

MASARYK UNIVERSITY

FACULTY OF EDUCATION

Department of English Language and Literature

**The Grinch 2018 - A Comparative Analysis
of a Selected Section**

Bachelor Thesis

Brno 2020

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Anotace

Cílem této práce je analýza vybrané části skriptu k filmu *Grinch* (2018), animovaného filmu vytvořeného dle předlohy stejnojmenného slavného literárního díla napsaného spisovatelem Dr. Seusem, oficiální české verze dabingu a vlastního originálního překladu. Hlavním cílem práce je prozkoumat všemožné rysy překladu dětské literatury a ověřit a prokázat je na konkrétních příkladech nalezených ve skriptech za pomoci metody srovnávací analýzy. Práce je rozdělena na dvě části. První část obsahuje teoretické informace týkající se metod překladu obecně a překladu literatury pro děti a druhá část se soustřeďuje na překlad skriptu filmu v praxi a jeho komparativní analýzu s originálním a českým zněním.

Klíčová slova

překlad, analýza, Grinch, Dr. Seuss, literature pro děti, komparativní analýza

Abstract

The aim of this thesis is the analysis of a selected section of the script of *The Grinch* (2018) an animated movie based on a famous literary piece of the same name written by Dr Seuss, Czech official dubbing of this movie and author's original translation. Its main aim is to explore all possible features of translation of children's literature and validate these on specific examples found in the script by using the method of comparative analysis. There are two main parts, a theoretical part focused on various methods of translation and features of children's literature, and a practical part where English and Czech transcriptions and the translation are compared and closely analysed.

Key words

translation, analysis, The Grinch, Dr Seuss, children's literature, comparative analysis

Prohlášení

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně, s využitím pouze citovaných pramenů, dalších informací a zdrojů v souladu s Disciplinárním řádem pro studenty Pedagogické fakulty Masarykovy univerzity a se zákonem č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů.

Declaration

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In Brno, 2020

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Šárka Železná

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I wish to express my gratitude and appreciation to my supervisor Mgr. Martin Němec, Ph.D. whose humanity, willingness, support and patient guidance paved the way towards the completion of this thesis.

Table of contents

1. Introduction	6
2.Theoretical part.....	7
2.1 What is translation.....	7
2.2 Methods of translation.....	9
2.3 Translation of children’s literature	11
3. Practical part.....	16
3.1 Translation.....	16
3.2 Analysis	27
3.2.1 The narrator’s speech	27
3.2.2 Songs	30
3.2.3 Miscellaneous	42
4. Conclusion.....	46
References	48

1. Introduction

The topic of this bachelor thesis is an analysis of a section of the script of *The Grinch* 2018. It is an animated movie based on a famous literary piece *How the Grinch stole Christmas!* written by Dr Seuss. It was originally published in 1957 and since then it became a major piece in American and eventually global cinematography. The first adaptation of the original piece of children's literature was seen on the television screen back in 1966 under the name *How the Grinch stole Christmas*. It became quite successful and its success led to the creation of its sequel *Halloween is Grinch Night* in 1977. Later in 1982, another adaptation *The Grinch Grinches the Cat in the Hat* was made and it was produced by Marvel Productions Ltd. This production company's work is now owned by The Walt Disney Company, which shows just how successful its work used to be.

To move on to more recent history, there are two latest adaptations of *The Grinch*. One is from the year 2000, which was Christmas fantasy comedy film which originally inspired me to analyse its script but the one that struck my eyes and ears the most was the newest adaptation from the year 2018. The latest adaptation was made in order to appeal to current audience and to allow the character of Mr Grinch to be reborn into his new appearance of an animation, into the world of technology. It was reborn into the era of high quality graphics which allows it to lead a long life, or at least until there is a new adaptation which may very likely be in the cinemas in the year 2028 according to Walt Disney's promise to recreate each canonical tale every ten years or so.

One of the original features is the theme song *You're a mean one, Mr Grinch*, written originally by Dr Seuss himself. The new adaptation kept majority of the original lyrics but likewise to the movie, the song was modernized, both in lyrics and sound. The original lyrics as well as the new ones are really well thought through and mostly timeless, likewise to the concept of the movie. Other interesting feature is the poetic speech of the narrator. That is the reason why the practical part of this thesis is focused mainly on the songs used in the movie and on narrator's speech. The analysis of the text is done by the method of comparative analysis, where I compare the transcript of the original English version, the official Czech dubbing and my own translation. I use two Czech versions to be able to compare and contrast the language they both use. This allows me to investigate more thoroughly.

The main aim is to examine the chosen parts of the section of the script and determine the possible reasoning of why the author or translator used the expressions that they did.

Moreover, I describe the effect of such expressions on the perception of the audience and their understanding. I mostly focus on the differences between the three versions. My translation often presents an alternative but where it is needed the analysis provides the explanation of why the versions remained identical.

Even though the text analysed in the thesis is the script of the Movie, the thesis provides brief theory about the translation of children's literature because the movie is based on a book for children and its main target audience still are children, even if it is in a different form and shape. Furthermore, the theoretical part contains also information about translation in general, based on Levý (2012) and Newmark (1988).

In order to truly understand the nature of Mr Grinch, one must become familiar with his characteristic traits and beliefs, and the plot of the story. The story takes place in a fantasy world in a small town called Whoville. It is inhabited by the Whos. Whos are known for their undying love for Christmas. They love everything that is connected to this blissful holiday season.

But where would the fun be, if everybody shared the same view. The Grinch despises the Whos and most of all, he truly hates Christmas. In this sense, he could be easily compared to the character of Ebenezer Scrooge from the famous *Christmas Carol* by Charles Dickens from the year 1843, adapted as an animated movie in 2009. Grinch lives with his only companion pet dog Max, away from all the fuss of the town in seclusion on a cliff. He is old, bitter, mean, and despicable and with a heart "*two sizes too small*". He hates Christmas, especially all the noise and lights, the poisonous cheerfulness of the Whos and all the Christmas songs and carols. Fortunately, this bad attitude towards the Whos and towards Christmas does not last forever and by the end of the story he becomes aware of the deeper meaning of Christmas and likewise to the other Whos grows fond of the holiday and joins the other Whos in celebration.

2.Theoretical part

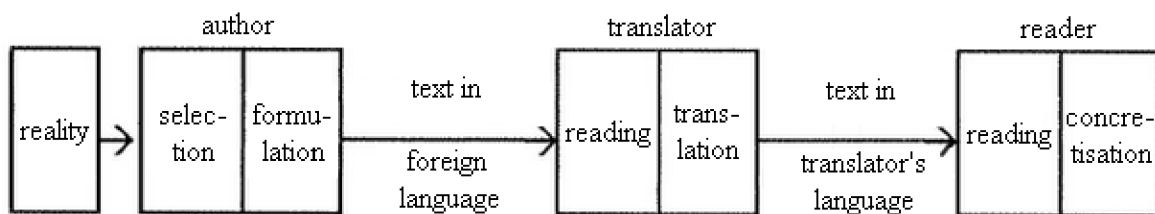
2.1 What is translation

Translation is a process of communication within languages. One can say that by translating we are conveying the same message in another language, but that would be only the basic description of what translating could really be. It could be said that there are three distinguished core types of translation: written translation, spoken translation (interpretation) and artificial translation with the help of machines. This is only one of many classifications

which usually go much deeper into the subject. Unlike this one, most classifications are based on the methodology used while translating rather than its form.

