Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

Charles Dickens' A Christmas Carol: A Comparison of Two Czech Translations

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Plzeň 2021

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Fakulta filozofická

Katedra anglického jazyka a literatury

Studijní program Filologie

Studijní obor Cizí jazyky pro komerční praxi

Kombinace angličtina – francouzština

Bakalářská práce

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Plzeň 2021

Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, duben 2021   …………………………

Acknowledgements

I would like to thank my supervisor PhDr. Ivona Mišterová Ph.D. for her professional guidance and oversight of the process of writing this thesis. I would like to express my gratitude to Mgr. Tomáš Hostýnek, for his valuable advice and patience enabled me to complete this thesis.

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INTRODUCTION

Charles Dickens is a name which, without doubt, rings a familiar bell to readers not only in the English-speaking countries, but in the whole western world. Even if one has not read a single story from one of the greatest British authors of all time, they surely heard of at least one of the works Dickens wrote, for they outlived him.

While I wrote a relatively extensive seminary paper on Charles Dickens' literary works for my high-school literature class, *A Christmas Carol* – allegedly reader-friendly for its length – was not on the list. A true shame it was, seeing as the story with alluring supernatural elements turned into a classic loved by readers of all ages. The magical tale of a greedy man visited by three ghosts just the night before Christmas might give the impression of being for children only, for it all ends well; however, the moral of the story and the rich language employed make *A Christmas Carol* a story for all.

The Czech translation of *A Christmas Carol* was published in several editions over the years; however, very recently – in 2019 to be precise – a new *A Christmas Carol* (or rather *Vánoční koleda)* appeared on the market. It provides the Czech readers not only with an edition of the book with detailed illustrations brining the story to life, but also with a new translation; with the promise of major differences from the previous ones as they are visible just upon leafing through the first pages.

This thesis is divided into two main parts, the theoretical one and the practical one. The former is focused on translation in general, with emphasis on common issues one might face when translating a literary work, one intended for readers varying in age from children to elders and on the problem of cultural context the readers might miss. The theoretical part mostly relies on Jiří Levý's *Umění překladu*, Juliane House's *Translation: the basics* and Susan Bassnett's *Translation Studies*.

The latter contains three major parts; one focusing on basic information concerning Charles Dickens' personal and professional life and his works, one dedicated to *A Christmas Carol* and its rightful place among the classics, and one comparing two Czech translations of Charles Dickens' *A Christmas Carol*. For this purpose, the translations by Eva Housková and by Lucie Šavlíková have been chosen, the latter being the aforementioned title from 2019.

The main emphasis of the analysis will be placed on examples of translating names, idioms, wordplay and cultural particularities, comparing how the two translators opted for using different language either in favour of staying as true to the source language as possible or in favour of choosing phrases which sound the most natural in the target language, perhaps taking into consideration and accommodating the appeal to young (or modern) readers.

1 Translation

While there are several characterisations of translation to be found in various publications, the differences of the fundamental definition could be considered insignificant. According to House*, "it is a procedure where an original ("source") text is replaced by another text in different ("target") language (House, 2018, 9)."* Over the years of existence of translation studies, this undoubtedly true definition has been extended by other than purely linguistic approaches.

The development of a multidisciplinary approach resulted in translation being considered such a complex process that it is believed that, at least in the near future, it could not be executed solely by computers, especially when literary translation is concerned (House, 2018, 2). One of the reasons for such a claim is that languages are simply a material for translation and the mere knowledge of them is insufficient. House (25) states that using two languages as one's own, individually, is only the necessary foundation for being a competent translator.

Specifying translation as "*a process involving transfer of 'meaning' contained in one set of language signs into another set of language signs (Bassnett, 2002, 21),*" facilitates the understanding of Roman Jakobson's classification of translation into three categories. Intralingual translation ("rewording") is translation in which verbal signs of one language are interpreted by means of signs in the same language; interlingual translation ("translation proper", described above by House) consists of the verbal signs being interpreted by the means of signs of other language; and in intersemiotic translation ("transmutation"), the verbal signs are interpreted by means of signs of nonverbal sign systems (Bassnett, 2002, 22).

Other viewing of translation involves assessing it as either a product or a process happening within the translating individual; another distinction is made where translation is a term for a written mediation and interpreting refers to an oral mediation (House, 2018, 2).

Following the aforementioned divisions, this thesis is focused on interlingual translation; more specifically, it deals with translating prose.

1.1 Language and culture

Despite the generally well-founded ambiguous viewing of translation, House is inclined to regard it positively. She emphasizes its importance as a tool of broadening horizons and bridging gaps between cultures and societies, especially for monolingual individuals. However, she recognizes that translated text can also be considered inferior to the original work and seen as something offering only a second-hand experience (House, 2018, 9).

The complexity of translation lies within perception of all aspects of a text. House views translation as *"a cross-cultural and intercultural phenomenon, a type of intercultural communication, because it not only involves two languages, but also two cultures (House, 2018, 2)."*

As noted by House (20): *"The meanings of linguistic units – words, phrases, paragraphs, texts – can be only properly understood when considered within cultural context in which they come to be used."* Many elements of a text are bound to culture. They are words concerning culture-specific holidays and customs, popular sports which are scarcely practised elsewhere, references to art, literature, music and folklore unknown to outsiders. Translator must take into account these cultural associations and consider them in context (House, 2018, 21).

Furthermore, she draws attention to linguistic-cultural relativity. This relativity is a concept of regarding the difference in languages as being caused by them expressing values, experiences and conventions dissimilar to those known to speakers of other languages (House, 2018, 65).

Lastly, House points out the necessity of understanding not only semantics, but also pragmatics of using linguistic units; their application in social-cultural context. She views mastering the application, i.e., knowing when, why, by whom and to what purpose a particular expression should be employed, as essential to translators. For this, cultural knowledge is regarded as pivotal (House, 2018, 66).

1.2 Methods of translation

According to House (13), the most discussed contrast in approaches to translation across the centuries was between free translation and word-for-word translation.

The principle of word-for-word translation (sometimes equated with literal translation) is described by Newmark (45) as keeping the word order and translating the words without context by their most frequent translation. He distinguishes this method from literal translation. In the latter, he adds the element of the whole grammatical construction being transferred to the nearest equivalent of the target language ("TL"). Free translation is then described as a reproduction of the content of the original without its form or translating *"the matter without the manner (Newmark, 1988, 46)."*

Those approaches are however taken from two opposite ends of a linear spectrum, much like the decisions made by translators. As Levý (33–34) opines, this view of deciding for one of opposite extremes can undesirably simplify the problematics of translation. However, translator must inevitably choose one of the strategies.

Savory (1957, from Levý 34) proposes several basic principles in opposite pairs to choose from:

Translation must reproduce the words of the original   **x** the ideas of the original.
Reader should be able to read the translation as an original   **x** as a translation.
Translation should display the style of the author   **x** of the translator.
Translation should be read as a text belonging to the author's era   **x** translator's era.
Translation may add to the original or leave something out **x** translation should not do either.
Verses should be translated in verses   **x** in prose.

This aforementioned dichotomy was defining for translators and translation theorists throughout years.

In contrast to the general translation theory, the principles of literary translation are very closely tied to the national cultural conventions. Slavic nations tend to have very strict rules and translate dutifully in contrast to English or German translations, in which it is not unusual to leave out or considerably simplify wordplay and historical references. Such actions would be unacceptable for Czechs or Slovaks; as would be the French tradition of poetry being translated as prose by default (Levý, 2012, 38–39).

1.3   Translation as an interpretation

One of the persisting reflections concerning translation addresses what is of greater importance: the content of a text or its form. As pointed out by House (15), a line is often drawn between literary and non-literary texts. Within literary works, linguistic form is rarely if ever accidental; therefore, the form should be considered inseparable from the content and the text should be translated as faithfully as possible with all its attributes (House, 2018, 15).

Another question revolves around the character of translation. Some view translation as art, whereas others insist it should be studied by science. In the former case, the quality assessment is bound to be, to certain extent, subjective and is dependent on the translator's competence. In the latter case, the evaluation requires more objective criteria and the focus shifts away from the translator (House, 2018, 15).

However, the separation of the translator from the translated text is not entirely possible as demonstrated by the following relationship among author, translator and reader. That is caused by the duality of translator's role as both the receiver and the emitter of a text:

"Author – Text – Receiver = Translator – Text – Receiver (Bassnett, 2002, 43)."

In other words, translator is both the reader and the creator-author. The persona of the reader cannot be fully separated from the translator. According to the this, the process within a translator starts with reading and interpreting/translating the text in the source language ("SL") and only then, they translate the text into the target language ("TL"). It is not quite possible, but foolish even as Bassnett claims, to ask of the translator to simply 'translate' and not to interpret; for these two are inevitably interwoven (Bassnett, 2002, 80–83).

Levý (50) adds that the original author is a 'reader' of reality which they then 'translate' into their work; only after that, the translator with the aforementioned complexity of their work come into picture. As a result, *"all texts are translations of translations of translations (Paz, 1971, 9)."* In simpler words, every translation is essentially an interpretation, rather than a mere reproduction (House, 2018, 10).

Consequently, translator must be, firstly, a good reader (Levý, 2012, 50). Bassnett (82) opines that *"The reader/translator who does not acknowledge the dialectical materialist*

basis of Brecht's plays or who misses the irony of in Shakespeare's sonnets (…) is upsetting the balance of power by treating the original as his own property."

In addition, as the creator, the translator must too take into account their target audience; when translating an edition intended for children, the translator must pay attention to the comprehensibility of the translated text. Levý (49) concludes that in the process, they might have to resign on the otherwise desired preservation of all the finesse of the original text. Such notion brings us back full circle to the reflection of importance of content and form of the original text.

1.4   Equivalence and limits of translatability

Equivalence is considered essential for determining quality of a translation text (House, 2018, 84). She defines equivalence as *"a term referring to the relation between a translation and its original text where both texts fulfil a similar function (House, 2018, 180)."* This characteristic is similar to Popovič's stylistic equivalence.

Popovič establishes four types of equivalence in total: linguistic equivalence, meaning equivalence on the linguistic level (word-for-word); paradigmatic equivalence, putting emphasis of equivalence of 'the element of grammar'; stylistic equivalence, focusing on functional equivalence, aiming to preserve the meaning; and textual equivalence, favouring equivalence on syntagmatic level, i.e., equivalence of form and shape (Popovič, 1976, from Bassnett, 2002, 32).

Although each translator decides which equivalence they deem most relevant, it is justifiable, according to House (85), to view stylistic equivalence, i.e., functional equivalence, as superior. The goal of a translator then would be to produce a text with a function equivalent to that of its original. It is then possible to define translation once again, this time as *"the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language (House, 2018, 85)."*

Regardless of the chosen approach, the search for a suitable equivalent can turn out fruitless, for translation has limitations; in certain cases, even the best possible solution requires lowering one's sight (Levý, 2012, 88).

Besides the aforementioned limits tied to cultural particularities, translators meet the boundaries of translatability whenever there is emphasis on the form of a linguistic unit (House, 2018 68). On the topic of this limitations, Nida and Taber (4) state that *"anything that can be said in one language can be said in another, unless the form is an essential element of the message."* That is, as mentioned before, often the case in literary translation.

There is no straightforward connection to be made between the linguistic units in one language and their counterparts in another language; their exact meaning, application and esthetical value do not correspond. Furthermore, each culture describes the reality and its structure with more or less significant discrepancy. Levý (64–65) explains that one of the most striking differences is acknowledged in the notion of parts of the day (different time

frames) or in counting floors (numbered from one from ground level or from the floor above).

