme.« Ale Maugli jako lidské mládě se musil učít mnohem více.

Často přicházel na svých toulkách džunglí černý panther Baghéra, aby se podíval, jak jeho miláček prospívá; opřel si hlavu o kmen stromu a spokojeně předl, zatím co Maugli odříkával Balúovi svou denní lekci. Hoch uměl stejně dobře šplhat jako plavat, a plavat právě tak výborně jako běhat. Proto ho učitel Zákona Balú zasvěcoval i do zákona Lesního a Vodního: jak rozeznat ztrouchnivělou větev od zdravé, jak

zdvořile oslovit divoké včely, když přijdeme k jejich úlu ve výši patnácti metrů nad zemí, co říci netopýru Mángovi, když ho vyrušíme ve větví z poledního spánku, a jak se ohlásit vodním hadům, než skočíme do tůně mezi ně. Žádný z obyvatelů džungle totiž nemá rád, když ho někdo ruší, a je v mžiku připraven vrhnout se na vetřelce.

Dále se Maugli musil naučit také Loveckému pokřiku cizince; jestliže chce někdo z obyvatelů džungle lovit na cizím území, musí pokřik tak dlouho opakovat, dokud se mu nedostane odpovědi. V překladu to zhruba znamená: »Dovolte mi tady lovit, mám hlad!« A odpověď zní: »Lov si pro potravu, ne však pro zábavu!«

Z toho vidíte, jak mnoho se Maugli musil učít nazpaměť, a býval velmi unaven, když musil stejnou větu opakovat třeba stokrát. Jednou, když Maugli dostal od Balúa pohlevek a utekl rozhněván, řekl medvěd Baghérovi:

»Lidské mládě je lidské mládě, a proto musí znát celý Zákon džungle.«

»Ale vždyť je ještě malý,« namítal Baghéra, který by byl Maugliho rozmazlil, kdyby bylo šlo po jeho. »Jak se může všechno tvé povídání vejít do jeho malé hlavičky?«

»Je v džungli něco tak malého, aby to nemohlo být zabito? Není! Proto ho učím všem těmto věcem a proto ho kárám, ovšem docela něžně, když neumí.«

»Něžně? Ty toho víš, co je to něžnost, ty hromotluku!« zavřel Baghéra. »Však jsem si všiml, jak mu dnes ta tvá něžnost zřídila tvář. Uf!«

»Vždycky pro něho bude líp, když ho já poškrábu od hlavy až k patě, než aby přišel do neštěstí pro svou nevědomost,« odpověděl Balú vážně. »Teď ho učím Mistrovským slovům, která ho ochrání před ptáky i Hadím národem a vůbec přede vším, co běhá po čtyřech, s výjimkou jeho smečky. Může si teď vyžádat ochranu od celé džungle, jestliže si ovšem

Picture 11: Kaa's Hunting (ASHS)

ALOYS & HANA SKRUMALOVÍ (1965)

Ká na lovu

Na skvrnách levhart zakládá si, buvol na rozích.
Měj čistou srst i boky, síla lovcova je v nich.

Když volk nabere tě nebo Sámbar zkrvaví,
nic nepovídej, vždyť to o nich každá šelma ví.

Jak vlastní sourozence cizí mláděta opatruj,
jsou třeba děti medvědice, věrně při nich stůj.

Skolená první kořist mláděti velmi lahodí.
Džungle je velká, mládě malá. Skromnost hřeškodí.

Bálúovy poučky

O čem se tady vypravuje, stalo se předtím, než byl Mauglí vyhnán ze séoníjské vlčí smečky a než se pomstil tygru Šér Chánovi. Bálú ho tenkrát učil zákonu džungle. Statný, rozvážený hnědý medvěd měl z nadaného žáka radost. Vláta pochytí totiž ze zákona džungle jenom to, co se týká jejich smečky a rodu. Upláchnou, sotva umějí opakovat lovecké verše: „Nohy našlapující bez hlesu, oči vidící potmě, uši větřící vítr už v doupěti a ostré bílé zuby, tím se vyznačují naši bratři kromě šakala Tabákho a hyeny, ty máme v nenávisti.“ Ale Mauglí byl člověčí mládě a musel se učit mnohem víc. Občas za svým chráněncem plavně přiběhl z džungle černý pardál Baghíra podívat se, jak prospívá, a s hlavou opřenou o strom jen vrněl, když tak Mauglí Bálúovi odříkával, co měl ten den uloženo. Šplhání šlo chlapci skoro tak jako plavání a plavání skoro tak jako běh. Učitel zákona Bálú mu vštípil lesní a vodní zákony:

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Jak se rozezná uschlá větve od zdravé. Jak se slušně omluvit lesním včelám, když padesát stop nad zemí narazí na jejich úl. Co říci netopýru Mangovi, když ho za poledne vyruší ve větvích. A jak předem upozornit vodní hady, než skočí mezi ně do tůně. Obyvatelé džungle mají rádi klid a bez váhání se vrhnou na vetřelce. A ještě se Mauglí naučil lovecký pokřik cizince. Ten musí každý obyvatel džungle lovcí mimo svůj revír opakovat tak dlouho, až zaslechne odpověď. V překladu to znamená: „Dovoďte mi tady lovit, mám hlad.“ A odpověď zní: „Jen si lov pro potravu, ale ne pro zábavu.“

Vidíte, co se toho musel Mauglí naučit nazpaměť? Odříkával to až do omrzení. Však také, když jednou po několika pohlavcích zlostně utekl, řekl Bálú Baghírovi: „Člověčí mládě je člověčí mládě, to musí znát veškerý zákon džungle.“

„Ale pamatuj, že je maličký,“ zastal se ho černý pardál: ten by byl Mauglího nejraději hýčkal. „Copak unese ve své hlavičce takové šáhodlouhé řeči?“

„V džungli se zabíjí kdoco, ať je jak chce maličký. Proto ho těm věcem učím, a když je zapomene, tak ho mírně uhoďm.“

„Mírně! Copak, ty hromotluku, vš, co je to mírnost?“ zareptal Baghíra. „Od tvé mírnosti má dnes obličej samou modřinu. Fuji!“

„Raděj ať má ode mne, který ho mám rád, modřiny od hlavy až k patě, než aby z nevědomosti přišel do neštěstí,“ odpověděl vážně Bálú. „Zrovna ho učím klíčovým slovíčkům džungle. Ta ho ochrání před ptáky a hady a lovcími čtvernožci, neochrání ho však před jeho smečkou. Až si ta slova zapamatuje, u kdekoho v džungli se může domáhat ochrany. Za trochu bití to stojí, ne?“

„Jenom dej pozor, abys člověčí mládě neutloukl. Není to kmen, aby sis na něm brousil tuhé drápy. Ale jak znějí ta klíčová slova? O pomoc já nikoho žádat nebudu, spíš ji každému poskytnu.“ – Baghíra napřáhl packu a zálibně si prohlížel ocelově modré drápy, ostré jako dláto – „ale přece jenom bych je rád znal.“


„Zavolám Mauglího, on ti je poví – jestli bude mít chuť. Pojď, bratříčku!“

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Picture 12: Kaa's Hunting (MP)

MARTIN POKORNÝ (2010)

KÁ NA LOVU



Buvol, ten pyšní se ostrými rohy, levhartí srst vždy jen září:
čistý vždy buď, neboť nedbalá špinavost největší odvahu zmaří.
Právě jsi zjistil, že Sámbar je silak a byk že tě odmrští stranou?
Tak klidně mlč, nic nemusíš vyprávět: tohle jsme věděli dávno.
Najdeš-li mládě, cizí a neznámé, přijmi je laskavě, vřelým:
Vypadá drobně a slabounké? Nevíš, jak mocné je zplodilo stínem!

„Kdo se mi vyrovná!“ chlubit se mládě po prvním lovu, jež zakončil zdát.
Leč džungle je velká a mládě je malé. Zachovej skromnost a nezbouzej svět!