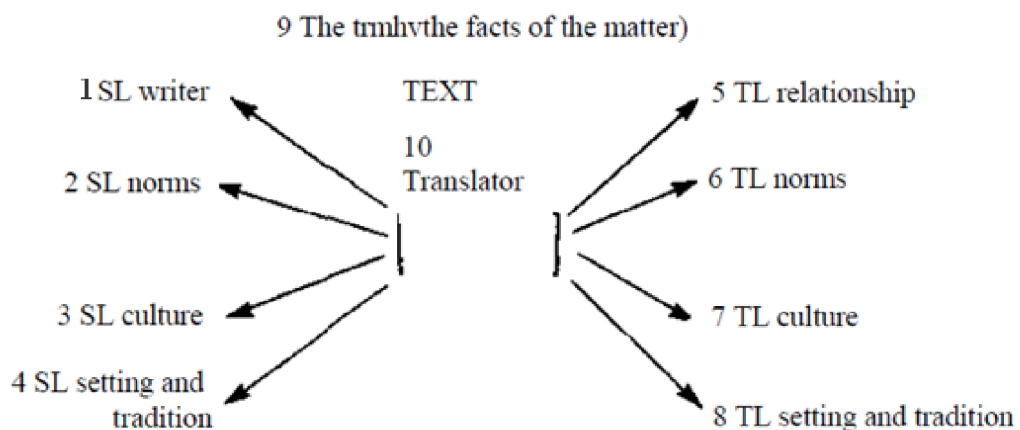
According to Levý (2012), the process of translation follows the path of the flow chart in Figure 1. It begins with author's reality. The authors choose what they wish to write about and how they wish to formulate it in their language. Then, it is turn of the translators. They read the text; they understand it somehow and translate it to the target language. For the path to be complete, the readers read the version in the translator's language and acquire understanding of their own which then creates their unique vision. Needless to say, that every person can understand the text differently.

FIGURE 1. Adaptation of The communicative chain (Levý, 2012)



At the beginning, the original text or utterance is in the source language (SL), the language of the writer. The message is then translated into the target language (TL), the language of the translator. The following 10 factors directly and indirectly influence the final product; the translation, can be seen in Figure 2.

FIGURE 2. The dynamics of translation (Newmark, p. 4)



“(1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalised? (2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation. (3) Content items referring specifically to the Source Language (SL), or third language (i.e., not SL or TL) cultures. (4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time. (5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership, (6), (7), (8) As for 2,3 and 4 respectively, but related to the TL, (9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's ‘group loyalty factor’, which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.” (Newmark, p.5)

2.2 Methods of translation

There are various methods that are being used to translate a text. Newmark compiled a list of methods which is described in the following table.

TABLE 1 Methods of translation according to Newmark (1988)

Method of translation	Description
Word-for-word	Original word order is preserved. Cultural words are translated literally. Used to understand the language or as a pre translation process.
Literal	Grammatical structure of TL. Lexical words are still translated out of context.
Faithful	An attempt to reproduce precise contextual meaning of the original within the TL grammatical structures. Cultural words are transferred to TL. This method stays faithful to author’s intentions.
Semantic	Takes into account the aesthetic value of

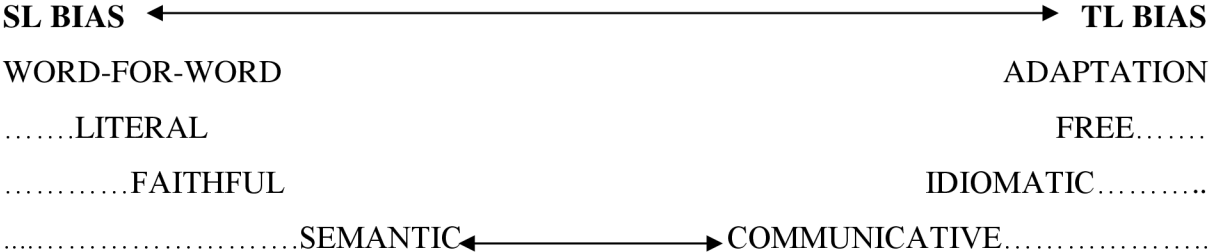
	original text, compromising the meaning where appropriate.
Adaptation	Used mainly for plays. Theme, plot and characters stay the same. Cultural context and text is targeted on TL.
Free	It reproduces the matter without the manner, or the context without its original form. It is usually a long paraphrase.
Idiomatic	It preserves the message but prefers colloquialism and idioms where these do not exist in the original.
Communicative	Both content and language are readily acceptable and comprehensible to the reader, while conveying the exact contextual meaning.

Each of these methods is unique in its way and it is not unusual to see more of them used on one piece of text, based on the translator’s aims. Thus, as Mounin said, the translation cannot simply reproduce, or be, the original.

The following V chart describes Newmark’s classification of translation methods according to the level of bias in a SL/TL language.

FIGURE 3. The level of bias in a SL/TL language according to the method of translation.

(Newmark, p. 45)



Seleskovitch, an interpreter and a writer, has proclaimed: “Everything said in one language can be expressed in another - on condition that the two languages belong to cultures that have reached a comparable degree of development.” (As cited in Newmark, p. 6) This statement

led to Newmark’s response: “The condition she makes is false and misleading” and “whilst translation is always possible, it may for various reasons not have the same impact as the original”. (Newmark, p. 6)¹

2.3 Translation of children’s literature

Translation of literature in its broad sense simply cannot be considered equal to the translation of children’s literature. To understand their differences, there are some aspects that need to be considered first.

The translation of children’s literature is mainly targeted at children, as the term implies. If, for this purpose, the sample group of children begins at age 0 and ends at the age of 18 when a child becomes young adult, it can be clearly seen how big of a section of the population in the Czech Republic children truly are. Based on the data provided by Czech statistical office in 31.12.2018, following graph (Figure IV) represents the entire population of the Czech Republic according to their age. (CZSO, 2018)

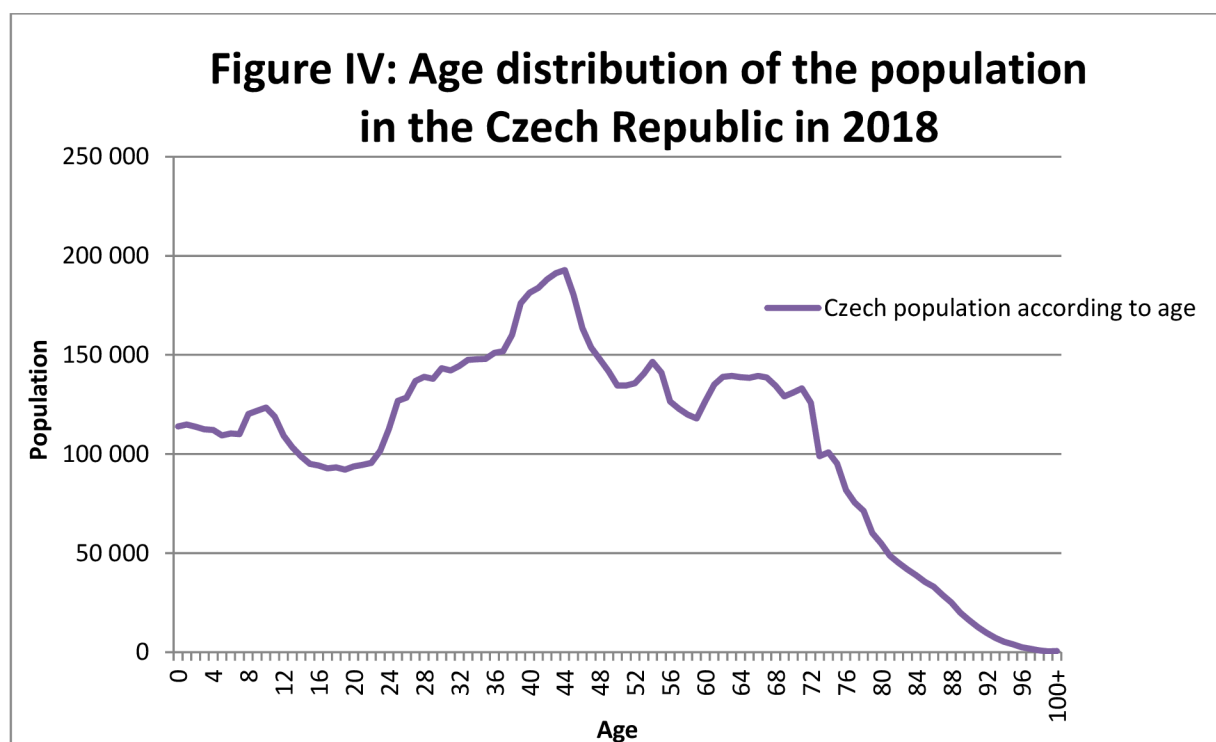


FIGURE IV: Age distribution of the population in the Czech Republic in 2018.