Within the comparison of European languages however, it is estimated that two languages can more or less express the same reality. Linguistic means are then classified as: means which are equal in the SL and the TL; means the TL lacks; and means the TL has excess of. According to Levý (66), insufficiency in certain category of linguistic means in a language is compensated by richness in another category. Focusing on the Czech language, Levý (67) states that its lack of tenses in comparison to English is counterweighted by many prefixes and numerous adverbs of time; where the French language is rich in abstract vocabulary and Russian in participles, the Czech language offers nearly endless possibilities for diminutives.

Finally, translatability is also limited; for each language has its social and geographical diversification resulting in dialects. House (69) reckons that despite the frequent attempts of translators to resolve the issue by finding a functional equivalent of such among the seemingly analogous dialects in the target language, the result tends to be less than ideal.

2   Selected issues of (literary) translation

As stated above, this thesis deals with translating prose; however, several issues below are common to literary translation as a whole.

2.1   Proper Names

Levý does not suggest an entirely universal solution to translating proper names. He points out that while some names have an acceptable equivalent (Nicholas - Mikuláš, John – Jan, George – Jiří) and not translating them might have a negative impact on the atmosphere of a literary work, other names do not (Soames, Jolyon, Swithin). Combining both methods is not advised. Without translating proper names, however, difficulties arise within translation into inflected languages. The same issue concerns local proper names – streets, buildings etc. He states that particular decisions should be made on a case-by-case basis. However, the manner should be unified in the text (Levý, 2012, 88).

Further, Levý describes translating names in regards of meaning. He recommends translation where the name has specific connotation, e.g., Misericordia – Mercy, Dottore – Doctor (Levý, 2012, 106). According to Newmark (215), these often appear in *"the imaginative literature such as in comedies, allegories, fairy tales, and some children's stories."* Next, Levý suggests substitution, i.e., substitution by an analogy in a TL, in cases where the names are closely tied to a national tradition or historical context but, simultaneously, carry a general meaning, e.g., Mr. Ford and Mr. Page substituted by Pan Brodský and Pan Pacholík. Lastly, a name without meaning (or with meaning but without particular relation to the text) should be transcribed (Levý, 2012, 106).

Farahzad points out the differences between transliteration and transcription. The former process concerns pronunciation as the proper name in the TL demonstrates its pronunciation in the SL; the latter means switching one or more letters of the original name for a different letter in the TL (Farahzad, 1995, 43). Fernandes describes transcription as *"a method in which a name is transcribed in the equivalent characters of the TL"* and adds that in the process, *"some other changes such as addition or shift in the position of the letters may occur in order to keep the readability in the TL (Fernandes, 2006, 44–57)."* For the process of imitation of the phonological features of the original name by the TL, he uses the term *"phonological replacement"* (Fernandes, 2006, 44–57).

Using different terms, van Coillie proposes ten different strategies concerning translation of proper names of which some correspond or overlap with previously presented solutions:

Table 1. van Coillie's Model of Translating Proper Names (2006, 123).

Types of strategy	Character of translation
Reproduction	Leaving foreign names unchanged
Non translation plus additional explanation	Adding explanations, either in the form of a footnote or in the text itself
Replacement of personal name by a common noun	Replacing a proper name by a common noun that characterizes the person
Phonetic or morphological adaptation to the target language	Turning to phonetic transcription or morphological adaptation
Exonym	Replacing a name by a counterpart in the target language
Replacement by a more widely known name from the source culture or an internationally known name with the same function	Opting for recognize ability without abandoning the foreign context
Substitution	Replacing a name by another name from the target language
Translation of names with a particular connotation	Reproducing the connotation in the target language, when names have specific connotations
Replacement by a name with another or additional connotation	Adding or changing the connotation of a name
Deletion	Omitting all the proper names

Image 1 (van Coillie, 123, taken from Nyangeri, Wangari, 2019)

Specific problem lies within translating surnames into the Czech language, which even more dutifully than other Slavic languages distinguishes two forms of surnames according to gender (Naše řeč, 1983, 169–173).

In majority of non-Slavic languages there is no such distinction present. Gender inflection in the Czech language is created simply by adding the suffix '-ová' to male surnames. However, certain types of surnames have proven to be tricky due to their endings. In order to unify the gender inflection, a relatively comprehensive system of rules has been created and published in codified Czech grammar books, which translator should always consult (Naše řeč, 1979, 225-227).

2.2 National and historical particularities

Levý states that the discrepancy between the setting of a literary work and the target language becomes apparent to a reader where a clear collision of these two appears due to an expression highly specific for the TL. These situations cannot be entirely avoided; as mentioned above, even the most accomplished translator sometimes cannot but resign on completely disguising a translated work as a TL original (Levý, 2012, 88).

While national particularities are a historical phenomenon, a historical phenomenon is not necessarily nation-specific, e.g., the chivalric culture, feudalism. The true issue arises from these particularities interweaving the text on multiple levels. Levý (109–110) reckons maintaining all the particularities as a virtually impossible task, for literary works are a historical act, therefore not fully repeatable.

It is possible to leave a linguistic unit without translation (alternatively, to transcribe/transliterate it) in cases where the unit carries a historically specific meaning and it cannot be otherwise expressed in the TL. Such expressions are then acceptable, for they can enrich the lexis of the TL (Levý, 2012, 110).

It also stands to reason to retain units which have the potential to evoke the idea of a national and/or historical particularity in readers. Russian names should be translated into Czech including the patronymic (e.g., Vasilij *Ivanovič),* for such names are perceived as Russian by Czech readers, thus they do have the aforementioned potential. In contrary, the customary English identification of one's wife (e.g., Mrs. George Osborne meaning the wife of George Osborne) cannot be translated literarily, for such notion is not familiar to Czech readers and would likely confuse them. Similarly, the translator must consider the appropriacy of translating certain ways of addressing typical for the SL but unnatural in the TL (Levý, 2012, 111–112).

Units without an equivalent in the TL which have no potential to form an illusion of an original setting should be replaced by a neutral expression to avoid the prior mentioned collision (Levý, 2012, 113).

The notion of national particularity also serves as a key to resolving the issue of the translation of units of measurements and currencies. Levý states that while yard, feet, inches and units alike do have a certain atmospheric value, they are not very intelligible for nations using different systems of measurement. In general, they should therefore be

converted. Currency, on the other hand, is a linguistic unit with nationally specific meaning and thus should remain without change (Levý, 2012, 113–114). The conversion and its accuracy then depend on the character of the translated text. In travel literature, no conversion will likely take place, unlike in fiction. In a work of fiction, conversion will be only approximate to avoid disruption, whereas in a scientific text, the conversion will be very precise if any (Levý, 2012, 123).

Newmark (100–101) emphasizes the importance of considering the readership when choosing the strategy for translating aforementioned particularities. He states that "*the more serious and expert the readership, (…) the greater the requirement for transference*" (to equivalents) and not translation there is, so the readers can envision the sense of the original. Furthermore, he suggests that in cases where the translator does not consider the chosen equivalent fully satisfactory, they should add the term in the SL in brackets. Similarly to Levý, Newmark (101) recommends to take into account the character of the text.

Finally, certain aspects of the setting, either historical or geographical, may be incomprehensible to the readers and are too difficult to communicate in simple translation. In such cases, an explanation or a hint is needed. If certain concept that comes natural to readers in the SL is unfathomable to readers in the TL, explanation is required. Hint is convenient where a fully corresponding expression cannot be given in the TL due to the importance of the linguistic device in the original. Translator must then be wary of providing explanations where only a hint has been offered to readers. On the basis of explanations, Levý suggests using short parentheses rather than footnotes, for they disrupt the text minimally if at all. By applying this strategy, Whitehall becomes 'The Royal Palace of Whitehall' when translated (Levý, 2012, 114–115).

2.3   Idioms and set phrases

"An idiom is an expression whose meaning cannot be deduced from the literal definitions and the arrangement of its parts, but refers instead to a figurative meaning that is known only through common use (Bateni, 2010, 591)."

Further, Bateni characterizes idioms by three features: non-compositionality, non-substitutionally and non-modifiability. The first concerns the aforementioned fact that understanding individual parts of an idiom is not enough to understand its meaning. The second feature refers to the impossibility to replace any part of the idiom by a synonymous expression. The third indicates that it is not possible to add or remove any part of an idiom and that includes syntactic transformation such as active-passive voice transformation or change of an article (Bateni, 2010, 594–595). The two latter features establish idiom as a group of specific words in fixed order, i.e., a set phrase.

Translating idioms therefore could be considered one of the most challenging parts of translator's work, especially when taking into account that idioms, like puns, are culture bound (Bassnett, 2002, 30).

Nevertheless, a few identical idioms can be found in several languages and by employing literal translation, the translator's work is done as it is in the case of translating 'all roads lead to Rome' into multiple European languages (Bateni, 2010, 595).

In majority of cases, however, translator must follow the notion of stylistic equivalence, i.e., must find a phrase in the TL which serves the same purpose in the TL culture as it does in the SL culture. In other words, translator must find a functional equivalent (Bassnett, 2010, 31).

According to this, a suitable Czech translation for the idiomatic expression 'John beats around the bush' would be 'Jan chodí kolem horké kaše' (translated word-for-word, John walks around the hot porridge). The result of employing word-for-word or literal translation in this case would not make any sense to a reader and would not evoke the intended image of prevarication.

A translator may encounter an idiom in source language without a corresponding idiomatic expression in the TL. In such cases, Bateni (596) advises to try to communicate the original point via suitable translation.

Analogically, all set phrases and figurative expressions should be translated as a whole and according to the core meaning. Therefore, the phrase 'drunk as a lord' meaning 'very drunk', should be translated to Czech as 'opilý namol', despite the word 'namol' having no correlation to lords (Levý, 2012, 118).

2.4   Wordplay and puns

Due to its morphology, semantics and richness of vocabulary of particular kind, each language may be predisposed to using certain kinds of literary devices more than others. Levý (47) considers English, thanks to many homonyms and synonyms, as a material destined to create puns and wordplay from. This raises another significant challenge for translators.

However, according to Hofstadter (404): *"For nearly every pun in language X there are one or more very close puns in language Y."* Low (63) brings attention to the fact that in rare cases, usually within two related languages, 'shared' puns do exist; meaning that a relatively simple translation, mostly literal alone, suffices to retain the pun.

"English: If he writes in verse, take the inverse meaning.
French: S'il écrit en vers, le sens sera l'envers (Low, 2011, 63)."

While translating the majority of puns and wordplay consists of more complicated processes, Newmark (217) asserts that pun, should its sole goal be to amuse the reader, can be compensated by another pun on a word with a different but related meaning. Low suggests another option: to invent an entirely new pun and set it in close proximity to the original one, which is then omitted. Using a different humorous device in cases where the humour itself is more important than the meaning is also possibility as is, naturally, disregarding the pun completely (Low, 2011, 67).

Finally, where the sense is superior to the humorous element of the text, the wordplay should be translated and explained (Newmark, 1988, 217).

Levý presents two examples of a translation of one of many puns in Hamlet, where a gravedigger claims that Adam (the first man) was noble, for he 'bore arms'. The following pun is based on the verbal ambiguity of 'bearing arms', i.e., having said parts of a body and wearing a knight's coat of arms. The entirely similar ambiguity does not exist in Czech. J. V. Sládek translated the pun using the similar base, i.e., double meaning, with a different but suitable word. E. A. Saudek used the most common translation of the word 'arms' as body parts; however, to preserve the pun, he opted for near homonyms. Despite the mild changes, both translators succeeded in maintaining the wordplay, an important feature of Shakespeare's plays (Levý, 2012, 118–119).