BÁLÚOVA PONAUCENÍ

Všechno, co se tu teď bude vyprávět, se odehrálo už nějaký čas předtím, než Mauglího zahnal ze séoníjské smečky. Bylo to v době, kdy ho Bálú učil zákonu džungle. Ten mohutný, starý a vážně smýšlející hnědý medvěd byl nadšený, že má tak chápavého žáka. Mladí vlci se totiž ze zákona džungle naučí jen to, co se týká jejich vlastní smečky a kmene, a utečou, jakmile dokážou odříkat loveckou přípověď: „Nohy, co řapou neslyšně, oči, co vidí i v noci, uši, co zaslechnou i dřímající vánek, a ostré bílé zuby – toto je znakem našich bratrů vyjma Tabákho a Hyeny, k nimž cítíme nenávist.“ Mauglí byl ale lidské mládě, a tak se zákona musel naučit mnohem víc. Někdy se z hlubin džungle připlížil černý panter Baghíra a vrněl s hlavou opřenou o strom, zatímco Mauglí Bálúovi odříkával zadanou látku. Chlapec uměl skoro stejně dobře šplhat, plavat i běhat, a tak mu Bálú, učitel zákona, odhalil i zákony dřeva a vody: jak rozeznat šhmlou větev od zdravé, jak si počínat zdvořile k roji divokých včel, když na ně narazíš patnáct metrů nad zemí, co říci netopýru Mangovi, když ho v poledne vyrušíš mezi větvemi, a jak varovat vodní hady v jezerech, než mezi ně seskočíš. Nikdo z obyvatel džungle není rád, když ho něco vyruší, a všichni na nevitaneho hosta hbitě zaťočí. Dál se Mauglí naučil i lovecký signál cizince, který je nutno nahlas opakovat, dokud se neozve odpověď, kdykoli některý obyvatel džungle loví mimo vlastní revír. V překladu znamená: „Dovoďte mi zde lovit, protože mám hlad“ – a odpověď říká: „Nuže – lov, aby sis opatřil potravu, ale ne pro potěšení.“

Z toho všeho vidíte, kolik věcí se musel Mauglí naučit nazpaměť. Opakovat to samé stokrát za sebou ho nudilo, ale jak jednoho dne řekl Bálú Baghírovi, když Mauglí dostal pohlavek a rozněvány utekl: „Lidské mládě je lidské mládě a musí se naučit celý zákon džungle.“

„Ale uvědom si, jak je malý,“ řekl mu černý panter, který – kdyby bylo po jeho – by Mauglího jen rozmazloval. „Jak může v té malé hlavičce udržet všechno, co mu říkáš?“

„Žije v džungli nějaký tvor tak malý, že by nestál za zabítí? Nežije. Proto ho to všechno učím a proto ho jemně uhoďm, když látku zapomene.“

„Jemně! Co asi tak ty s tou svojí těžkopádností víš o jemných pohlavcích?“ zamručel Baghíra. „Má dnes obličej celý poškrábaný od té tvojí jemnosti. Ech!“

„Raději ať je poškrábaný od hlavy až k patě ode mě, který ho mám rád, než aby se z nevědomosti ocitl v nebezpečí.“ vážným tónem odpověděl Bálú. „Učím ho teď příchozí hesla džungle, která ho ochrání před ptáky a hadím národem a všemi, kdo loví na čtyřech nohách kromě jeho vlastní smečky. Když si ta slova zapamatuje, může si vyžádat ochranu před celou džunglí. To snad stojí za pár pohlavků, ne?“

„Jenom si dávej pozor, abys to lidské mládě nezabil. Není to žádný pařež, aby sis o něj brousil drápy. Ale jak znějí ta příchozí hesla? Sám sice spíš budu zachraňovat a ne prosit o pomoc“ – Baghíra natáhl jednu tlapu a obdivně si prohlédl ocelově drápy, ostré jak nože, na jejím konci – „ale stejně bych to rád věděl.“

„Zavolám Mauglího a on nám je odříká – když nebude uražený. Pojď sem, bratříčku!“

„V hlavě mi brní jak ve včelíně,“ ozvalo se jim pochmurně nad hlavami a Mauglí, velice rozložený a pobouřený, sklouzl po kmeni dolů. Když došlápl na zem, dodal: „Jdu za Baghírou a ne za tebou, ty starý tlustoch!“

„To je mi jedno,“ opáčil Bálú, i když ho to zabolalo. „Tak tedy řekni Baghírovi příchozí hesla džungle, která jsem tě dneska naučil.“

„Hesla pro který národ?“ chtěl vědět Mauglí a byl hrdý, že se bude moct předvést. „V džungli se mluví mnoha jazyky a já je umím všechny.“