The average age in the Czech Republic in the year 2018 was 42,3 years. The year 2018 is also the year when the new version of *The Grinch*, which is the focus of this thesis, was released.

¹ While taking in account all the different translating methods, we must consider such things as lexical, semantical or cultural language gaps which make translation challenging at times.

At the time, the children of the population were and possibly still are representatives of a smaller section of the Czech population, hence a minority. (CZSO, 2018) Following graph shows the age distribution of children in bigger detail.

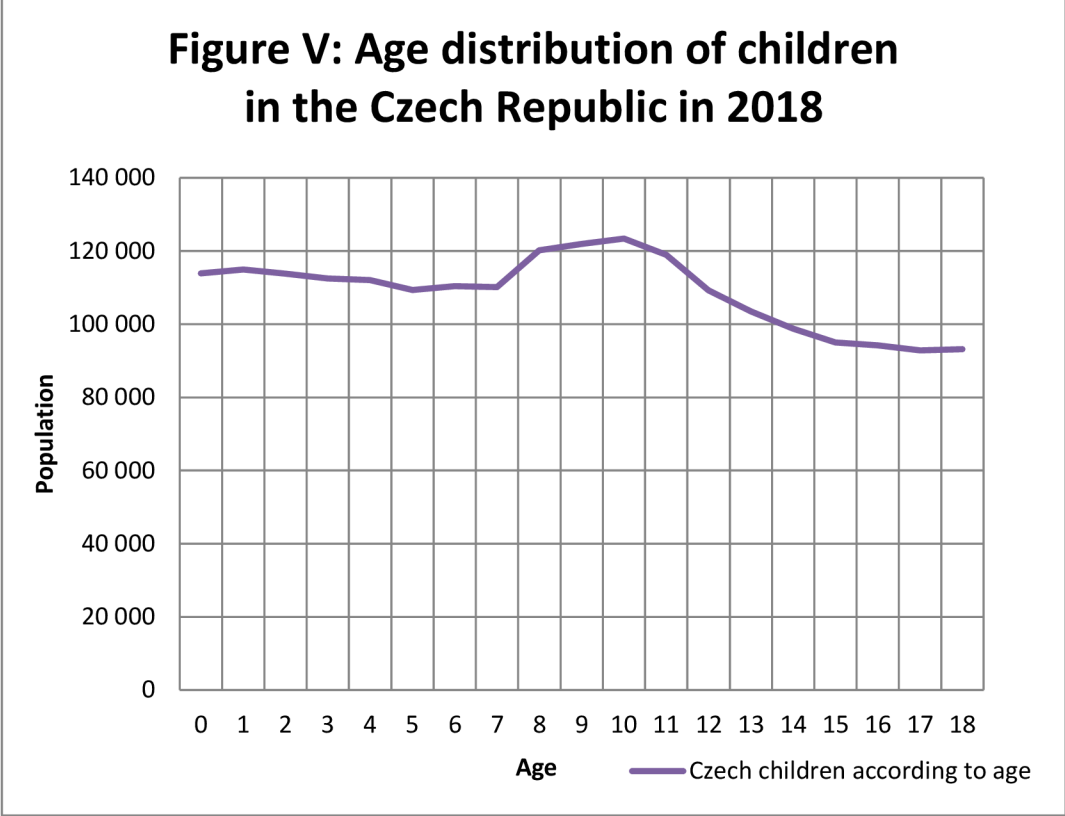


FIGURE V: Age distribution of children in the Czech Republic in 2018.

From the figure V one can clearly see that there are significantly more children aged 8-11 among all other age groups of children. The age 8-11 is potentially the main target group of children literature or children film production. Even though the latest movie *The Grinch* was not produced in the Czech Republic, it was decided that it was desirable to translate it for Czech audience as well. In the Czech Republic, children essentially are a minority.

The data in figure V perhaps provide more concrete and up to date foundation for what O’Connell claims: “...children’s literature has tended to remain uncanonical and culturally marginalised. This may be because books for your readers are written for a minority: primary target audience is children...” (O’Connell, 2006, p. 18)

Having said this, following point develops the reason for referring to the children as the primary target audience, not the only audience.

„Children are not the only intended readers of children’s literature. Grown-up editors, translators, teachers, librarians and parents also read children’s literature, and they are often the ones who make the books available to young readers by publishing and buying them.“ (Alvstad, 2010, p. 24)

This argument supports the so called “dual readership” (Alvstad, 2010). Children literature is often written and translated in the way that both children and adults are addressed. Both the original text and the translation have some features which can be found in both group’s literature. Alvstad claims that “The child-adult dual readership is probably the only exclusive trait of children’s literature” (2010, p. 24).

The primary target audience of children’s literature is different from adults not only in age, views, interests and preferences, but there is also a major difference in comprehension abilities. This leads to a translational approach which has to take into account certain set of attributes in order to produce a text that is both favourable to the audience and comprehensible.

If we consider the abilities of children, very young children cannot yet read or have difficulty reading. To make the literature more accessible, many books or stories have so called “features of orality” (Alvstad, 2010):

“Literature for children is frequently written to be read aloud. Sound, rhythm, rhymes, nonsense and word play are thus common features of children’s stories. These features sometimes force translators to choose between sound and content. They must also choose between familiar and foreign target models of children’s rhymes and songs“(Alvstad, 2010, p.24)

The features of orality allow broader audience of children enjoy children literature because their parents, teachers or friends can help them enjoy the audio form of the story.

Even if a translator focuses on the mentioned attributes, there is more to a translation of children literature. Each text is in a way a representative of a given set of norms. O’Connell claims following:

“...translation, like all other cultural activity, is conducted according to certain norms. In the case of translation for children, these may be didactic, ideological, ethical, religious, etc. They determine what is translated when and where and they change

continually. Furthermore, the norms may vary from language to language, culture to culture and generation to generation” (O’Connell, 2006, p. 23)

For example, the movie *The Grinch* is based on the story revolving around Christmas. In the Czech Republic, Christmas is symbolised and represented in a very different way than in any English speaking country. Czech people do not believe in Santa for instance. The importance of Santa throughout the movie directly affected the way the official Czech translation had to approach it. Czech symbolic “character” of Christmas is no Santa, it is Ježíšek. In the Czech culture, there is no specific image of what Ježíšek should look like. Some say he’s a baby, some that he is a man and others can’t attach this character to any specific form or age. This may be one of the reasons why Czech translators who worked on the official translation did not change the character of Santa to Ježíšek even though that Santa is not a traditional symbol of Christmas in the Czech Republic. This was an example of a decision that the translators had to make. They had to decide and determine what will be translated when and where in this specific movie. This can also be referred to as cultural context adaptation.

In connection to the cultural context, literary texts for children often undergo “purification” process; intentional ideological manipulation of the text that corresponds with parents or the concerned members of a given society’s set of values. This can also be referred to as censorship. (Alvstad, 2010, p. 22) It may be surprising that censorship should be mentioned in connection to children’s literature but the opposite is true. We are now not addressing the practise of deliberate withholding of a book from the access of children; we are addressing the purposeful alterations to the original text that are being cautiously made while translating. An example of such censorship can be used *The Cinderella* by Grimm brothers. Cinderella’s step sisters’ punishment at the end of the story was originally described as follows: “so both sisters were punished with blindness to the end of their days for being so wicked and false” (Bottigheimer, 2000, p. 366, as cited in Soares, 2018). This example demonstrates the censorship of violence in children’s literature.