3   Charles Dickens

3.1   Life

Charles John Huffam Dickens was born on 7th February 1812 in Landport on Portsea Island (Portsmouth), Hampshire, as the second of eight children. His father, John Dickens, worked at Navy Port Office in Portsmouth. Dickens' mother, Elizabeth Dickens (born Barrow) was a daughter of a navy officer. In 1816, the family moved to Chatham, where Charles attended a private school. An avid reader from young age, he was also given an opportunity to see several theatre plays. However, the family's affluent life was gradually heading towards its end between 1822 and 1823 when they moved to London (Kellner, 1928, 20). In 1824, due to mounting debts, John Dickens found himself in the Marshalsea debtors' prison in Southwark, his wife and their youngest children following. Charles was forced to leave school; to financially support his family, he started working in a shoe-blacking factory, learning first-hand about the hardships of the working class, as a mere child no less (Forster, 2006, 23–24).

Only a few months after his father's imprisonment, Charles' paternal grandmother died, leaving behind inheritance that allowed the family to pay their debts and leave Marshalsea. Charles then spent two more years in school before taking up on a position of a clerk at a law office. A year and a few months later, he left to become a freelance reporter. Dickens mostly reported legal proceedings thanks to the help of his distant relative, working at Doctors' Commons where court proceedings of civil law were held (Wilson, 1972, 61–64). After temporarily reporting Parliamentary debates, Dickens started working for the *Morning Chronicle*. His journalism also took form of sketches of everyday London life. After having been published in several different newspapers and periodicals, a collection of his pieces, *Sketches by Boz,* was published in 1836 (Ackroyd, 1990 ,174–176).

Progressing professionally and climbing the social ladder, Dickens' made friends with artists and politicians and encountered Catherine Hogarth whom he later chose as his wife. The success of the *Sketches by Boz* led to a proposal from publishers Chapman and Hall and allowed Dickens to publish his first novel, *The Pickwick Papers,* in monthly instalments. Soon followed by publishing *Oliver Twist* in the same fashion, Dickens' popularity kept rising (Callow, 2012, 60). From 1838 to 1841, several of his novels were coming out in monthly instalments before published as a book; among them *Nicholas*

Nickleby or his first historical novel *Barnaby Rudge: A Tale of the Riots of 'Eighty* (Schlicke, 1999, 514). His fame soon surpassed the territory of the British Isles. After visiting the United States, he began his work on Christmas stories; *A Christmas Carol*, which would turn out to be the most popular of many, was first published in 1843 (Kellner, 1928, 22).

Besides being a well-established writer, Dickens worked several different jobs during his life: an editor and a publisher or a contributor to literary periodicals *All the Year Round* and *Household Words* (Ackroyd, 1990, 848–852). He was known to comment on both domestic politics and foreign affairs as well as on social inequality; in addition, he was once accused of fomenting a class conflict (Slater, 2009, 389–390). Profits from his books and public readings helped to establish a home for 'fallen women' *(a woman who has lost her reputation by having premarital intercourse (dictionary.cambridge.org))* or to support a children hospital in financial crisis (Ackroyd, 1990, 801–804).

Aside from enjoying his occupation, Dickens was partial to travelling; he spent time in the United States, Italy, Switzerland; in his favourite holiday destination, France, he had the opportunity to meet other great authors of the time, e.g., Dumas, Hugo or Chateaubriand. Lastly, he yearned for one of professional actresses whom he hired for his play; and for whom he left his wife (Ackroyd, 1990, 785–799).

Charles Dickens died on 9th June 1870 and on 14th June, he was laid to rest in the Poets' Corner of Westminster Abbey (Kellner, 1928, 24).

3.2   Literary works and themes

Charles Dickens is most known to general public as an author of novels and novellas. Besides the aforementioned works, *David Copperfield, A Tale of Two Cities, The Great Expectations* or *Little Dorrit* belong among his most famous ones. Individual chapters of his novels were published weekly or monthly in magazines and only then as complete books (Kellner, 1928, 21–23).

Dickens also wrote numerous short stories, e.g., *To Be Read at Dusk, The Signal-Man* or *A Message from the Sea,* and tried his hand in poetry and theatre plays. Some of his works were also collaborations, many of them co-written with his protégé Wilkie Collins. For he was a passionate traveller, Dickens also composed a few travelogues (Ackroyd, 1990).

It is possible to track down Dickens' life experience through all his writings. The harsh working conditions and gruelling labour, which he learned first-hand as a child, remained embedded deeply in his memory and had a major influence on his future literary works as did the encounters with several characters whom he later immortalized in his novels (Foster, 2006, 24). Whether it is the difficult period of his childhood in the factory, his encounter with children living in workhouses, his time witnessing the bureaucracy of the legal system or his first love, Dickens' sharp memory enabled him to paint a vivid picture for his readers (Zweig, 1997, 55). Of all, *David Copperfield* is considered his most autobiographical novel (Cain, 2008, 91).

According to Zweig, Dickens' fame and the span of the impact of his literary works were caused by harmony of two elements which rarely go hand in hand: an author-genius and the national tradition of their time. Where other authors tried to leave their own Englishman behind and rejected the nature of town folks, Dickens' work embodied it and appealed to Victorians (Zweig, 1997, 42–44). *"Dickens is humour, perception, morality, aesthetics and content both intellectual and artistic (Zweig, 1997, 43)."*

Dickens was a great social critic, bringing attention to the strenuous life the working class led and sympathising with the poor. He had no illusions about the Victorian society and his works are a testimony to such; and yet, he presented his readers a reality worth of fondness and *"found something poetic in mundane and the most trivial things (Zweig, 1997, 47)."* That does not necessarily imply that Dickens' completely avoided supernatural elements in his works; in contrary, he wrote several ghost stories.

However, in his stories, readers find love for ordinary life and most of all, compassion; and great amount of Dickens' sympathy belonged to children. He cherished them and admired them, for, in his opinion, they were of pure heart, immaculate human beings who should be taken example from. *"When he wanted to make a character particularly likeable, he had them act like children (Zweig, 1997, 63)."*

Literary critics often condemned his sense for melodrama, pathos and excessive sentimentality (Søresen, 1984, 237); paradoxically, they criticized many of the features which appealed greatly to Victorians (Haworth, 1986, 237).

Despite the grim Dickens set his stories in, a merciless world, he did not shy away from humour. The source of amusement often lies in his characters having their qualities exceedingly emphasized so that they border on caricatures of themselves (Zweig, 1997, 57). A good person is virtue incarnated; a misanthrope is so cold-hearted he might melt in a presence of another person; and the laughter of a good-humoured person is, by default, the most contagious. Such characters can be found in *A Christmas Carol* as well.

4   A Christmas Carol

It is the irony of life that one of the greatest Christmas stories of all time was born out of necessity. Dickens, accustomed to working on several novels at the same time, started working on *A Christmas Carol* in October 1843 in a rush. In need of an immediate success and the story's publication in December, for he needed to receive money to promptly pay his debt, he based the story on his old idea previously published in *The Pickwick Papers* (Haworth, 1986, 172–173).

The tale of a man led to a path to redemption, by the spirit of his former business partner and by ghosts of three different Christmases, gained the desired success and became Dickens' most popular Christmas story. Several literary critics have reconned it as *"childish (Haworth, 1986, 173)"*; however, as mentioned above, Dickens was infamous for being fond of children and childish characters, as well as for inclination towards sentimentality. *A Christmas Carol* presents all the above.

In a story about reforming a cold miserable man who cares for nothing but his own business and money, the subplot concerning Tiny Tim, an ill son of Scrooges' clerk Bob Cratchit, plays an indispensable part. Despite Scrooge only having started reconsidering his ways, the boy awakes compassion in him. Dickens' appreciation of childish is then demonstrated in newly reformed Scrooge waking up on 25th December, celebrating life itself.

The aforementioned fondness manifests further when Dickens enters the narrative with his own impressions as it is customary of him (Søresen, 1984, 241). He comments on a merry scene with envy: *"I should have liked to have had the lightest license of a child and to have been old enough to know its value (Dickens, 2016, 60)."*

Dickens' search for joy in ordinary life is presented by the ball hosted by Mr. Fezziwig during Past Christmas, by the festive atmosphere in the Present Cratchit's family, as well as by the Present family of Scrooge's nephew. The humorous caricaturing of characters is evident in Scrooge, grotesquely misanthropic and greedy, and his nephew, good-natured to a fault.

In contrast to humour, characteristic insight into the world of the lowest social classes is present, as is the worst of human character displayed when a woman is capable of striping a dead man's shirt for money.

Dickens' signature sentimentality and pathos shows in Tiny Tim's original fate; and in the boy's happier ending after Scrooge's fundamental change.

In spite of the literary criticism, the story of *A Christmas Carol* retains a place among the literary classics and the most beloved stories. The notion of the character of Ebenezer Scrooge and his *"Bah! Humbug!"* has been rightfully immortalized in general awareness of readers all around the world. New editions and translations of the novella are being published to the present day (South, from Dickens 2016, 133–141).

4.1   Adaptations

Besides its numerous editions and translations, *A Christmas Carol* also served as a material for various theatre and film adaptations as well as graphic novels.

The number of film adaptations ranging in genres only confirms that *A Christmas Carol* truly finds its audience throughout generations. According the article from Haworth Editorial Submission (173), *"not even Hollywood managed to destroy it."* While opinions on individual adaptations from various filmmakers might diverse, there is no shortage of choices. Predominantly named after the story itself or the main character Mr. Scrooge, the novella has been brought to televisions screens over fifteen times (csfd.cz, youtube.com), and that only includes adaptations relatively faithful to the original, not films and series loosely inspired.

In addition to screen adaptation for general audience which appear to closely follow the novella in genre, several creators took artistic liberties with the source material. From the beginning of the 20th century, *A Christmas Carol* has been made into a musical (latest adaptation in 2004), a true horror story (2019), it has been animated (most recently 2009), it inspired an episode of *Doctor Who* (2010), has been performed by *The Muppets* (1992) and inspired *Mickey's Christmas Carol* (1983), starring characters from *Ducktales,* including infamous Uncle Scrooge (csfd.cz, youtube.com).

A Christmas Carol also regularly appears in theatres in various forms, including musicals (achristmascarolmusical.com), operas (web.archive.org) or ballets (saldovo-divadlo.cz).

5   Translation analysis and comparison

In the following part of this thesis, analysis of two Czech translations of Charles Dickens' *A Christmas Carol* will be executed. Simultaneously, the employed translation strategies in each version will be examined and compared with the other. Emphasis will be put on linguistic units and elements of literary works which are addressed in the theoretical part of this thesis, i.e., units and elements which may cause difficulties to translators and which demonstrate different strategic approaches most noticeably. It is imperative to state beforehand that only selected examples from the novella will be examined. Furthermore, the following classification of the problematic phrases into categories is not necessarily exclusive, for idioms and set phrases can be historically, nationally and culturally bound, as can wordplay.

The translations studied in this comparison will be Eva Housková's *Vánoční koleda* dated back to 1994 and Lucie Šavlíková's *Vánoční koleda* from 2019.

5.1   Translating names

Naming characters can serve as a powerful tool of shaping the image of their personality within readers' minds. According to Harder (35), "*Dickens was a master at concocting names with tonal and allegorical qualities.*" Translator thus should not only recognize a name which carries a factual meaning, but also consider its other qualities. Below, selected examples are inspected; a complete list of names is to be found in appendix.

5.1.1   Names which were likely meant to carry meaning

Dickens	Housková	Šavlíková
Ebenezer Scrooge	Ebenezer Scrooge	Ebenezer Skrblíř
Jacob Marley	Jacob Marley	Jakub Sebral
Bob Cratchit	Bob Cratchit	Bob Schrastil

Table 1 – Names which were likely meant to carry meaning

The name of the central character, Ebenezer Scrooge, is believed to be chosen with purpose. Kozlowski states that theorists assume its origin from the archaic verb 'scrouging', associated with meanings 'squeezing, crushing, crowding' and alike; another theory concerns Victorian slang, in which 'screw' meant 'miser', i.e., a greedy person.