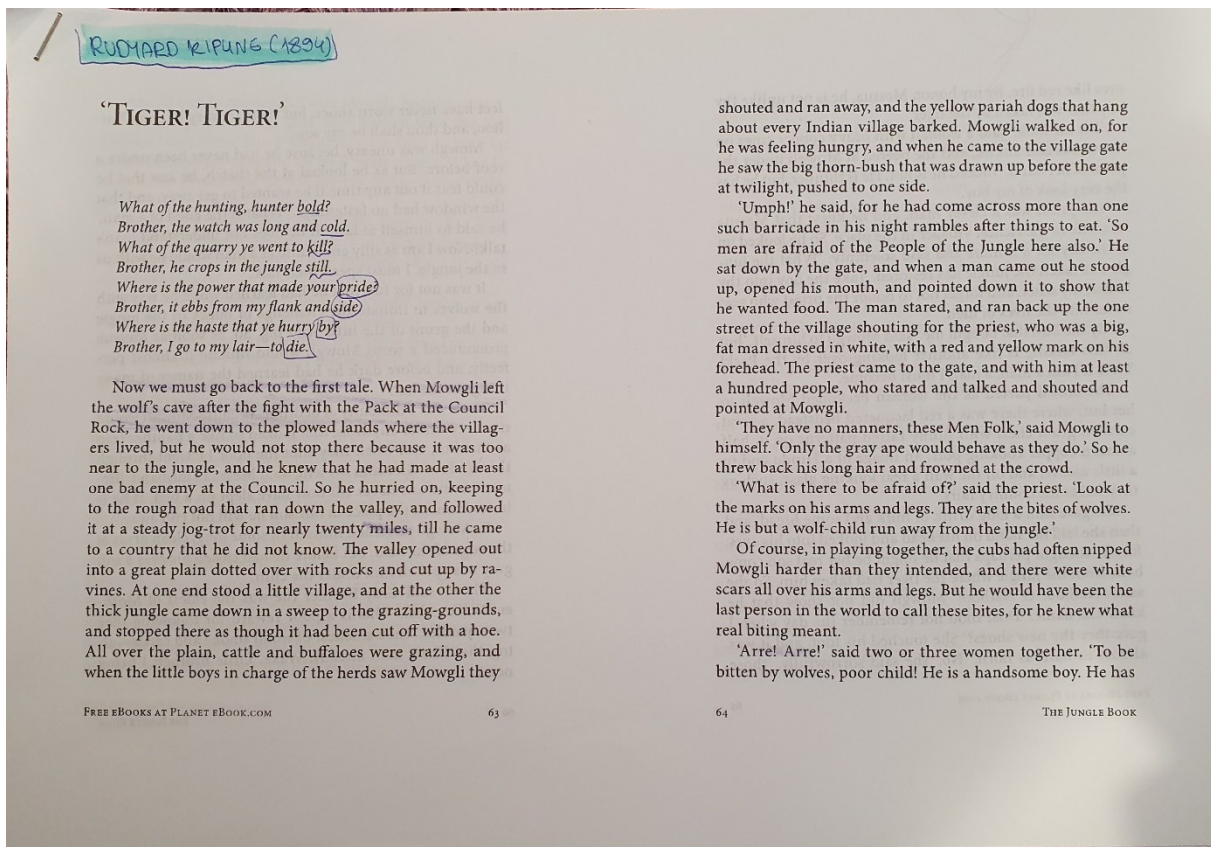
„Pár slov znáš, ale není jich mnoho. Postuď sám, Baghíro: učitel se vědka nikdy nedočká! Ani jedno vlce se nikdy nevrátilo ke starému Bálúovi, aby mu poděkovalo za to, co se naučil. No tak nám pověz heslo pro národ lovců, ty jeden jazykoznalec!“

„Jsem jedné krve, ty a já,“ pronesl Mauglí s medvědim přízvukem, jak ho v džungli užívá celý národ lovců.