The language of the original text is again one of the influencing elements for translation. It is more common for any text to be translated from a major language to a minor language. In the case of *The Grinch*, it was translated from English language to Czech language. I believe that this can be caused by various things. One of which is possibly the fact that English movies are simply created more frequently for there are more production studios in America and in England than in the Czech Republic. Other reason mentioned by Zohar (1992) and Toury

(1995) could possibly be the desire to enrich the young readers of the lesser used language in the vocabulary from the more frequently used language. (O'Connell 2006, p.23)

Some translations of fairy tales or children's literature from minor language Czech to the major language English can be found, I should not claim otherwise. From what I have seen, they are mainly the works of world famous Czech writers who made a significant mark on Czech literature. One of which is for example the translation from the year 2005, *Czech fairy tales: A selection of the most beautiful folk tales* based on stories written by Božena Němcová and Karel Jaromír Erben. *77 Prague Legends* by Anna Ježková is one more example of Czech literature translated in English. In this case it is questionable whether this book belongs purely to literature for children considering that it is also an educational book designed for all visitors of Prague. This is why the book is a good example of the dual-readership. These Prague legends address both children and adults who are interested in mysterious stories about real life sites in Prague that can still be visited today. The claim, that translation of children literature from lesser used language to major language is confirmed by the difficulty of the attempt to find a corresponding example.

Last but not least, to appeal to the current audience, some of the older stories are recreated to be more up-to-date. This can be done in various ways. One option is the modernization of lexical means used in the text, changing any archaistic term to currently used term. Other option is for example the creation of new illustrations, which is very likely the reason for Walt Disney's promise to recreate each significant movie for children the studio produced every ten years. The topicality and in-text references are factors that make any text or movie instantly more relatable. In the case of *The Grinch*, the theme song "*Mr. Grinch*" was sung by Taylor the creator, who is a popular musician and songwriter. The narrator of the movie is Pharrell Williams, a globally known superstar in the music industry and the dubbing of *Mr. Grinch* is done by Benedict Cumberbatch who is a world-famous actor. (IMBD) In-text references can be easily spotted in *The Simpsons* series' script, where there is a reference to a famous person, current event, work of art or any other possible reference nearly in every episode ever produced. For example, an obvious reference to the famous movie *Pulp Fiction* by Tarantino is made in *The Simpsons* in episode 21 of season 7. The references are sometimes visual and/or their influence is known by the way the episode's story line evolves. References such as these are often found in children's literature, where they serve the same way as in television series or movies, to make the text/the script more relatable.

3. Practical part

3.1 Translation

English official script	Czech translation	Czech official dubbing
Past the place that you come from, far beyond what you've seen, is a town like your town, if your town was a dream. Only it's not a dream or a hoax or a ruse.	Daleko od tebe, dál než bys dohlédl, leží městečko tak krásné jako bys snil. Sen to ovšem není, ani šprým ani trik.	Dál než by se mohlo zdát, dál než okem dohlédneš, leží město, nebo snad je to sen, či klam, či lež? Není to však sen, nechci oklamat vás.
Morning!	Brýtro!	-
It is Christmas in Whoville, the home of the Whos.	Jsou to Vánoce v Kdosicích, kde žijí Kdovíci.	To v Kdosicích propuká vánoční kvas.
Fresh peppermint bread! Oh, hey, Marge.	Čestvý perník! Oh, ahoj Marge.	Čerstvé vánočky. Ahoj Marge!
Morning, Fred. Smells like Christmas.	Dobré ráno Frede! Cítím tu Vánoce.	Dobré jitro Frede! Voní to tu po vánocích!
Whoa! Where are you going?	Hej! Kam se ženeš?	Oh kampak jdeš?
Hey, Tom.	Čau Tome!	Ahoj Tome!
Good to see you, Ted.	Rád tě vidím, Tede.	Rád tě vidím, Tede!
Wreath Man! Wreath Man! Here you go, kid. Have a wreath.	Věnce! Věnce! Tady máš, chlapče, vem si věnec!	Věnce! Věnce! Tu máš kluku, vem si věnec!
Oh, cool!	Super!	Jé super!
Merry Christmas to ya!	Veselé Vánoce!	Veselé Vánoce vám všem!
Have a great day, dear!	Přeji hezký den, drahý.	Krásný den drahý!
You, too, hon! See you tonight!	Tobě taky zlato! Uvidíme se večer!	I tobě zlato! Večer ahoj!
Hurry up! Morning!	Pospěšte! Brýtro.	Nasedat! Dobrý den!
Yes, Whoville is great, that is known far and wide, and three weeks through December,	Ano, Kdosice jsou skvělé, to je dobře známo a v ty tři týdny v prosinci se to ukáže samo.	Město lepší Kdosic, našli byste stěží. Čtvrtý týden v prosinci, vše jak na drátkách běží.

this place hits its stride.		
Yes, the Whos down in Whoville like Christmas a lot. But the Grinch in his cave, north of Whoville... did not.	Ano, to se ví, že Kdovíci rádi Vánoce.... ale ten Grinch tam nahoře v jeskyni, opravdu ne.	Kdo Kdovík je, ze srdce k vánocům lne. Jenom Grinch v jeskyni nad městem ne.
-	-	(Táhni, zlý pes, nevítám tě.)
Santa Claus is coming to town...	Vánoce, Vánoce přicházejí...	Santa Clause is coming to town
Hmm?	Hmm?	?
Santa Claus Is coming to town...	...zpívejme přátelé...	Santa Clause is coming to town
Feliz Navidad...	We wish you a merry Christmas, we wish you a..	Feliz navidad...
Yo, it's Christmas, no dissin' Listen, all you listeners...	Hej hej koleda hej kole...	Yo, its christmass no dissin', listen all you listeners...
On the first day of Christmas My true love sent to me A partridge In a pear tree.	Nesem vám noviny, poslouchejte	On the first day of Christmas my true love sent to me a partridge in a pear tree.
On the second day of Christmas My true love sent to me...	Zbetlémské krajiny pozor...	On the second day of christmas my true love sent to me...
Maax!	Maaxi!	Ne, Maxi!
...two turtle doves...	-	...two turtle doves...
You're a mean one, You really are a heel...	Vy jste zlý, opravdu k nakopnutí...	You're a mean one, you really are a heal...
Maax!	Maxi!	Maaaxi!
You're as cuddly as a cactus You're as charming as an eel Mr. Grinch You're a bad banana, huh Mr. Grinch With a greasy black peel	Jste tak hebký jako kaktus a máte šarm jak úhoři. Pane Grinch, jste banán shnilý, huh. Pane Grinch. Se slizkou slupkou.	You're as cuddly as a cactus You're as charming as an eel Mr. Grinch You're a bad banana, huh Mr. Grinch With a greasy black peel