Lastly, Kozlowski points out the phonetic quality of the name, which leaves an unpleasant impression (bookriot.com).

Šavlíková based her translation on the specific connotation of the name, as Levý proposes translators should. It stands to reason to point out that a common noun for a greedy person in Czech is, among others, 'skrblík', whereas her translation is 'Skrblíř'. She might have chosen this shift in order to avoid using a word identical with the proper noun. The other possible reason could be avoiding the resemblance with character already well-known, especially to children: 'Strýček Skrblík' ('Uncle Scrooge' if translated word-for-word) from *DuckTales,* who was in fact based on the character of Ebenezer Scrooge (cs.mcgill.ca).

Both Šavlíková and Housková left Scrooge's first name unaltered, i.e., they applied, according to van Coillie's terminology, reproduction and used proper Czech declension. Housková used the same strategy with the surname.

According to Kozlowski, the surname 'Marley' refers to the archaism 'marl', meaning 'soil' or 'earth'. He assesses that this name was chosen to emphasise the fact that Scrooge's busines partner is dead, i.e., underground, buried in soil (bookriot.com).

Šavlíková decided to translate Marley's surname as 'Sebral'. This name still has a specific meaning; however, it differs from the original. 'Sebrat' is an infinitive of a verb meaning 'to take, to seize'. Therefore, she created Scrooge's counterpart whom he not only owned business with, but also shared a specific trait: greediness, as it is established in the novella.

In the case of 'Jacob', Šavlíková opted for choosing an adequate Czech equivalent of the name 'Jakub' (however, we could also argue she employed transcription, as described above by Farahzad, see 2.1).

Housková, once again, used reproduction; furthermore, it became her preferred strategy, which, in certain cases of names and surnames ending with vowels even in nominative (like Scrooge and Marley), might appear unnatural and slightly ungainly.

Naming Scrooge's clerk Robert "Bob" Cratchit has an air of bitter irony. Kozlowski assumes that the surname derived from "*the English dialect verb 'cratch', literally meaning 'to eat like a horse' (bookriot.com).*" The Cratchit family, due to their unsatisfactory financial situation, cannot afford to do such.

Again, Šavlíková recognized the fact 'Cratchit' was a name with specific connotations; and once again, she opted for changing the meaning. The chosen surname 'Schrastil' relates to the lack of means in the family more directly, as the Czech verb 'schrastit' is a slang term for 'to acquire' (usually with difficulty or by questionable method). Whether the relative phonetic resemblance of the two surnames is coincidental or carefully planned is difficult to determine. However, Šavlíková brilliantly uses her choice to find a suitable translation for a wordplay further in the book (see 5.4).

The word 'bob' was to Victorians, and perhaps it still to present-day British readers, known as a slang term for 'shilling' (bookriot.com). For the second time, Dickens' choice of character's name – and almost exclusively using its hypocorism – suggests Bob and his family live from day to day.

Šavlíková left the name 'Bob' without translation, as Housková did with both the first name and the surname. In the single case where Bob's name appears in its full form, Robert, both translators reproduced it as well.

The gender inflection of both translations of 'Cratchit' is unproblematic; by employing the suffix '-ová', the translators created pairs Schrastil-Schrastilová and Cratchit-Cratchitová.

5.1.2   Names of supernatural beings

Dickens	Housková	Šavlíková
Ghost of Christmas Past	duch minulých Vánoc	duch minulých Vánoc
Ghost of Christmas Present	duch přítomných Vánoc	duch současných Vánoc
Ghost of Christmas Yet to Come	duch budoucích Vánoc	duch budoucích Vánoc
Ignorance (boy)	nevědomost (fem.)	Nevědomost (fem.)
Want (girl)	nouze (fem.)	Nouze (fem.)

Table 2 – Names of supernatural beings

The names of supernatural beings in *A Christmas Carol* all have – even if some of the linguistic units consist of more than one word – a specific connotation. In contrast to the previous category of names (see 5.1.1), readers, potentially translators, do not have to

make any effort to retrace the mind process of the author and search for archaisms or slang terms; the meanings are evident.

As Levý recommends, such names should be translated word-for-word, or rather literally (the difference between the two, in these cases, is only manifested in naming the Ghosts). Šavlíková applied the strategy of literal translation rather than word-for-word; she opted for the most natural word order 'duch minulých Vánoc' and 'duch současných Vánoc', rather than for inversion of the adjective and the noun, which would sound archaic or poetic. For the 'Ghost of Christmas Yet to Come' she found a stylistic equivalent, i.e., functional equivalent, to maintain the pattern and translated as 'duch budoucích Vánoc' rather than translating literally as 'duch Vánoc, které terpve přijdou'.

Housková used the similar strategy with only one minor difference withing translating the name of the second ghost; her translation is 'duch přítomných Vánoc'. There are only minute nuances between the two; the adjective 'present' can be translated as either, depending on the context. The adjective 'přítomný' is, in association with time, used as a term for the present grammatical tense; its other meaning is 'not absent'. The word 'současný', on the other hand, is always associated with time, meaning 'current' or 'simultaneous.'

In the case of the third ghost, both translators chose a shorter expression, i.e., 'duch budoucnosti', when Scrooge addresses it directly.

Both Housková and Šavlíková translated 'Ignorance' and 'Want' in a manner which resulted in the grammatical gender corresponding with the natural one in only one case: 'nevědomost' and 'nouze'. Šavlíková capitalized their names, most likely to emphasize the fact that they were meant to be proper nouns.

5.1.3   Children names

Dickens	Housková	Šavlíková
little Fan*	Fan	Fanynka
Tiny Tim	(malý) Tim	Tomínek
(young) Cratchits	(malí) Cratchitové	Schrastilčata, Schrastílci

Table 3 – Children names   *name appears in direct speech only and strictly in this form

The issue of translating children names is worth addressing under the assumption that the names of the first two characters in the table above are hypocorisms (likely of Fanny and Timothy), not full names. Readers in the TL with no knowledge of the SL and its conventions could not identify these forms as affectionate nicknames should they be left intact when translated. In addition, it is not customary to make premodifiers as 'Tiny' a part of a name in the Czech language, certainly not capitalized.

Šavlíková acknowledged these facts. She compensated the potential lack of knowledge in the readership by utilizing the aforementioned capacity of the Czech language to create diminutives (see 1.4). She translated 'little Fan', which always appears in the text along with the premodifier (as seen in Table 3), as 'Fanynka'. In the case of 'Tiny Tim', she used substitution for a better-known Czech name 'Tom'; then, she proceeded, once again, to create an endearing diminutive of the name. Šavlíková not only managed to benefit from what the Czech language has an excess of as Levý states, but her translation also harmonizes with Dickens' infamous sentimentality. With the similar sentiment, she translated the linguistic unit 'young Cratchits' as 'Scharstilčata' and 'Schrastílci' (Dickens, 2019, 81-84).

Housková once again did not alter the name 'Fan'. She did too, however, recognized the premodifier 'little', which only appears in the text in direct speech, as a unit serving as a medium for affection, rather a unit meant to describe her appearance (which it, nevertheless, does). As a consequence, she used an appropriate TL equivalent to express such sentiment. 'Malá Fan' would have read unnaturally; *"Moje milá Fan"* and *"drahá Fan"* (Dickens, 1994, 53) does not. She also reproduced the name 'Tim'; in the text, he is not directly addressed and Housková alternated between using only 'Tim' and 'malý Tim', both in direct and indirect speech.

5.1.4 Other selected examples of translating names

The name 'Fezziwig' likely does not have a specific connotation as a unit. However, the character of younger Scrooge's superior, as described within the scene, was known to wear a Welsh wig, i.e., a specific kind of woollen cap (sallypointer.com). Consequently, the second part of his surname reveals a certain quality of the character, of his appearance.

Šavlíková's translation as 'Feznoska' might be an attempt at replicating phonetic quality of the original name, combined with functional equivalence, focusing on the action rather than the object. 'Noska' likely refers to a person wearing something, i.e., 'nosit', as the words have identical root. Curiously, a brewery in Boston was producing a special ale named after this Dickens' character, 'Old Fezziwig Ale', for several years until 2020 (beeredge.com); in Prague, a small brewery named 'Beznoska', has been producing a lager labelled 'Duch Vánoc', i.e., 'Ghost of Christmas' (skolicka.cz). Whether the beer reference was deliberate or not, it is most likely to be missed by readers.

Once again, Housková applied the strategy of reproduction in the case of Fezziwig. The result of the gender inflection for Mr. Fezziwig's wife then is 'Fezziwigová'.

With the names 'Martha' and 'Peter', Šavlíková and Housková used the identical strategy: they found the closest Czech equivalent, or transcribed. Joe, Fred, Dick and Belinda are names they both reproduced, i.e., they remained unaltered.

Curious is the case of 'Belle'. The word only appears in the novella once and is in the beginning of a sentence in direct speech; therefore, it rests undetermined whether it is a name of a character or a term of endearment referring to her beauty. The character of Scrooge's past beloved occurs twice: when she is bidding Scrooge goodbye and when he is shown the life she built after that. It is in the second scene where her husband addresses her. As it is impossible to say with absolute certainty which of the aforementioned is correct, the translators made different choices. Housková used a term of endearment 'drahá', assuming that was the original intention of the author; Šavlíková found an equivalent name 'Bella'.

5.2 National and historical particularities

Certain linguistic units may serve as a medium of national, historical or cultural particularity, for which translators might have difficulties to find an equivalent for; several options of resolving this issue have been presented (see 2.2). In this chapter, different approaches to this problematic are presented on examples.

5.2.1 Geographical references and currency

A Christmas Carol is undeniably set in London in the Victorian Britain; Camden Town, Cornhill, Saint Paul's Cathedral and Mansion House are all mentioned in the text, some of them repeatedly, as is London itself.

Both translators preserved this setting. They similarly reproduced the local names 'Camden Town' and 'Cornhill', i.e., left it entirely unchanged and without further explanation of what geographical unit they describe, only used proper declension.

Such was not the case of Saint Paul's Cathedral. In the novella, the only place associated with the cathedral is *"St.Paul's churchyard (Dickens, 2016, 10)."* Šavlíková translated this linguistic unit as *"hřbitov katedrály svatého Pavla (Dickens, 2019, 8)"* and Housková as *"hřbitov svatého Pavla (Dickens, 1994, 8)."* They both applied the strategy of substitution (in this case also literal translation) on the proper name, however, Šavlíková's translation provided the readers in the TL a specification, for she added a short explanation, a parenthesis as Levý suggests (see 2.2). Housková, on the other hand, omitted the relation to a church completely.

The Mansion House is mentioned on page 18, as *"mighty Mansion House (Dickens, 2016)."* It is clear from the text to which purpose the building serves, i.e., the residence of Lord Mayor, so there was no need for extra explanation. Yet, the translators chose different approaches. Housková decided to omit the proper name, only pointing out the magnificence of the building: *"skvostný dům podobný paláci (Dickens, 1994, 18)."* Šavlíková reproduced the proper name and yet again inserted a parenthesis, too referring to the visual aspects of the building: *"velkolepý palác zvaný Mansion House (Dickens, 2019, 17)."*

Terms for currency, according to Levý, are linguistic units with potential to evoke the idea of national and/or historical particularity (see 2.2) and therefore should not be replaced by a functional equivalent, i.e., converted, but retained. Both Housková and

Šavlíková abided by this rule and used the traditional translation of the British currency: shilling as 'šilink', via transliteration (see 2.1), and pound as 'libra'; similar translation applies to pound as a measurement unit of weight (from Latin 'lībra', meaning scale, weight, unit of weight; Rejzek, 2001, 341).

5.2.2 Social dialect

As stated by House (see 1.4), translators meet the limits of translatability within translating dialects whether they are geographical or social. Certain aspects of a dialect are truly untranslatable; however, besides omitting the SL dialect completely, it is still possible to at least attempt to find a relatively corresponding equivalent in the TL.