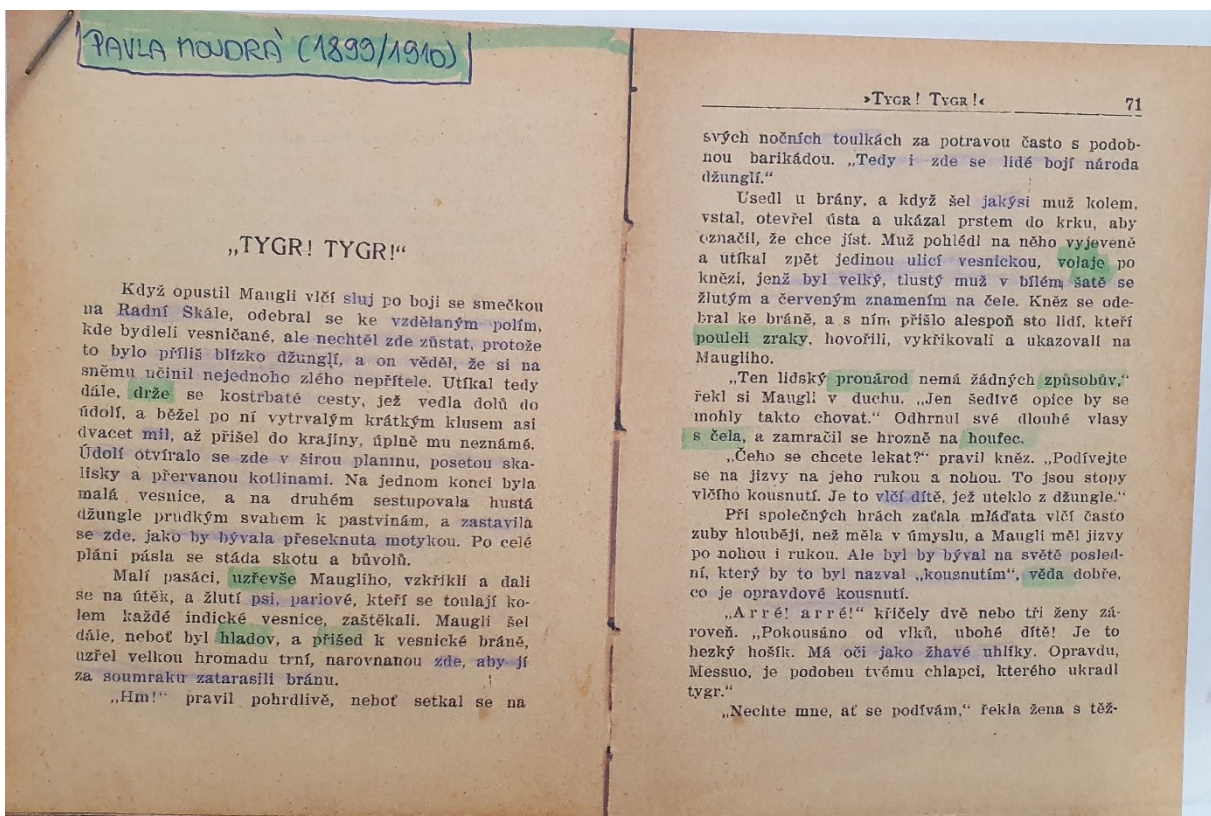
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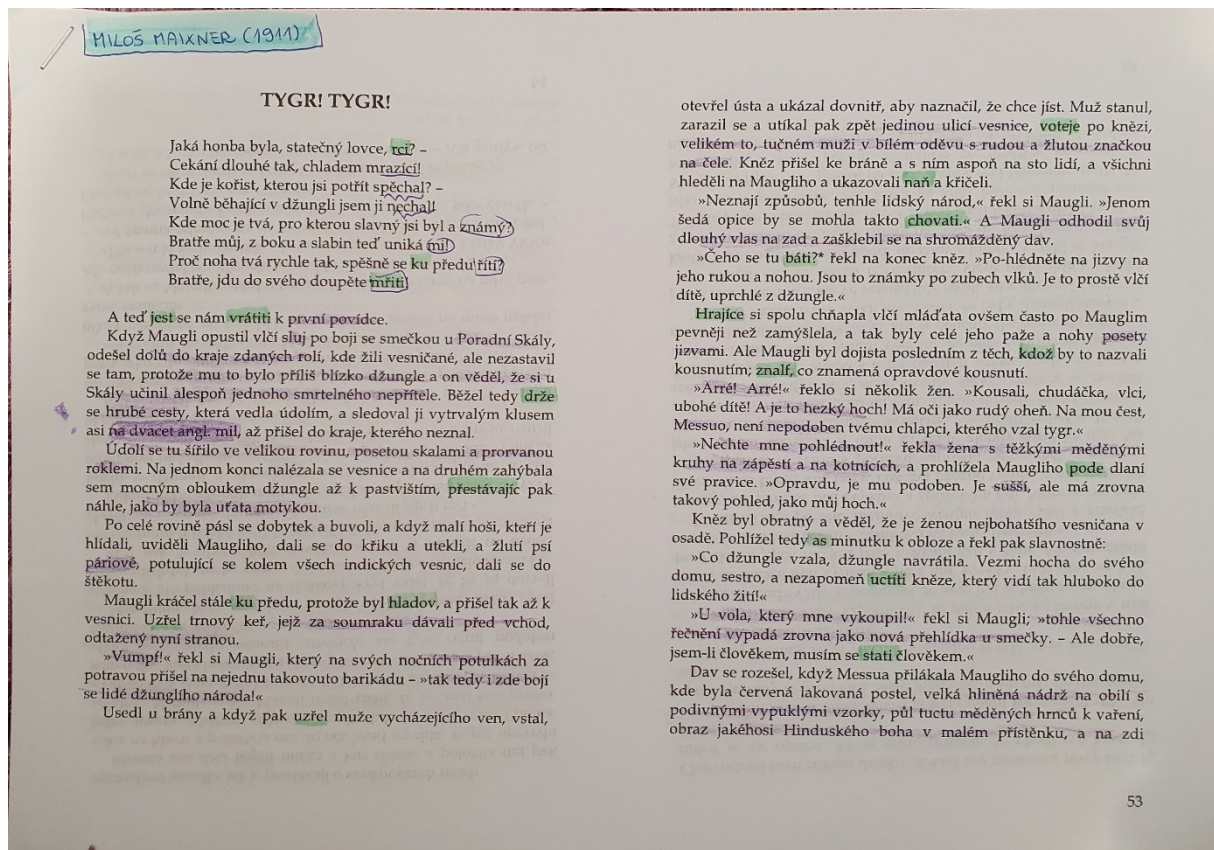
Picture 13: Tiger! Tiger! (RK)