<p>You're a vile one You got termites in your smile You have all the bittersweetness Of a seasick crocodile Mr. Grinch</p>	<p>Jste odporný, máte brouky v zubech. Jste tak hořkosladký jako zvracející krokodýl. Pane Grinch.</p>	<p>You're a vile one You got termites in your smile You have all the bittersweetness Of a seasick crocodile Mr. Grinch</p>
<p>You're a foul one Friends, you don't have none I wouldn't touch you With a thirty-nine-and-a-half-foot pole You're a monster Your heart's an empty hole</p>	<p>Jste nečestný. Přátelé, ty nemáte. Nedotkl bych se Vás ani se stodvacetimetrou tyčí. Jste příšera. Vaše srdce je jen díra.</p>	<p>You're a foul one Friends, you don't have none I wouldn't touch you With a thirty-nine-and-a-half-foot pole You're a monster Your heart's an empty hole</p>
<p>You have garlic You've got garlic In your soul You've got garlic in your soul</p>	<p>Máte česnek. Máte česnek v duši. Máte česnek v duši.</p>	<p>You have garlic You've got garlic In your soul You've got garlic in your soul</p>
<p>All them smiles, homie I turn 'em frowns, all them decorations I tear 'em down, you can ask Max I don't play around La, la, la, la</p>	<p>Všechny úsměvy, kámo měním na úškleby. Všechny dekorace servu dolů, zeptej se Maxe nedělám si srandu. La, la, la, la, la.</p>	<p>All them smiles, homie I turn 'em frowns, all them decorations I tear 'em down, you can ask Max I don't play around La, la, la, la</p>
<p>Hey, oh Ew... Who is this mean fellow With his skin all green And his teeth all yellow? Ew... What you so mad for? Halloween come around And we ain't knocking at your door, man</p>	<p>Hej, ou. Kdo je ten zlej chlápek se žlutými zuby a kůží zelenou? Proč se tak zlobíte? Když přijde Halloween, Neklepem vám na dveře, chlape.</p>	<p>Hey, oh Ew... Who is this mean fellow With his skin all green And his teeth all yellow? Ew... What you so mad for? Halloween come around And we ain't knocking at your door, man</p>
<p>Mr. Grinch, you're a bad banana You gonna spoil everybody with your bad attitude You gon' spoil everybody Mr. Grinch La, la, la...</p>	<p>Pane Grinch, jste shnilý banán. Všechny zkažíte už jen svým přístupem. Všechny zkažíte. Pane Grinch. La, la, la.</p>	<p>Mr. Grinch, you're a bad banana You gonna spoil everybody with your bad attitude You gon' spoil everybody Mr. Grinch La, la, la...</p>
<p>Who is this mean fellow</p>	<p>Kdo je ten zlej chlápek</p>	<p>Who is this mean fellow</p>

With his skin all green and his teeth all yellow? Ooh! La, la, la, la What you so mad for? Halloween come around And we ain't knocking at your door...	se žlutými zuby a kůží zelenou? Oh, la, la, la, la Proč se zlobíte? Když přijde Halloween, Neklepem vám na dveře...	With his skin all green and his teeth all yellow? Ooh! La, la, la, la What you so mad for? Halloween come around And we ain't knocking at your door...
Ooh! I am starving. Huh? Max. What is this depressing bean? No, no, no, no, no, no. That's impossible. We can't be out of food.	Oh, mám hlad jak vlk. Maxi, co to je zaochablou fazoli. Ne, ne, ne, ne, ne To není možné! Nemohlo nám už dojít jídlo!	Uuu, umírám hlady. Maxi co je to zaosamělou fazoli? Ne, ne, ne, ne, ne, ne to je vyloučeno! Nemohlo nám dojít jídlo!
Wha...? Where's my personal reserve of moose juice? And goose juice? My emergency stash of Who Hash? And my secret slew of frozen Beezle- Nut stew? I specifically bought enough food to last until January. How much emotional eating have I been doing?	Co... Kde je má soukromá zásoba losího džusu? A Husí šťávy? Má záchranná skrýš dušeného Kdovíčího trusu? Můj tajně ukrytý kus mražené vepřové hlavy? Záměrně jsem nakoupil dost jídla tak, aby vydrželo až do ledna! Jak moc jsem zajídal své pocity?!	Co? Kde je můj karton Džusů z kakabusů a džusů z flusů. má železná zásoba prejtů ze soba a zamražená věča z kdo ví, co v něm je leča? Ahh, cíleně jsem si koupil dost jídla, aby mi vydrželo až do ledna. Jak moc jsem zaháněl depresi jídlem?
No. I won't. I will not. I am not going to Whoville during Ch... Chri... Chri... Christmas! Ugh! Ugh! Fine. But I'm going to despise every second of it. Come on, Max.	Ne, to ne. To neudělám. Nepůjdu do Kdosic během V... Vá... Ván... Vánoce! Ugh! Ugh! Tak jo! Ale budu pohrdat každou vteřinou! Tak pojď, Maxi.	Ne, já nejdu. Já nechci. Nepůjdu do Kdosic během ugh fuj Vá -vá- vánoc. uhhh eh. Fajn, ale bude se mi hnusit každá vteřina tam strávená. Jdeme Maxi!
Yes, the Grinch hated Christmas, the whole Christmas season. Now, please don't ask why. No one quite knows the reason.	Ano, Grinch nesnášel Vánoce, celou tu vánoční dobu. Ne, prosím neptej se proč. Nikdo zcela neznal jeho zlobu.	Grinch cítil k vánocům zášť hory zvící, co důvodem bylo, lze těžko jen řici.
It could be his head wasn't screwed on just right. It could be perhaps that his shoes were too tight. But I think the most likely reason of all may have been that his heart was two sizes too small.	Je možné, že neměl správně nasazenou hlavu. Je možné, že boty mu škrtily nohu. Ale myslím, že nejpravděpodobnější důvod byl ten, že jeho srdce bylo v o dvě čísla menším stavu.	Možná hlavu měl nakřivo naraženou, možná botu měl natěsno nasazenou. Kdybych já svůj názor projevít směl, tak Grinch srdce o dvě čísla menší měl.
Now, remember, Max, this is	Maxi pamatuj, touto dobou	Zapiš si za uši Maxi, že tohle

the time of year when the Whos are at their most deceptive. You have my full permission to attack anyone who so much as says one kind word to us.	bývají Kdovíci nejvíce ošidní. Máš mé plné svolení nakousnout kohokoliv, kdo nám řekne byť jedině milé slovo.	je období kdy Kdovíci nejvíc klamou tělem. Máš moje plné svolení kousnout každého kdo nám řekne třeba jedině laskavé slovíčko.
Okay, let's go.	Dobře, tak jdeme.	Tak jo, jdeme.
Oh, hi. Merry Christmas.	Oh, ahoj. Veselé Vánoce.	Přeju veselé vánoce.
Wait, wait, wait, wait, wait, wait! Hold the bus! Wait. Stop. Oh, sor... Whoa! Coming through. Hey! Wait! Wait! Sam! Hold the bus!	Počkej, počkej, počkej. Zastav ten autobus! Počkej, stůj! Oh, pardon. Whoa! Procházím. Hej! Počkej! Počkej! Same! Zastav!	Počkej... počkejte, zastavte, stůjte. ah. Promiňte, pardon, s dovolením, aaah- Počkej, stůj, Same, tak zastav!
Oh!	Oh!	Oh!
Oh! Whoa! Whew! Oh!	Whoa! Whew! Oh!	Oh, uh,...
Sorry, Donna.	Promiň, Donno.	Oh, promiň, Donno!
That's okay, Sam. Thanks for stopping. Whew!	V pohodě, Same. Díky za zastavení. Whew!	V pohodě Same! Děkuju ti. Wow.
They still got you on the night shift, huh?	Pořád děláš noční, že?	Pořád děláš noční šichty?
Sure do!	Ano, ano.	To si piš!
Oh, by the way, Cindy-Lou forgot her hockey... stick.	Oh, mimochodem, Cindy-Lou si tu nechala hokej... ku.	Mimochodem, Cindy-Lou si tu nechala hokej... ku.
<i>Zzzzzz</i>	Chrrrrr	Chrrrr
Hehe	hehe	haha
Jingle bells Christmas smells... Hmm. Mm-hmm.	Rolničky, prdlačky... hmm	Rolničky, prdličky, hm, hm, hm, hm, hm
Oh. Thanks, mister!	Ah, díky Pane!	ugh. Já díky pane!
Ah-ha!	Ha!	Ha!
Hey! You're a mean one, mister.	No tak! Vy jste zlý pán, Pane!	Ale! Ugh. Aby vás krůta kopl!