In *A Christmas Carol,* readers encounter social dialect on pages 104-108, where people from the bottom of society gather Scrooge's stolen belongings. Based on the setting of the scene, it stands to reason to assume that the characters speak cockney; however, the manifestation in the text is rather subtle. Such could be caused by cockney having many alternations in pronunciation compared to the Standard English (youtube.com), which are difficult to demonstrate in a text while simultaneously retaining its comprehensibility; morphological features, in contrary, are rather scarce. Similarly, likely in favour of comprehensibility, Dickens does not employ any expressions of rhyming slang or argot. The only features suggesting the presence of a social dialect are a more frequent use of contracted forms of verbs and occurrence of "*an't*" and *"'em"* (Dickens, 2016, 104–108).

The limited use of the dialect, naturally, facilitates translation. To imitate the original, Šavlíková used the morphological features of the speech of lower classes, i.e., non-standard Czech, e.g., ending verbs which should have an '-í' ending with an '-ej' or ending adjectives standardly ending with '-ý' with '-ej' instead. In addition, she employed several slang expressions and expression with pejorative connotations: *"hamižná", "civět", "tretky" (Dickens, 2019, 113–117).* The dialect-typical units appear with slightly higher frequency than in the original.

Housková practically resigned on finding a functional equivalent to the dialect. She followed relatively strictly the rules of the standard Czech, the only exceptions being two cases of using slang: *"zubatá"*, i.e., personalized death, and *"ženská"*, i.e., a mildly pejorative addressing of a woman (Dickens, 1994, 118–124).

5.2.3 Addressing and conventions

The issue of addressing, often in the form of endearments in the case of this novella, can certainly relate to specific proper names; but more so, addressing depends on conventions specific for a certain time period and nation. As stated above (see 2.2), Levý accents the need to acknowledge that while particular addressing might be common in the SL, it would not read natural in the TL.

For instance, on page 47 where Scrooge is confronted with the memory of his little sister Fan coming for him so she could bring him home, she calls him "*dear, dear brother*" and "*dear brother (Dickens, 2016)."* Both Housková and Šavlíková recognized the sentiment behind such addressing and decided to employ the capacity of the Czech language to produce diminutives; both translated as 'bratříčku'. Simultaneously, however, Housková focused on linguistic equivalence and added the literal translation of the original, resulting in *"milý, milý bratříčku (Dickens, 1994, 52)."* Šavlíková, on the other hand, added modifiers which she considered more appropriate for the TL: *"bratříčku můj milovaný (Dickens, 2019, 50)."*

On page 77, Mrs. Cratchit welcomes her daughter Martha home with *"my dear (Dickens, 2016)."* Once again focusing on the sentiment and finding a functional equivalent, the translations were not strictly literal; furthermore, both translators chose to alternate the addressing when it appeared again rather than repeating it. In Housková's translation, the daughter is addressed *"dítě moje"* and *"holčičko moje (Dickens, 1994, 85)."* Šavlíková opted for *"děvečko moje"* and *"Martičko (Dickens, 2019, 81)",* creating a diminutive of the daughter's name as it is common in Czech in the latter case.

Both translators also correctly recognized the nature of addressing on page 123, where Scrooge calls a boy on the street *"my buck (Dickens, 2016)."* Translating word-for-word with the most common translation without considering the context, would, in this case, certainly caused confusion. However, identifying 'buck' as an informal addressing for a young man (oxfordlearnersdictionaries.com), Šavlíková found a functional equivalent *"kamaráde (Dickens, 2019, 135)"* and Housková *"fešáku (Dickens, 1994, 143)."*

Lastly, when Scrooge interacts with the daughter of his nephew, she is very respectful, repeatedly calling him 'sir'. Both translators omitted such addressing after the first time it appeared, respecting other pleasantries as *"if you please (Dickens, 2016, 126)."* This

phrase was translated by Housková as *"jestli dovolíte (Dickens, 1994, 148)"* and as *"prosím pěkně (Dickens, 2019, 139)"* by Šavlíková.

5.2.4 Other selected particularities

While the universal concept of Christmas and their celebration is not necessarily considered a national particularity, the specific customs, meals and even timing can. Therefore, they can, potentially, be problematic for translators.

In *A Christmas Carol*, Ebenezer Scrooge is visited by the ghost of his former business partner and three other ghosts on Christmas Eve, i.e., 24th December, and wakes up reformed on Christmas Day, i.e., 25th December. Celebrations take place on both of those days. However, in the Czech Republic, the 24th December is called 'Štědrý den', literally 'a Generous Day', and the evening is referred to as 'Štědrý večer', i.e., 'Generous Eve(ning).' Concerning the celebration, the 24th is also considered the most important day, leaving 25th, i.e., 'Boží hod Vánoční', a bank holiday without particular significance. The cultural discrepancy in the timeline and importance of the aforementioned days has potential, as assumed by Levý, to expose a translated text as translation rather than an original TL work (see 2.2).

Housková, likely assessing the divergent idea of importance of 24th and 25th December insignificant, simply applied strategy of functional equivalence and translated the names of the days accordingly as *"Štědrý den"* and *"Boží hod Vánoční (Dickens, 1994, 10, 142)."*

Šavlíková, possibly in favour of demonstrating the importance of 25th December, translated the name of the day identically with the one of 24th December; in her version, both days are then called 'Štědrý den.' This, however, might become a source of confusion to readers, raising a question whether Scrooge was somehow reliving 24th December, finding himself caught in some sort of a time loop; nevertheless, it is rather clear from the context that he is not.

Another issue arises with references to culture which are assumed to be known by readers in the SL. Such is the case of the persona of Joe Miller, an English actor associated with jests (Lee, 1894, 415–416), also referenced in Dickens' *Sketches by Boz* (Dickens, 1910, 264). On page 124, while orchestrating a generous delivery to the Cratchits, Scrooge says

to himself that *"Joe Miller never made such a joke (Dickens, 2016)."* This reference would likely not be understood by Czech readers. Housková decided to omit the actor's name and then proceeded to translate faithfully as *"Takový žert se ještě nikomu nepovedl (Dickens, 1994, 143),"* implying that 'no one has ever made such a joke.' Šavlíková found a functional equivalent and had Scrooge think that his jest was funnier than those usually executed on April Fool's Day: *"To bude lepší žertík než na apríla (Dickens, 2019, 135)."*

Another reference, which is partly geographical, is made once again by Scrooge. Exasperated by his fellow citizens' fondness for Christmas and considering them fools for it, he suggests he will too go insane for being surrounded by this ever-present madness: *"I'll retire to Bedlam (Dickens, 2016, 15)."* There is very little chance that Czech readers would understand the true extent of this sentence and recognized Bedlam as a famous psychiatric hospital in London (bbc.com). Therefore, Housková replaced the proper name by the term for asylum, i.e., 'blázinec' and translated accordingly as *"Já snad skončím v blázinci (Dickens, 1994, 14)."* Šavlíková translated loosely, preserving the reference to madness and had Scrooge repeatedly suggest that everyone was insane: *"Všichni se snad pomátli (Dickens, 2019, 14)."*

5.3 Idioms and set phrases

As explained above (see 2.3), idioms and set phrases are one of the greatest challenges presented to translators, for they are culture bound and their literal translation is rarely an adequate solution. Simultaneously, the categories of idioms, set phrases and metaphors are not always mutually exclusive; in addition, they can also interweave with wordplay.

Upon opening *A Christmas Carol*, on the very first page on the first chapter, the narrator establishes that Marley, Scrooge's business partner, has passed away and he is rather thorough about proving such. Among others, he likens him to a doornail.

"Old Marley was dead as a doornail. Mind! I don't mean to say I know, of my own knowledge, what there is particularly dead about a doornail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade (Dickens 2016, 9)."

The translation of the idiom 'dead as a doornail', in this case, presents a more complex problem than anywhere further in the novella, for it is closely followed by related wordplay of sort. In spite of that, both translators found a corresponding functional equivalent.

Šavlíková invented a solution involving a Czech idiom containing slang with mildly pejorative connotation. In her version, the narrator states that 'Old Marley put on quills'; and then, similarly to the original, the narrator proceeds to question the actuality of such statement, the practicability of such action and presents relevant arguments against it.

"Starý Sebral zkrátka natáhl brka. Pozor! V žádném případě nechci tvrdit, že nějaká brka měl, natož aby je natáhl. Osobně se přikláním k názoru, že brka může natahovat leda ptactvo, pokud vůbec (Dickens, 2019, 7)."

Housková found a solution involving an idiom as well and too continues accordingly:

"Starý Marley to už měl rozhodně za sebou. Tím však nechci říct, že by mě vlastní zkušenost opravňovala tvrdit, že vím, že když člověk zemře, má tím už všechno za sebou. Já osobně bych byl spíše nakloněn věřit tomu, že duše zemřelého toho má ještě hodně před sebou, (...) (Dickens, 1994, 7)."

In her translation, the narrator states that, translated word-for-word, Marley 'has it behind him'. Then, the narrator claims he would be inclined to believe that the soul of a person,

even in death, 'has a lot ahead'. Suggesting the existence of afterlife, in comparison to the original, creates an extra opening for the upcoming plot, i.e., the existence of ghosts. In addition, the wordplay with the opposite prepositions is in tune with Dickens' style.

While the very first page presents a rather complex problem, the majority of the idioms in the novella is isolated and therefore is, assumably, easier to translate.

On page 22, we learn that as Scrooge climbs the stairs to his bedroom, he does *"not care a button (Dickens, 2016)"* for the dark. This expression is metaphorical rather than idiomatic. Curiously, Šavlíková did find a functional equivalent which could be considered idiomatic or, at least, a set phrase, as she did many times through the process of translating the book (see 5.5.2). She translates the phrase as *"...ani za mák nedbal (Dickens, 2019, 24)."*

Housková translated as *"...tma mu ani trošku nevadila (Dickens, 1994, 25),"* preserving the key message, i.e., Scrooge did not mind the dark even a little bit.

Dickens inserted another idiom on page 28, enforcing the image of Scrooge's fear of the very first ghost he encountered, i.e., the ghost of his late business partner:

"To sit, staring at those fixed glazed eyes, in silence for a moment, would play, Scrooge felt, the very deuce with him (Dickens, 2016, 28)."

The core meaning of the idiom 'to play deuce' is to cause major trouble. From the sentence, it is clear that Scrooge's action – or rather absence of any – would result in precisely that for him. The translators found these solutions:

"Tušil, že kdyby jen na okamžik zůstal tiše sedět a zíral do těch nehybných skelných očí, byl by s ním ámen (Dickens, 2019, 28)."

"Cítil, že kdyby i jen okamžik seděl mlčky a hleděl do těch nehybných skelných očí, dočista by se pomátl (Dickens, 1994, 30)."

Šavlíková chose an idiomatic phrase with a slang connotation and similar meaning. Housková, on the other hand, concretized the trouble which the lack of action would cause to Scrooge, i.e., that 'he would go insane'.

Two following idioms have considerably more positive connotations. The feast of the Cratchit family on Christmas Eve of Christmas present only begins after Bob Cratchit arrives home with his ill son, Tiny Tim, having been in the church. Upon having been

asked about Tiny Tim's behaviour, Bob responds that the boy was *"as good as gold (Dickens, 2016, 78)."* Both Housková and Šavlíková translated the idiom in identical manner: *"jako andílek (Dickens, 1994, 86; 2019, 82),"* identifying the units as an expression describing an exceptionally well-behaved child.