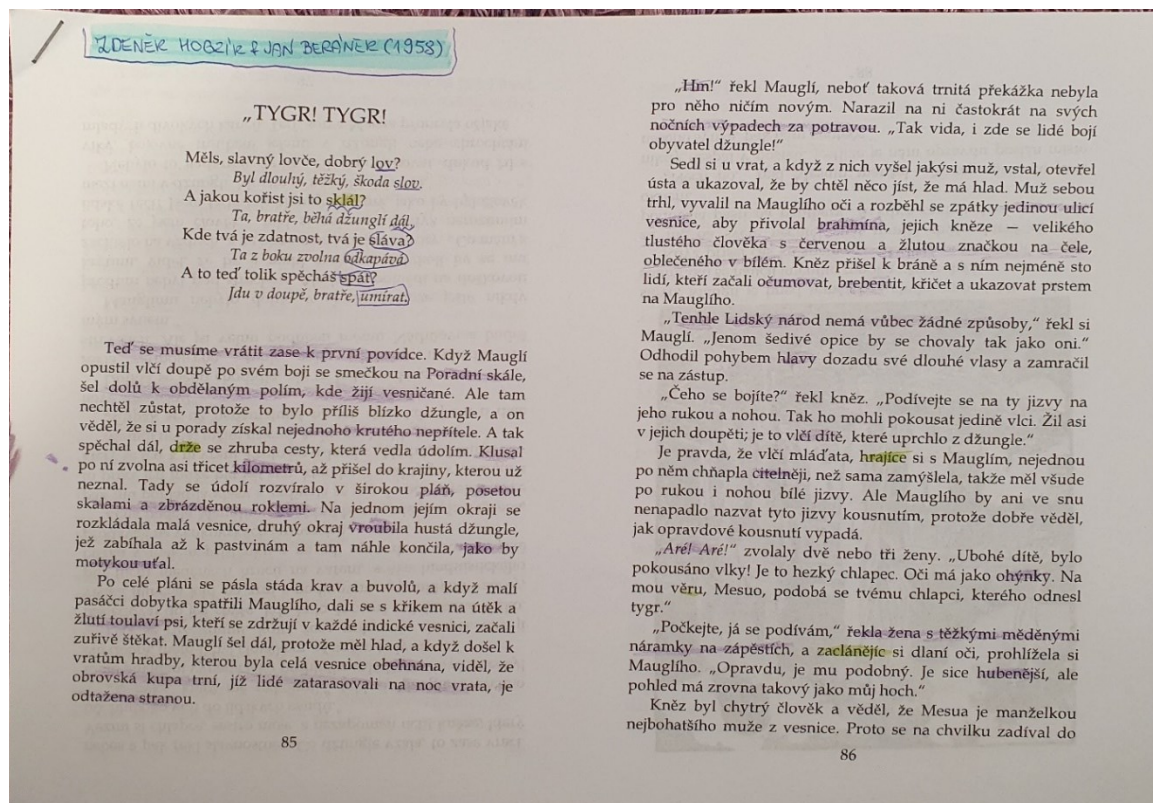
Picture 14: Tiger! Tiger! (PM)