Tatata...	Tatata...	Ta ty ta ty dy ty ta... Tatata...
It's really such an awful day.	Jaký to ošklivý den.	...půlnoc uhníá...
Hey! Merry Christmas! Ho, ho, ho	Hej! Veselé Vánoce!	Ahoj! Hohoho! Krásné svátky!
Huh?	Huh?	-
Happy holidays, Sue.	Veselé Vánoce, Sue.	Veselé Vánoce, Sue!
Good morning, Fred.	Dobré ráno, Frede	I tobě Frede!
-	-	Ugh.
haha. Season's greetings, folks. And Merry Christmas to youu...	Vánoční pozdravy, přátelé. A Veselé Vánoce i toběěě.	haha! Šťastné a veselé a krásné vánoce! Aaaa
-	-	Hehehe
Comfort and joy. God rest ye merry, Gentleman...	Comfort and joy. God rest ye merry, Gentleman...	Comfort and joy. God rest ye merry, Gentleman...
Ugh	Ugh	Ugh
Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray	Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray	Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray
Huh?	Huh?	Huh?
O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam	O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam	O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam
Uh? Ahhh.	Uh? Ahhh.	Uh? Ahhh.
Tatatata, Ta, da, ta,da.	Tatatata, Ta, da, ta,da.	Tatatata, Ta, da, ta,da.
-Aah! Aah! Aah! Aah...!Ugh!	-Aah! Aah! Aah! Aah...!Ugh!	-Aah! Aah! Aah! Aah...!Ugh!

Tadadadada, tada, tada, tada, tada, tada, tadadadada	Tadadadada, tada, tada, tada, tada, tada, tadadadada	Tadadadada, tada, tada, tada, tada, tada, tadadadada
God rest ye merry, gentlemen Let nothing you dismay...	God rest ye merry, gentlemen Let nothing you dismay...	God rest ye merry, gentlemen Let nothing you dismay...
Aah...!Aaah!	Aah...!Aaah!	Aah...!Aaah!
Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...	Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...	Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...
Oh, hello. Happy holi...	Oh, zdravím. Veselé Vá...	Á, dobrý den. Veselé váno...
Uh-uh. Blech!	Uh-uh.	Ne, ne! (Kdovíčí sekaná) uh, uh, ble. uh,uh
Ah. What's this?	Ah, copak to tu je?	Hm, co to je?
Excuse me. Are you getting that? I need it for my Christmas stuffing.	Promiňte, budete si to brát? Potřebuji to do mé vánoční nádivky.	Promiňte, vy si to vezmete? Potřebuju to do vánoční nádivky.
Mmm... no.	Mmm... ne.	Hmmm neee
Well, that's not very nice. Oh, sugarplum!	To od Vás není moc hezké! Ou, švestičko!	To od vás není moc hezké. Oh, do perníčku.
Oh, no, I can't today. I have a list of errands a mile long, and the babysitter left the sink backed up. No, I-I'm not complaining. I'm venting. There's a difference.	Ne, ne, dnes nemůžu. Mám seznam úkolů kilometr dlouhý a chůva zas nechala ucpaný dřez. Ne, j-já si nestěžuju. Ventiluji. V tom je rozdíl.	Dneska nemůžu, mám nekonečně dlouhý seznam úkolů a chůva tady navíc nechala ucpaný dřez. Ne já si neztěžuju, jen to ventiluju v tom je rozdíl.
Okay. Uh, talk to you later. I-I have to get breakfast on the table. Right after I unclog this drain again. Ugh! It's like concrete! Cindy-Lou, sweetheart, come eat.	Dobře, zavoláme si později. Musím připravit snídani. Hned jen co uvolním ten dřez. Ugh! To je jak beton! Cindy-Lou, zlatíčko, pojď jíst.	Tak jo, zavoláme si pak, musím dát dětem snídani. Hned potom co odstraním tuhle spoušť. Ah Je to jako beton! Cindy-lou, zlato, pojď jíst.
Coming!	Už jdu!	Běžím!
Oh. Buster, we've talked about this.	Bustre, o tomhle už jsme mluvili.	Dobře. Bustre, už jsem ti říkala...

Huh?	Hm?	Ble.
Your brother's head is not breakfast.	Bratrova hlava není snídaně.	... že brášková hlava není snídaně.
Uh? Blah!	Ugh!	Uh. Uh.
Ah! Okay.	Ugh! Dobře.	Ach, no nic.
You all right, Mom?	Všechno v pořádku mami?	Dobrý mami?
Me? Oh. Yes. Never better. Ah. What'd you put down here anyway, a roller skate?	Co? Oh ano, nikdy lepší. Ah. Co jsi sem vlastně dala, brusli?	Co? Uh, jo, samozřejmě. Cos tam položila, kolečkovou brusli?
No. Just batter. Me and Ms. Wilbur made cookies.	Ne. Jen těsto. Pekly jsme se slečnou Wilburovou sušenky.	Ne, jen těsto, pekly jsme s paní Wilburovou keksy.
Oh. That explains it. Come have some eggs.	Oh, to by to vysvětlovalo. Pojď si dát vajíčka.	Ach, tím se to vysvětluje, pojď na vajíčka.
I can't. I gotta go mail something.	Nemůžu. Musím jít něco poslat.	Nemůžu, musím jít s tímhle na poštu.
But I made the beds and put away the twins' toys.	Ale ustlala jsem postele a uklidila hračky dvojčat.	Ale ustlala jsem a uklidila po bráškách.
Thanks, sweetheart. You didn't have to do that.	Díky, zlatíčko. To si nemusela.	Díky zlatíčko, to jsi dělat nemusela.
I don't mind. Something's burning.	Mě to neva. Něco se pálí.	Mě to neva. Něco se pálí.
Just a second, sweetie. Bean, don't feed your brother with your feet.	Vteřinku, zlato. Beane, nekrm svého bratra nohama.	Okamžiček zlato, Beane nekrm brášku nohou.
Mom! The toast!	Mami, to ten toust!	Mami to je toust!
I got it! Wait. Where are you going again?	Mám to! Počkej. Kam že to vlastně jdeš?	Neboj! Počkej, kam si říkala, že jdeš?
I told you. To mail a letter.	Říkala jsem. Jdu na poštu.	Na poštu, poslat dopis.
Okay, but just come here first.	Dobře, ale nejdřív pojď za mnou.	Dobře, ale napřed pojď sem.
Mom. I gotta go. All right.	Mami, musím jít. Ahh. Tak dobře.	Mami, pospíchám. Hm, no dobře.

Mwa! Okay. Now you can go.	Mwa! Tak, teď můžeš jít.	Mmm. Tak jo, teď můžeš jít.
Thanks, Mom. Bye, Buster. Bye, Bean.	Díky mami. Pápá, Bustre. Pápá, Beane.	Díky mami, čau Bustre čau Beane!
Don't do anything I wouldn't do!	Nedělej nic, co bych já neudělala!	A žádné vylomeniny zlato.
Roger that, Mom. Whoo! Here goes Cindy-Lou Who as she dashes through the snow with a very important letter! Oh, no! I'm gonna miss the mailman! Shortcut! Go, go, go, go, go, go, go, go! Whoo! Whoa! Whoa! Whoa! Whoa! Whoa, whoa, whoa, whoa! Bon appetit! Whoo-hoo! Oh, no! Whoo! Aah... Watch out!	Rozumím, mami. Whoo! A tak jede Cindy-Lou Kdovíjaká jak se řine sněhem s velmi důležitou poštou! Ale ne! Já toho pošťáka snad prošvihnu! Zkratka! Jed', jed', jed', jed', jed'! Whoo! Whoa! Whoa! Whoa! Dobrou chuť! Whoo-hoo. Ale ne. Who! Aaah! Pozor!	Rozkaz mami! Juchůůů Sláva už je sníh a Cindy Kdovínová posílá dopis Santovi na severní pól. To ne! Já zmeškám pošťáka! Zkratka! hhh jedu jedu jedu. Jo uuuu jo vau... Bon appetit. To ne! aaah pozor!
Aah! Oh!	-	-
No! My letter!	Ach ne, můj dopis!	Aach Ne! Můj dopis!
What is wrong with you? Didn't you see me? I mean, if that... if that was a sled, I-I... well, I'd be dead.	Jsi normální? Copak si mě neviděla? Kdyby to byly sáně tak-tak bych byl... no byl bych mrtvý.	Ahh Co je s tebou, tys mě neviděla? Kdyby to byly sáně... tak, tak, tak, tak tak je po mně.
I'm sorry for bumping into you, but this is really important. Have you seen my letter?	Omlouvám se, že jsem do Vás vrazila, ale tohle je opravdu důležité. Neviděl jste můj dopis?	Omlouvám se, že jsem do vás vrazila, ale tohle je hrozně důležité. Neviděl jste můj dopis?
Ugh. And that right there, Max, is the true nature of the Who child: just right to "me, me, me. My letter. Me, me, me."	A přesně tohle Maxi je pravá povaha Kdovíčího dítěte: já, já, já, můj dopis, já, já, já.	Ahhh tak tohle Maxi je typické kdovické dítě. Pořád samé já já já, můj dopis, já, já, já.
No, you don't understand.	Ne, vy mi nerozumíte.	Ne, vy to nechápete,
This isn't just a letter. This is the letter	To není jen tak ledajaký dopis. To je ten dopis.	Není to jen nějaký dopis tohle je ten dopis.
Oh... really? Let me guess. Small child, December 20, rapidly searching for a "really important" lost letter? Might it be your List of demands to Santa?	Oh, vážně? Nech mě hádat. Malé dítě, 20. prosince, zběsile hledá „velmi důležitý“ ztracený dopis? Nebude to náhodou seznam požadavků pro Ježíška?	Aaaa vážně? Nech mě hádat. Dítě 20. prosince čenichá po „hrozně důležitém“ dopise, že by to byl tvůj seznam požadavků pro Santu?