Only a scene later, readers can see the house of Scrooge's nephew full of people, bursting with life, laughter and affection. We learn that *"Topper had clearly got his eye upon one of Scrooge's niece's sisters (Dickens, 2016, 89)."* The idiom, which possibly had this form in the past and is known in present day as 'have an eye on someone/something', means seeing something or someone, liking it and wanting it for one's self. Housková bore such in mind and found a functional equivalent, an idiom which relates to sight and falling in love: *"Topperovi zřejmě padla do oka jedna ze sester Scroogeovy manželky (Dickens, 1994, 102)"* Similarly, Šavlíková succeeded in doing the same, with another set phrase involving eyesight: *"Topper byl zjevně zakoukaný do jedné ze sester Skrblířovy neteře (Dickens, 2019, 96)."*

On page 105, three people representing the bottom of society bicker over Scrooge's belongings they have stolen and they hesitate to allow the others to see what they have taken from the dead man. One of them suggests that they should not *"pick holes in each other's coats (Dickens, 2016)."* 'To pick holes in something' means to search for faults in it and 'in each other's coat' likely refers to holding such faults against each other.

Šavlíková opted for translation *"Přece si nepůjdeme po krku (Dickens, 2016, 114)",* which is an idiomatic expression; however, the meaning is slightly shifted from the original. In her version, the speaker suggests that they shouldn't act aggressively one with another, that they shouldn't, literally translated, 'go after each other's throats'. Housková chose an expression with similar connotation, a set phrase involving a different body part, suggesting an action no less violent: *"A my si tady snad taky nechceme oči vydrápat (Dickens, 1994, 120)."* Translated literally, the phrase reads 'claw each other's eyes out'.

On page 107, one of the thieves is praised for her apparent disrespect towards the dead man, since she took his covers and bed curtains, and is admired for her natural talent to earn money: *"You were born to make your fortune (Dickens, 2016)."* Šavlíková translated with an equivalent set phrase: *"Ty máš vlohy k tomu, abys zbohatla (Dickens 2019, 116)."* Housková, on the other hand, translated the second part rather literally and added an air

of fatality to the original idiomatic part: *"Ty máš určitě napsáno v osudu, že si naděláš velké jmění (Dickens, 1994, 122)."*

A reformed Scrooge leaves many people flabbergasted with his new life philosophy. Such is the case of Bob Cratchit, who is not only announced a raise of his salary, but is also invited to stoke up the fireplace in the office rather than being forced to warm his hands above a candleflame as usual. He is told to do so *"before you dot another i (Dickens, 2016, 128)."* According to Cambridge Dictionary, this is the first part of an idiom 'dot the i's and cross the t's' meaning *"to pay a great deal of attention to the details of something, especially when you are trying to complete a task (dictionary.cambridge.org)."* Neither of the translators found a full stylistic equivalent, however Housková came closer to doing such. She translated as *"než se znovu pustíte do psaní (Dickens, 1994, 151),"* having Scrooge say to Bob to stoke up the fire 'before he starts writing again'. Šavlíková focused on the aspect of speed. Based on the short amount of time it would take to dot one 'i', she translated with idiomatic *"než řeknu švec (Dickens, 2019, 141)"*, i.e., 'before I say švec'.

There is, however, no wonder that the transformed personality of Scrooge astounds everyone. On the last pages, the narrator describes the change Scrooge undercame and how dutifully he kept his promise to the last of the spirits he encountered: *"Scrooge was better than his word. He did it all (Dickens, 2016, 128)."* Both translators slightly alternated the statement and found an idiomatic equivalent concerning promise and relating to words or sentences. Housková translated as *"Scrooge udělal daleko víc, než slíbil. Splnit vše do posledního puntíku (Dickens, 1994, 151)."* Šavlíková chose the following translation: *"Skrblíř se překonával. Vše, co slíbil, dodržel do slova a do písmene (Dickens, 2019, 141)."*

Lastly, another fairly complicated idiom appears on page 82. The feast at the Cratchit's household is richer thanks to affection shared among the family members rather than the amount of food. Yet, Bob Cratchit feels obliged to thank Scrooge (in absence), who, even in his greediness, still made the dinner possible. Bob even calls him the *"Founder of the Feast (Dickens, 2016, 82)."* His wife does not share the sentiment and that is when the idiomatic expressions appear, once again interwoven with wordplay.

"I wish I had him here! I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it! (Dickens, 2016, 82)"

The idiom 'give a piece of one's mind' alone is not necessarily difficult to find an equivalent for in the Czech language or to at least translate it, even without a corresponding idiom; it is the translatability of the expression combined with the following wordplay what generates a more complex issue.

Housková and Šavlíková translated the first part in an almost identical manner, using a set phrase; Housková adds another idiomatic expression 'vytmavit' (say something to someone about them in an angry manner). The second part, the play with 'to feast upon-have a good appetite for it' was translated diversely by each.

"Kdybych ho tady tak měla po ruce. To bych mu to vytmavila pěkně od plic a doufám, že by si na mých slovech řádně pochutnal (Dickens, 1994, 92)."

Housková's choice of words is more faithful to the core meaning of the original statement as she has Mrs. Cratchit say 'I hope he would feast well upon my words'.

"Kdyby se mi dostal do ruky, já bych mu řekla pěkně od plic svoje, a to bych si teprve smlsla! (Dickens, 2019, 87)."

Šavlíková's translation changes the meaning and suggests that it would be Mrs. Cratchit who would be feasting should she get her hands on Scrooge and tell him what is on her mind. Despite the shift in meaning in the latter case, both translators succeeded in retaining the wordplay and its connection to enjoying the supposedly delicious taste of the reprimanding words.

5.4 Wordplay and puns

While wordplay and puns can be tied to culture and specific knowledge the readers in the SL possess, they are first and foremost bound to language and its specifics. As previously stated (see 2.4), the English language is, for its morphology and lexis, a convenient material for creating puns. Several examples have been presented in the previous chapter; however, there are still a few to examine.

Despite Scrooge's fear of the mysterious creatures hunting him through the night from 24th to 25th December, his thoughts and quips are, through the narrator's description, a fount of humour.

As he assesses the phantom of his deceased business partner, he notices it has a particularly transparent form which he can partly see through. Narrator then informs us that *"Scrooge has often heard it said that Marley had no bowels, but he had never believed it until now (Dickens, 2016, 27)."* Even without context, this sentence might be slightly amusing, for at least one of the meanings is evident. However, the true witticism lies in a reference to Bible. In the ancient world, bowels were associated with compassion as heart is nowadays (placefortruth.org). Thinking that Marley had no bowels then not only points towards the fact that Scrooge could literally see through the ghost, but also informs us that in life, he lacked compassion.

Both translators opted for replacing bowels with heart, which has the similar effect, but is more comprehensible. Housková then translated literally: *"Mnohokrát Scrooge slýchával o tom, že Marley nemá srdce, ale až do toho okamžiku tomu nikdy nevěřil (Dickens, 1994, 28)."* Šavlíková used a functional equivalent withing the same context, only stating that Marley 'had air in the place of his heart': *"Často slýchával, že Sebral má místo srdce vzduch, ale až dosud tomu odmítal věřit (Dickens, 2019, 27)."*

The next wordplay also concerns the ghost of Jacob Marley. Upon having been asked who he is, the ghost invites Scrooge to rather ask who he *was*. Scrooge does as asked and adds his own observation. *"'You're particular, for a shade.' He was going to say 'to a shade,' but substituted this, as more appropriate (Dickens, 2016, 27)."* The basis of the pun lies with the minute difference in the preposition. Being particular to a shade means being attentive to detail, attentive to things that only make very little difference; being particular for a shade means being rather peculiar, considering the nature of who or what the shade is; or peculiar in comparison to others of his kind (forum.wordreference.com).

In this case, literal translation cannot be a solution should certain kind of wordplay be preserved. Housková applied a strategy proposed by Newmark (see 2.4), i.e., she compensated by another pun which related to the original meaning. Her translation, *"'Jste dost nedůtklivý – jako duch.' Původně chtěl říct 'na ducha,' ale takto mu to přišlo vhodnější (Dickens, 1994, 28),"* is similarly based on diverse prepositions. However, it relies on double meaning of the Czech verb 'dotknout' (to touch), which is what the adjective 'nedůtklivý' derives from. In Housková's translation, Scrooge suggests that the ghost cannot be touched, as if he was a ghost. His original thought however was to say that the ghost, considering what he is, was rather touchy, easy to offend, which is the common meaning of the adjective.

Šavlíková's strategy follows Low's suggestion to invent a pun in close proximity to where the original was (see 2.4). She built her pun combining near synonymy and the individual meanings of words the adjective 'duchaplný' is composed of: *"'Vážně smysluplná poznámka,' prohlásil Skrblíř. Původně chtěl říct 'duchaplná', ale na poslední chvíli se raději opravil (Dickens, 2019, 27)."* Scrooge comments on the ghost's previous remark about what he truly should be asking by saying that such remark was rather meaningful and reasonable, which can be translated as both 'smysluplný' and 'duchaplný'. However, Scrooge decided to change his retort in the last moment for the fear of offending the ghost by saying the latter. The two roots of the adjective 'duchaplný' are 'duch', i.e., ghost, and 'plný', i.e., full. Therefore, his original idea was to call the spirit's remark 'full of ghost'.

Scrooge, not inclined to believe in spirits, also questions the existence and the presence of the ghost of Jacob Marley. He insists that his senses are playing tricks on him, for they can easily be fooled due as much as minor indigestion for instance. He accuses the ghost of being a result of such: *"There's more of gravy than grave about you, whatever you are (Dickens, 2016, 28)."* The humour resides in the morphological and phonetic resemblance of the words gravy (sauce from meat) and grave (a place where a dead person in buried).

Once again, Housková attempted to imitate the pun as precisely as possible. Not only her wordplay relates to food, but she placed a linguistic unit standing for a particular kind of tasty treat and an object in which a person gets buried, the two nouns having the same root; more precisely, the former being a diminutive of the latter.

"Ať jste, co jste, budete asi spíš z krémové rakvičky než z rakve (Dickens, 1994, 29)."

Šavlíková too succeeded in inventing a different pun and logically tying it to food: *"Jste spíš z jedení než zjevení! (Dickens, 2019, 28)"* She based the wordplay on the morphological and phonetic resemblance of the two units as well. In her translation, Scrooge accuses the ghost of coming into existence because of eating, 'z jedení' (literally translated 'from eating') rather than being an apparition, i.e., 'zjevení'.

Another pun appears in the novella when Scrooge's nephew recalls his earlier visit to his uncle to invite him to come along to dinner with them and to truly celebrate Christmas. He believes that despite his uncle's refusal, his visit was not entirely fruitless and that he set off a certain change within him. Thanks to his choice of words, the whole companionship laughs, for he says: *"(…) I think I shook him yesterday (Dickens, 2016, 90)."* Rather than imagining the unlikely scene of cold-hearted Scrooge being emotionally moved and shaken, the company imagines Fred Scrooge literally shaking his uncle's body.

This wordplay could be considered one of the easiest to translate, for the mere word-for-word (or literal) translation and an appropriate choice of words produce a pun with the same connotation. In Low's words (see 2.4), such pun is 'shared' by the English and the Czech language. Both Housková and Šavlíková translated accordingly, only selecting different verbs. Housková opted for 'hnout', suggesting a simple movement; Šavlíková chose 'zalomcovat', suggesting a more energic and even mildly aggressive movement.

Lastly, a wordplay relating to Bob Cratchit's name and the lack of family fortune is certainly worth examining. As stated before (see 5.1.1), the noun 'bob' is a Victorian slang term for a shilling. Naming the character in such way alone can be considered a pun. However, Dickens emphasizes his point on page 76:

"Bob had but fifteen 'bob' a week himself; he pocketed on Saturdays but fifteen copies of his Christian name (…) (Dickens, 2016)."