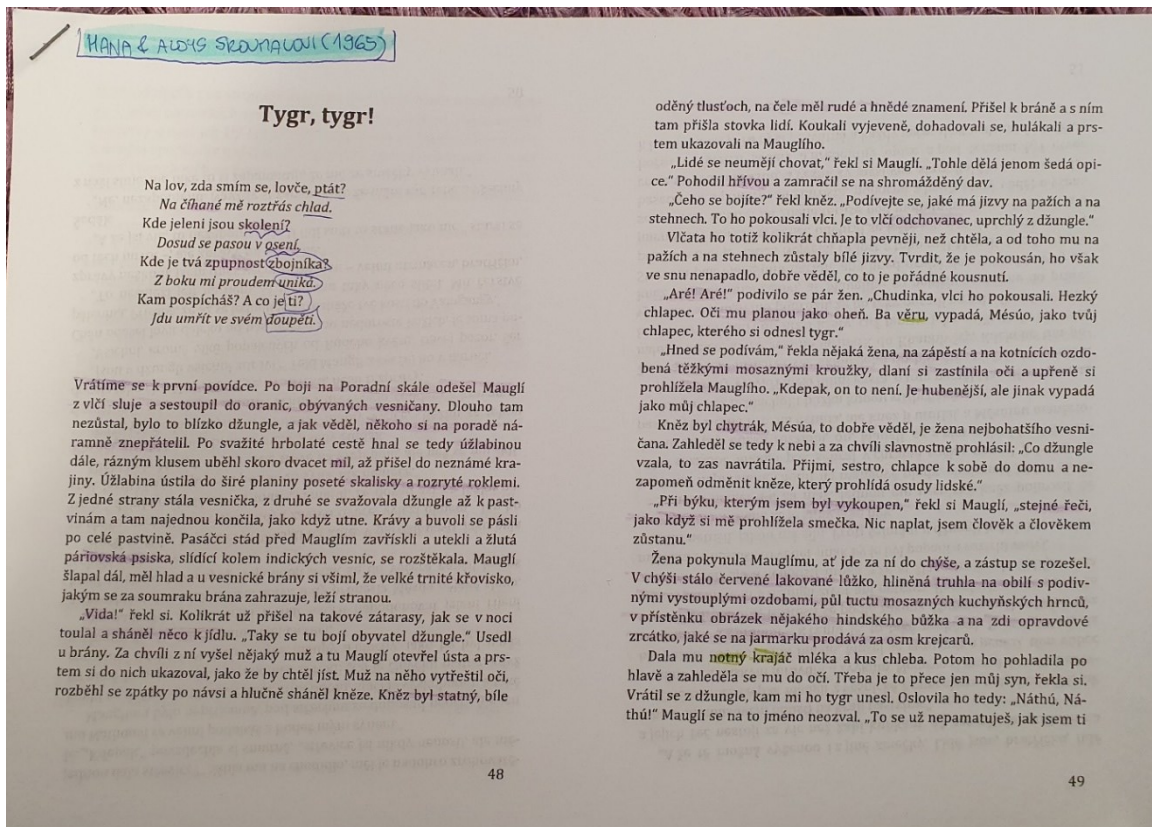
Picture 15: Tiger! Tiger! (MM)



Picture 16: Tiger! Tiger! (ZHJB)



Picture 17: Tiger! Tiger! (ASHS)



Picture 18: Tiger! Tiger! (MP)