They're not demands. It's more like a wish. And what I'm wishing for is really, really important.	To nejsou požadavky. Je to spíš takové přání. A to co si přeju je opravdu, opravdu důležité.	Nejsou to požadavky, je to spíš přání. A to, co si přeju je hrozně hrozně důležité.
Well, then why send a letter? I mean, if it's Really that important, you should just ask him face-to-face. Oh, but that's right: no one's ever seen him. Mmm, my bad. Come on, Max, let's get out of here.	Tak proč tedy posílat dopis? Pokud je to tak důležité, měla bys ses ho zeptat tváří-v-tvář. Ach, ano. Nikdo ho nikdy neviděl. Mmm, moje chyba. Pojd', Maxi. Pojd'me odsud.	Tak proč mu posíláš dopis? Jestli je to tak důležité, měla bys ho o to poprosit osobně. Á joo, máš pravdu. On ho nikdo nikdy neviděl. Hmmm. Já hlupák. Pojd' Maxi, padáme odsud.
Bye, doggy.	Pá, pejsku.	Ahoj pejsku.
Have a holly jolly Christmas It's the best time Of the year...	Have a holly jolly Christmas it's the best time of the year...	Santa Claus, severní pól. Přeju hezké šťastné svátky, přece ty jsou pro nás všechny...
There he is, Max.	Tak tady je Maxi.	To je on Maxi!
I don't know if there'll be snow...	I don't know if there'll be snow...	...že Vánoce jsou...
The happiest Who alive. The unbearable... Bricklebaum. He thinks we're friends. Quick. Let's make a run for it. Go, go!	Ten Nejšťastnější Kdovík na světě. Ten nejvíc nesnesitelný... Bricklebaum. Myslí si, že jsme kámoši. Rychle, poběž! Pojd', pojd'!	Nejveselejší Kdovík na světě. Ten nesnesitelně bodrý Břichoslav. hahaha, myslí si, že jsme přátelé. Rychle, utíkej...
I don't know if there'll be snow... Wha...? Wh-What was that? No. But have a cup of cheer. Say hello To friends you know And everyone you meet!	I don't know if there'll be snow... Co? C-co to bylo? Nic. But But have a cup of cheer. Say hello To friends you know And everyone you meet!	...sníh napadne, nás popadne. Uh co? Nic, ach radost veliká. Zdraví pro každého kdovíka...
Deck the halls with boughs of holly...	Deck the halls with boughs of holly...	Deck the halls with boughs of holy falalala
Oh, my goodness, Mr. Grinch! I-I-I'm coming! Leave Mr. Grinch alone. That's one tough Balloon that you're fighting there. You old feisty frosty. Here, come on, let me help you up.	Ou, božíčku, pane Grinch! U-u- už běžím! To je pořadnej drsňák. Nech pana Grinche napokoji ty jeden starej nafoukanej sněhuláku. Ukažte, pomůžu vám.	Propánajána pane Grinchi už už běžím. Nech pana Grinche napokoji. Tenhle balón těžko seberete. Ty zlomyslná zmrzko! Ukažte, pomůžu vám.
I-I-I do not want or need your help.	Já-já-já nechci ani nepotřebuji vaši pomoc.	Já nepotřebuju a nechci vaši pomoc.
Oh. "Hair dye. Gorgeous Green Goddess."	Ou, barva na vlasy „Překrásná zelená bohyně“	Hele, barva na vlasy. Božská brčálová bohyně.

Oh. How did that get in there?	Ups, jak se to tam dostalo?	Kde se to tam vzalo?
Hey, I'm sorry if I made you uncomfy. We all got to keep the gray away. I myself use Chocolate Explosion.	No tak, mrzí mě, jestli se cítíte trapně, ale šedinu řešíme úplně všichni. Já osobně používám Čokoládovou explozi.	Nechtěl jsem vás přivést do rozpaků, trápení se šedinami máme všichni. Heheh. Třeba já používám Čokoládovou explozi.
You know what? If you want to apologize for something, apologize for that. My eyes are burning.	Víte co, jestli se chcete za něco omluvit, tak především za támhleto! Pálí mě z toho oči!	Jestli se chcete za něco omluvit, omluvte se v první řadě za tamto! Pálí mě z toho oči!
Well, don't-don't blame me. Haven't you heard? The mayor wants Christmas to be three times bigger this year. That meansthree times the lights, three times the eggnog, three times the...	No, to není moje vina. Copak jste to neslyšel? Starostnice chce mít letos Vánoce třikrát takové! Třikrát víc světla, třikrát víc punče a třikrát víc....	Ale za to já nemůžu, vy to nevíte? Starostnice chce mít tento rok vánoce třikrát větší. Takže třikrát více světýlek, třikrát více punče, třikrát více...
...information needed.	...informací, než chci slyšet.	...informací, než chci slyšet.
Haha! That's a good one.	Haha! To se vám povedlo.	Heheh, to bylo dobrý.
Oh, I get it. This is one of your kidding things. Finally, something you said is... actually funny.	Jasně, už to chápu. To je to vaše vtipkování. Konečně, něco co jste řekl je opravdu vtipné.	Áha! Chápu, tohle bude nejspíš to vaše, žertování, konečně jste řekl něco opravdu vtipného hahahaha.
Hahaha.Yeah, I do kid a lot, but no, this is actually...	Hahaha, Jo, já vtipkuju často, ale tohle je vlastně...	Hahah jo jsem veselá kopa, ale tohle je...
Christmas three times bigger! Oh-ho, dear.	Třikrát větší Vánoce! Jen to ne.	Třikrát větší vánoce, hahaha...
Well, you're just gonna have a good time with this, aren't you? I gotta say, it's really nice to see you laughing.	Vy si to prostě vychutnáte vid'te. Ale musím říct, že je milé vás vidět smát se.	Vy si ty vánoce taky nakonec užijete. Řeknu vám, je pěkné slyšet vás smát se.
Oh, no, no, no, I-I-I-I... Sorry, I-I can't hear you. I don't speak ridiculous. Oh, you're a scream. Have a nice life. Good-bye.	Ale ne, ne. Já-já pardon, neslyším vás. Nemluvím hatmatilkou. Ou, vy jste mi ale vtipálek. Sbohem, přeji pěkný život.	hahaha no teda, nenene... bohužel vás vůbec neslyším. A navíc nemluvím ignorantštinou. ahahaha. O, vy vtipálku, mějte se nazdájek.