Translating such wordplay proved to be difficult, for it is inseparable from character's name and therefore it cannot be replaced. Omitting the pun and creating a new one is one of the possibilities to bypass the issue; however, neither of the translators chose this approach and yet they opted for the identical solution. They both used the diminutive of the Czech word 'bob', which means 'droppings', likely referring to the small size of and very little value. Again, Housková chose a translation rather literal:

"Bob Cratchit dostával týdně jen patnáct 'bobků', každou sobotu si strčil do kapsy pouhých patnáct zdrobnělin svého jména (...) (Dickens, 1994, 84)."

Šavlíková, taking certain liberties, focused on finding a functional equivalent and besides inserting the similar pun as Housková, she added one of her own, relating to Bob's name too, this time to her translation of his family name, i.e., 'Schrastil' (see 5.1.1):

"Bob nedokázal za týden schrastit víc než patnáct 'bobků', patnáct kopií svého křestního jména vyplácených každou sobotu (...) (Dickens, 2019, 79)."

5.5   General evaluation of individual translations

Based on the prior examined issues and other observations made during reading the original and the two Czech translations, this chapter contents short general assessment of Eva Housková's and Lucie Šavlíková's translations.

5.5.1   Translation by Eva Housková

While Housková's preferred strategy appears to be stylistic equivalence, she often employed and bore in mind linguistic equivalence and textual equivalence as described by Popovič as well (see 1.4).

The choice not to translate or transcribe the majority of names might deprive the TL readers certain finesse of Dickens' writing. That is particularly the case of names carrying meaning (or the ones having been assumed to do so), which enabled the SL readers to make a more concrete picture of individual characters' personality or appearance. On the other hand, by employing textual equivalence, i.e., the equivalence of form and shape, Housková allows readers to inspect the original names given by Dickens and brings them closer to the London setting.

Based on the examination of the issues in previous chapters of this thesis, it stands to reason to assess that Housková combined the two basic strategies of translation, i.e., word-for-word translation and free translation. While it is rarely possible to use exclusively one of these strategies, Housková's translation gives the impression of an attempt to balance them. Even within translating idioms and wordplay, she seemed to be adamant about linguistic equivalence. In certain cases, however, this effort resulted in moderately unnatural syntax and non-collocative phrases.

Taking into consideration all of the above, it seems rather reasonable to assume that her translation was intended for wider readership and was not meant for a specific age group.

5.5.2   Translation by Lucie Šavlíková

While Šavlíková occasionally applied other strategies, her primary focus was clearly on stylistic (functional) equivalence. However, that is not to say she diverted significantly from the original. Unlike Housková, Šavlíková often seemed to resign on literal translation and linguistic equivalence in the favour of comprehensibility, e.g., her

wordplay involving the word 'duchaplný' is easily understandable; in contrary, due to the manner of Housková's translation, this pun might escape readers' notice (see 5.4).

The preference of functional equivalence is also rather conspicuous within translating names of the principal characters, i.e., her effort to preserve Dickens' signature geniality in revealing traits of his characters. From the viewpoint of deciding between the two basic strategies of translation, it is assessable that Šavlíková was inclined to use free translation, often in order to employ an idiom or another set phrase even where it was not in the original text.

In her translation, Šavlíková also did not shy away from using slang terms. In addition, she often exploited the capacity of the Czech language for diminutives not only within translating names employed with sentiment, but also at other occasions, e.g., *"artful witches (84)"* translated as *"potvůrky (90)"* or *"saucepan (Dickens, 2016, 76)"* as "*kastrůlek (Dickens, 2019, 83)"*.

Her preference of stylistic equivalence, the translation of names in accordance to their meaning and her choices of expressions indicated that her translation might have been executed with younger and present-day readership in mind.

CONCLUSION

This thesis dealt with the analysis and comparison of two Czech translations of Charles Dickens' famous novella *A Christmas Carol*. For this purpose, the translation by Eva Housková dated back to 1994 was chosen along with the newest translation from 2019 by Lucie Šavlíková.

The aim of this thesis was to analyse the texts while focusing on selected problems of literary translation which were introduced in the theoretical part (i.e., translating names, national and historical particularities, idioms and wordplay), bearing in mind the different viewpoints on the translation process, the issue of equivalence and diverse translation strategies which might be employed. For each of the individual problems, several solutions proposed by different authors were included in the first major part of the thesis.

The analysis of the two translations then greatly relied on the theoretical part. After basic information about Charles Dickens' life, his literary works, writing style and common themes in his stories, *A Christmas Carol* in particular, the two translations were examined the with emphasis on the selected issues.

The difference in approaches to translation proved to be most apparent within translating names. Housková opted for reproduction, whereas Šavlíková focused on finding functional equivalents and employing the capacity of the Czech language to its fullest in order to accommodate Czech readers and give them an idea of the meaning associated with the original names. The approach of the translators to national and historical particularities did not diverse dramatically with the exception of the terminology for days of Christmas holiday and Šavlíková's attempt at mimicking the social dialect subtly used in the original. Within idioms and wordplays, Housková's preference was to combine stylistic equivalence with linguistic one, staying as faithful to the original as possible. The inclination towards literary translation, however, occasionally resulted in mildly lowered intelligibility. Šavlíková, on the other hand, translated using stylistic equivalents, relying on literal translation less frequently. In cases when she clearly turned to free translation, it appeared to be solely in favour of comprehensibility.

In general, Šavlíková seemed to be translating with taking into account the assumed readership consisting of children and attempted to provide them with attractive reading, which is in concordance with her occasionally using slang and set phrases. In contrary,

Housková did not keep this specific in mind, likely translating for a larger age group of readers.

Both translations, however, remained decidedly faithful to the source text. Due to the well-developed language competence of both translators, the majority of the resulting texts read very naturally in the Czech language, more so to Czech non-English speakers, who are unlikely to identify word-for-word translation where it could be obvious to a Czech and English speaker. Both Housková and Šavlíková invented remarkably creative solutions for some of the most difficult issues of literary translation. As a result, it seems safe to assume that neither of the translators significantly robbed readers in the target language of the experience provided to readers in the source language. In this regard, it stands to reason to highlight Šavlíková's undeniable effort to preserve Dickens' goal of introducing characters' qualities by choice of their names alone.

Consequently, I must admit my preference of Šavlíková's translation. While Housková undeniably attempted to replicate the source text as precisely as possible, I believe that Šavlíková succeeded at translating the novella as an entity. Being a better 'reader' (see 1.3), she appeared to be more perceptive to aspects beyond the textual qualities than Housková. Šavlíková's work with the Czech language and her ability to use its richness, especially in creating diminutives, gives the story the kind and gracious air of sentimentality related not only to Christmas, but also to Dickens' literary works. It seems to me that, in Levý's words, she managed to translate the text with all the finesse of the original.

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ABSTRACT

The aim of this thesis is to analyse and compare two selected Czech translations of Charles Dickens' famous novella *A Christmas Carol*. For this purpose, Eva Housková's translation dated back to 1994 and Lucie Šavlíková's translation from 2019 were chosen. The theoretical part deals with different viewpoints on translation and its relation to culture, the issue of equivalence and diverse translation strategies. Further, several selected issues of literary translation are introduced along with possible approaches employable in their translation as proposed by several authors. The practical part consists of basic information concerning Charles Dickens' life, his literary works and common themes with emphasis on the subject of this thesis. Analysis and comparison of the two Czech translations of *A Christmas Carol* follows. The analysis is based on the previously introduced selected issues, i.e., translating names, national and historical particularities, idioms and wordplays, and the use of different approaches to their translation by the two translators.

RESUMÉ

Cílem této práce je analyzovat a porovnat dva vybrané české překlady slavné novely *Vánoční koleda (A Christmas Carol)* od Charlese Dickense. Pro této účel byl vybrán překlad od Evy Houskové z roku 1994 a překlad od Lucie Šavlíkové z roku 2019. Teoretická část této práce se zabývá různými pohledy na překlad, jeho vztahu ke kultuře, otázkou ekvivalence a několika strategiemi překladu. Dále jsou představeny vybrané problémy především literárního překladu a možné přístupy, které na ně lze k jejich řešení uplatnit, jak je nabízejí různí autoři. Praktická část této práce obsahuje základní informace o životě Charlese Dickense, jeho díle včetně motivů, které se v jeho pracích opakovaně objevují, a především pak o *Vánoční koledě*. Následně je proveden rozbor a porovnání dvou překladů této novely. Analýza se zaměřuje na vybrané problémy překladu rozebrané v teoretické části, tj. překlad vlastních jmen, národních a dobových specifik, idiomů a slovních hříček, a na různé přístupy, které každá z překladatelek uplatnila v jednotlivých případech. Krátce jsou překlady také zhodnoceny obecně, z hlediska volby jazykových a stylistických prostředků. V závěru je pak předloženo shrnutí zjištěných poznatků a stručný subjektivní komentář překladů autorkou práce.
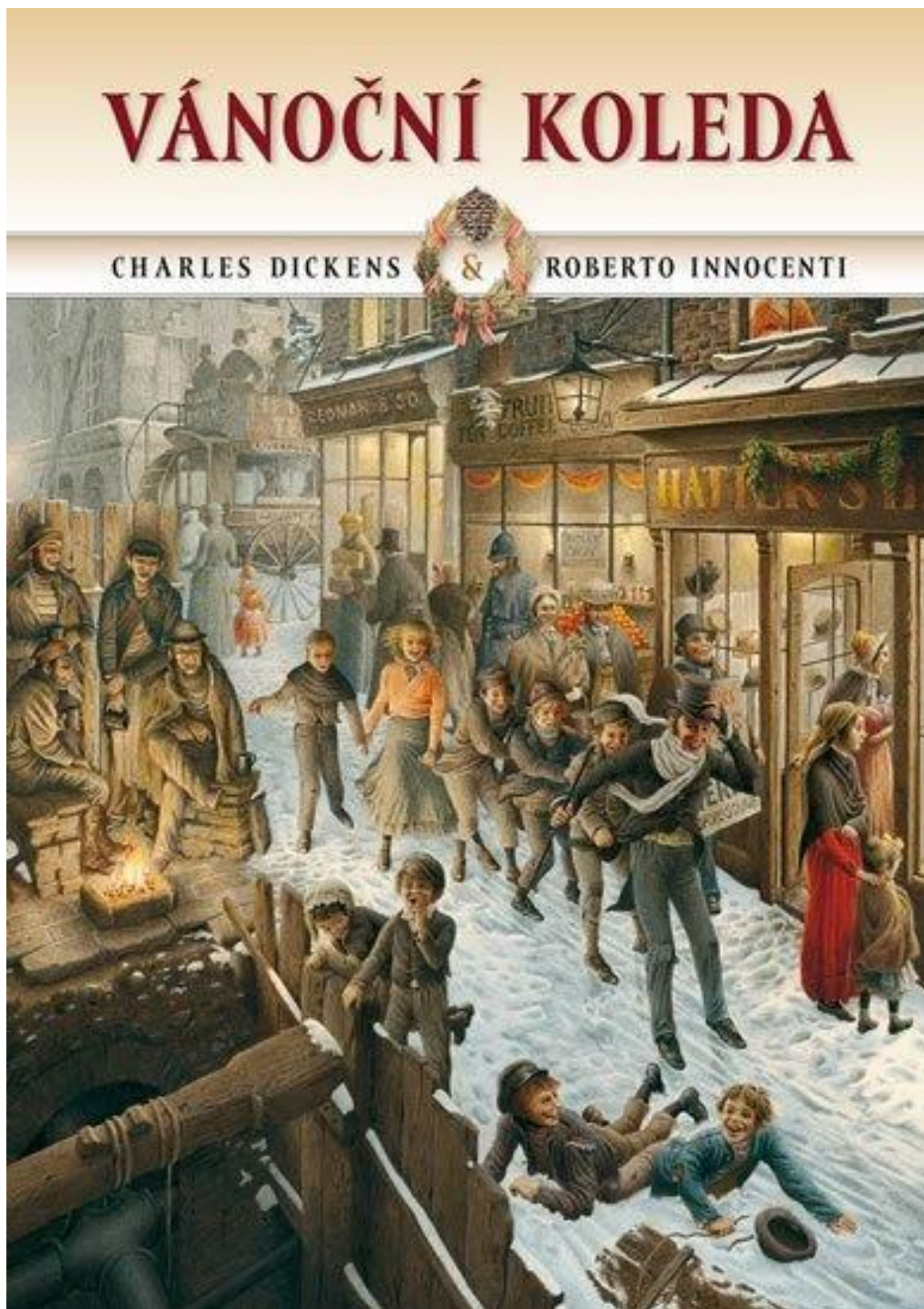
APPENDICES

Appendix 1 - A complete list of characters' names listed in order of appearance in the text (including characters fictional to the characters in the novella)

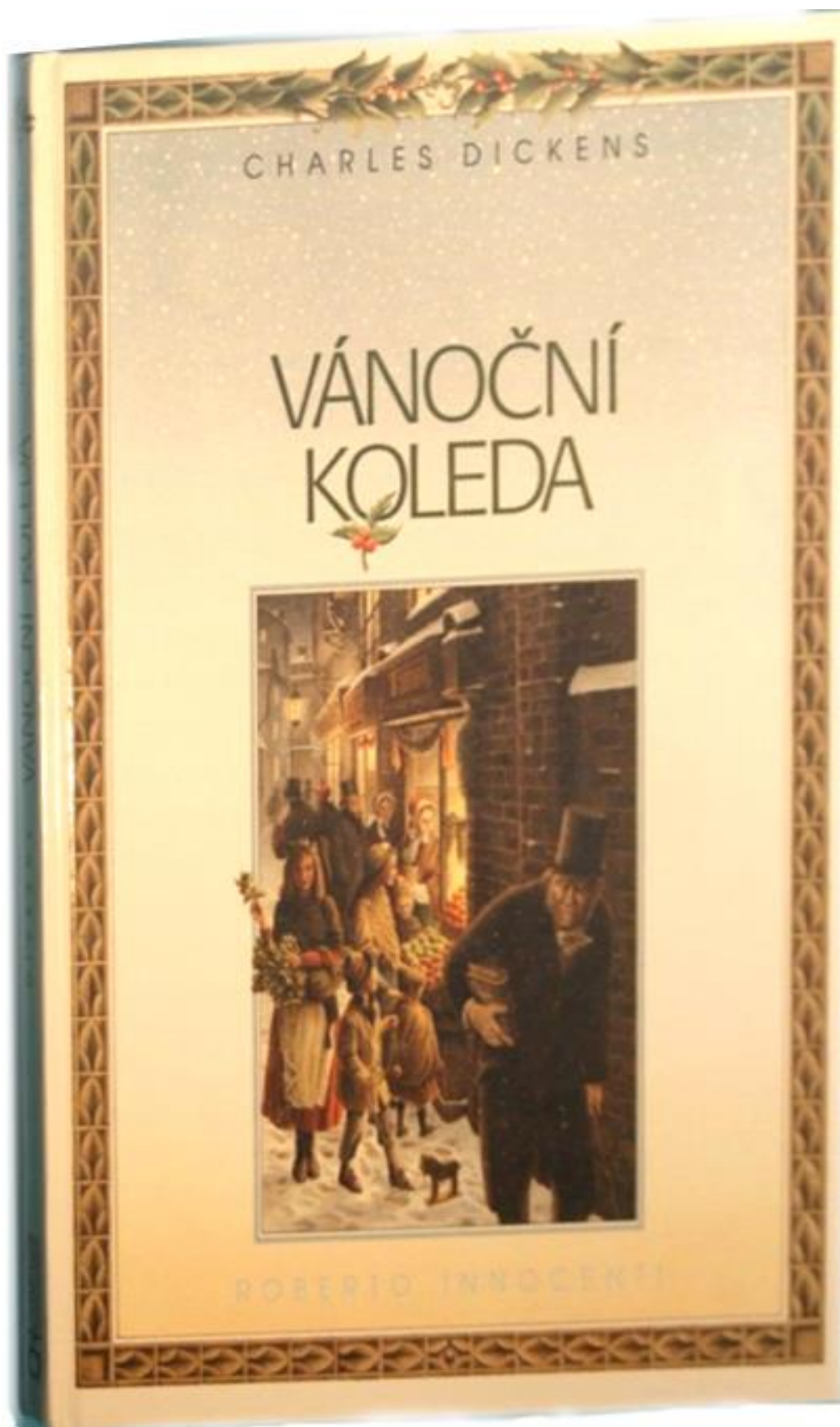| Dickens	Housková	Šavlíková
Jacob Marley	Jacob Marley	Jakub Sebral
Ebenezer Scrooge	Ebenezer Scrooge	Ebenezer Skrblíř
Ghost of Christmas Past	duch minulých Vánoc	duch minulých Vánoc
Ali Baba	Ali Baba	Ali Baba
Valentin	Valentin	Valentýn
Orson	Orson	Orson
Robin Crusoe	Robin Crusoe	Robin Crusoe
Friday	Pátek	Pátek
(little) Fan	Fan	Fanynka
Mr. Fezziwig	Fezziwig	Feznoska
Dick Wilkins	Dick Wilkins	Dick Wilkins
Mrs. Fezziwig	Fezziwigová	Feznosková
Belle*	-	Bella
Ghost of Christmas Present	duch přítomných Vánoc	duch současných Vánoc
Bob (Robert) Cratchit	Bob (Robert) Cratchit	Bob (Robert) Schrastil
Mrs. Cratchit	Cratchitová	Schrastilová
Belinda	Belinda	Belinda
Peter Cratchit	Petr Cratchit	Petr Schrastil
Tiny Tim	(malý) Tim	Tomínek
Martha	Marta	Marta
Fred	Fred	Fred
Topper	Topper	Topper
Ignorance	nevědomost	Nevědomost
Want	nouze	Nouze
Ghost of Christmas Yet to Come	duch budoucích Vánoc	duch budoucích Vánoc
Joe	Joe	Joe
Mrs. Dilber	paní Dilberová	paní Dilberová
Caroline	Caroline	Caroline

*see 5.1.4

Appendix 2 – The cover of Vánoční koleda – translation by Lucie Šavlíková from 2019

Available from: https://www.zbozi.cz/vyrobek/vanocni-koleda-charles-dickens-2019-pevna/fotogalerie/.

Appendix 3 – The cover of Vánoční koleda – translation by Eva Housková from 1994

Available from: https://www.s-antikvariat.cz/prodano/18619-vanocni-koledy-16948.html.

Appendix 4 – An illustration of Mr. Fezziwig's ball by John Leech, from 1st edition of *A Christmas Carol* from 1843

Available from: https://cs.m.wikipedia.org/wiki/Soubor:Charles_Dickens-A_Christmas_Carol-Title_page-First_edition_1843.jpg.
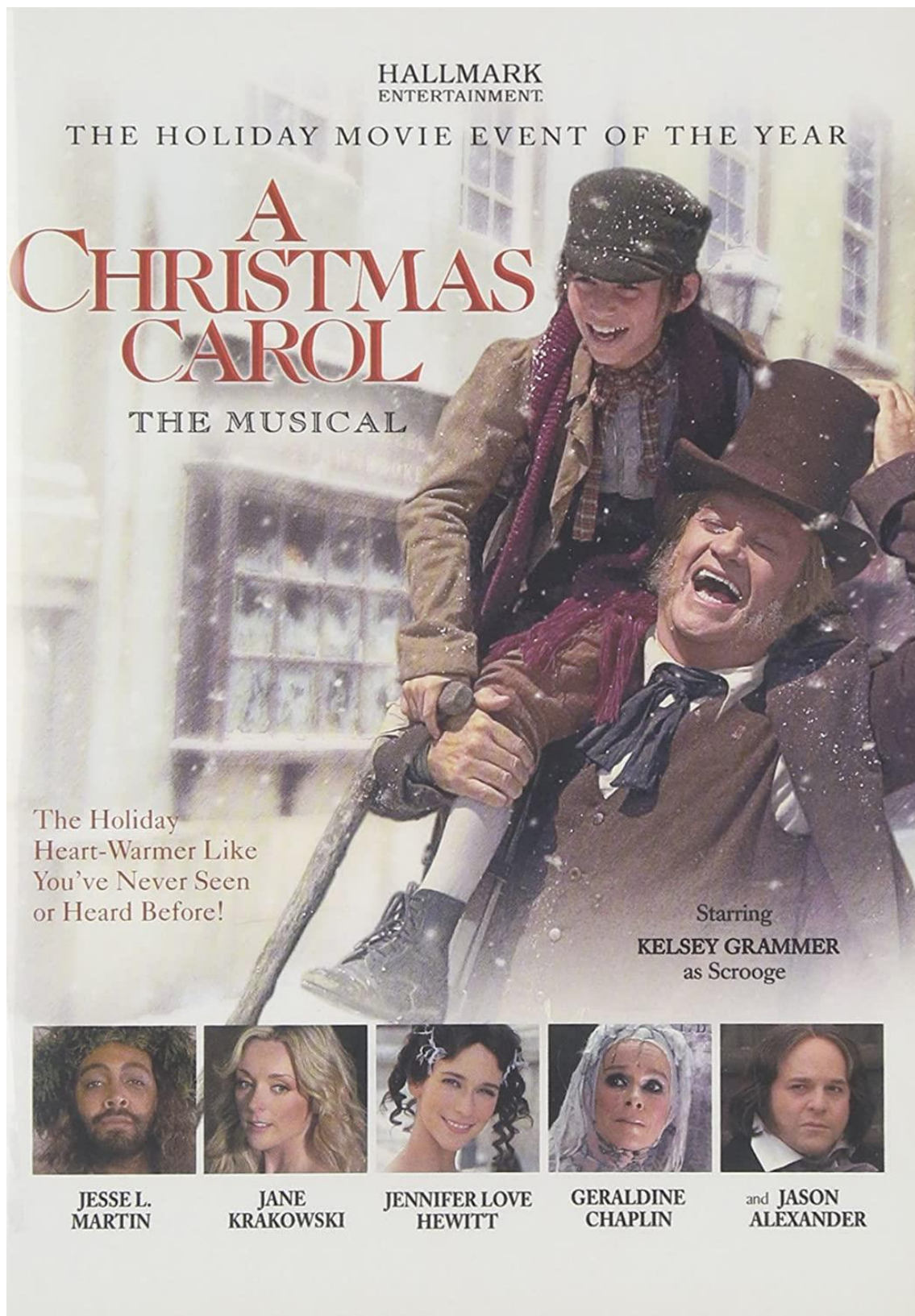
Appendix 5 – An illustration of Cratchits' Christmas dinner by Roberto Innocenti

Source: Dickens, Charles. *Vánoční koleda.* Nakladatelství Petrkov, 2019; illustration by Roberto Innocenti (scanned 2021-28-03).

Appendix 6 – The DVD cover of *A Christmas Carol, the musical* from 2004

Available from: https://www.amazon.com/Christmas-Carol-Kelsey-Grammer/dp/B000ARTMWK.

Appendix 7 – The poster for Disney's *A Christmas Carol* from 2009

Available from: https://movies.disney.com/a-christmas-carol.

Appendix 8 – Photos from Vánoční koleda, ballet, Divadlo F.X.Šaldy Liberec:
Scrooge and townsfolk and Scrooge with Marley's ghost

Available from: https://www.saldovo-divadlo.cz/program/detail-predstaveni/r/4546/-advent-vanocni-koleda.

Available from: https://www.naseveru.net/2018/11/16/at-ziji-duchove-podle-dickense-vanocni-koleda-v-liberci/.