3.2 Analysis

3.2.1 The narrator's speech

TABLE 1 Narrator's introductory speech part 1

English official script	Czech translation	Czech official dubbing
Past the place that you come from, far beyond what you've <u>seen</u> , is a town like your town, if your town was a <u>dream</u> . Only it's not a <u>dream</u> or a hoax or a <u>ruse</u> . It is Christmas in Whoville, the home of the <u>Whos</u> .	Daleko od tebe, dál než bys dohlédl, leží městečko tak krásné jako bys snil. Sen to ovšem není, ani šprým ani trik. Jsou to Vánoce v Kdoscích, kde žijí Kdovíci.	Dál než by se mohlo zdát, dál než okem dohlédneš, leží město, nebo snad je to sen, či klam, či lež? Není to však sen, nechci oklamat vás. To v Kdoscích propuká vánoční kvas.

Underlined sections of the English script in table 1 demonstrate rhyming pattern which is in both Czech translations omitted. This could be due to the diversity of contextual vocabulary selected in Czech language which does not allow any rhyming pattern to occur in this case. Instead of rhyming, both Czech translations use some degree of uncommon lexis such as “šprým“, “klam“, and “kvas“. Such archaisms would normally be used in literature only. That is why these words are not to be heard in a regular conversation; these forms enhance the feeling of a fairy tale, which Grinch essentially is.

Another noticeable difference is in the addressee used in Czech translations. Official version is addressing “you“ both in singular and in plural form, perhaps to simulate story-telling to a crowd of children/people. I chose to address “you“ in singular only in this case, to make it more personal, to speak directly to each and every member of the potential audience.

Czech official version also presents a narrators point of view, thus subjective, which is visible in “*nechci oklamat vás*“. My translation keeps the narrative voice omniscient, objective, throughout the entire story.

The translation of the proper noun “*Kdosice*” was used in both Czech translations equally because the suffix “-ice” in geographical proper nouns usually represents villages which can be explained only etymologically.

TABLE 2 Narrator’s introductory speech part 2

English official script	Czech translation	Czech official dubbing
Yes, Whoville is great, that is known far and <u>wide</u> , and three weeks through December, this place hits its <u>stride</u> .	Ano, Kdosice jsou skvělé, to je dobře <u>známo</u> a v ty tři týdny v prosinci se to ukáže <u>samo</u> .	Město lepší <u>Kdosic</u> , našli byste <u>stěží</u> . Čtvrtý týden v <u>prosinci</u> , vše jak na drátkách <u>běží</u> .

The section displayed in table 2 is an example of translator’s choice of lexical means that is influenced by the features of orality. In all three versions, there is a speech of the story’s narrator, who speaks more or less in rhymes throughout the entire movie and in both official versions of this section there are some less frequent words and phrases such as “*that is known far and wide*” and “*stěží*”. The language in literature is often enriched by various figures of speech. “*That is known far and wide*” is a metaphor which implies that something is known by many people, but it is clearly visible which of those versions sounds more interesting for the wider range of the audience. Czech official version enriched the narrator’s speech by using “*vše jak na drátkách běží*”. This is an idiomatic phrase, incites the listener’s imagination therefore it is desirable to use such phrases in children’s literature or movies. Even though I am aware of the benefits of using such rich languages I decided to translate this section without any figure of speech because I was trying to avoid using archaisms so that the language the children hear is also the language they can use in their daily life.

As mentioned, all three versions use rhyming. Specifically, they use the end rhyme, where there are same or very similar sounds of syllables or words at the end of some lines. Their rhyming patterns differentiate. English version uses ABCB, my version uses ABCB too but Czech official version uses ABAB. Generally speaking, the more a text rhymes the more it is interesting for the audience. This may not be true for adult audience, but children tend to like it to some extent.

TABLE 3 Narrator's speech – Introduction of Mr Grinch part 3

Para	English official script	Czech translation	Czech official dubbing
1.	Yes, the Grinch hated Christmas, the whole Christmas <u>season</u> . Now, please don't ask why. No one quite knows the <u>reason</u> .	Ano, Grinch nesnášel Vánoce, celou tu vánoční <u>dobu</u> . Ne, prosím neptej se proč. Nikdo zcela neznal jeho <u>zlobu</u> .	Grinch cítil k vánocům zášť hory <u>zvící</u> , Co důvodem bylo, lze těžko jen říci.
2.	It could be his head wasn't screwed on just <u>right</u> . It could be perhaps that his shoes were too <u>tight</u> .	Je možné, že neměl správně nasazenou <u>hlavu</u> . Je možné, že boty mu škrtily nohu.	Možná hlavu měl nakřivo <u>naraženou</u> , možná botu měl natěsno <u>nasazenou</u> .
3.	But I think the most likely reason of <u>all</u> may have been that his heart was two sizes too <u>small</u> .	Ale myslím, že nejpravděpodobnější důvod byl ten, že jeho srdce bylo v o dvě čísla menším <u>stavu</u> .	Kdybych já svůj názor projevít <u>směl</u> , tak Grinch srdce o dvě čísla menší <u>měl</u> .

To finish the introduction of the character Mr Grinch the narrator concludes his speech, which is demonstrated in table 4. The table is divided into 3 paragraphs based on the stanzas of the narrator's poetic speech. I say poetic, because he continues to speak in verses and he continuously uses the feature of rhyming. The rhyming pattern is indicated by underlining of the words that rhyme with one another. By comparison, it is visible that in paragraph 1 all three versions use the same rhyming pattern which later breaks apart in my version in the following two paragraphs, Czech dubbing preserved the rhyming pattern thoroughly.

The translator of Czech dubbing fully succeeded in sustaining the rhyming pattern by using archaisms, bookish word forms and formal Common Czech. To provide some examples, I am namely referring to words “*řici*”, “*zvící*”, “*zášť*” and “*směl*”. The word “*zvící*” is an archaism, “*řici*” and “*směl*” can be classified as formal Standard Czech and “*zášť*” is an example of a bookish expression, not usually used orally by the broader public.

The effect of keeping the rhyming pattern throughout the entire speech is that of maintaining the audience's attention and helping the text to be more memorable, as discussed previously in theoretical part, in the section about the features of orality. These features make the text more intriguing but they favour the sound instead of the content which may cause some misunderstanding among the audience, because some of the expressions, especially the

archaisms are not known to the audience since an archaism is a word or an expression that is no longer frequently used in everyday speech or in current written texts.

My translation favoured the content over the sound and even though it resulted in keeping the rhyming pattern in the first paragraph identical, the latter two paragraphs have a different pattern. I created the pattern intentionally, so that at least some of the effect of features of orality remained.

3.2.2 Songs

TABLE 4 Radio song compilation

English official script	Czech translation	Czech official dubbing
Santa Claus is coming to town...	Vánoce, Vánoce přicházejí...	Santa Clause is coming to town
Santa Claus Is coming to town...	...zpívejme přátelé...	Santa Clause is coming to town
Feliz Navidad...	We wish you a merry Christmas, we wish you a..	Feliz navidad...
Yo, it's Christmas, no dissin' Listen, all you listeners...	Hej hej koleda hej kole...	Yo, its christmass no dissin', listen all you listeners...
On the first day of Christmas My true love sent to me A partridge In a pear tree.	Nesem vám noviny, poslouchejte	On the first day of Christmas my true love sent to me a partridge in a pear tree.
On the second day of Christmas My true love sent to me...	Zbetlémské krajiny pozor...	On the second day of christmas my true love sent to me...
...two turtle doves...	-	...two turtle doves...

Let us look at following situation. Mr. Grinch is being woken up by the radio playing Christmas songs. The choice of the songs is in my opinion important in respect to the cultural standards and values of the target audience. The movie was produced in America that is why the chosen songs are mostly English, of American origin and one of the songs uses American slang such as “yo” and “dissin’”. Only one song is of different origin, Spanish to be exact, but this song in particular is well known amongst the American audience.

The reasoning for these choices is most likely the appeal to local audience in addition to other cultures, since the chosen songs apart from the slang song are all well-known even outside of America. This may have been the reasoning that influenced the translator of the Czech official version who decided to keep original sound without any alterations.

To see what the possible alterations would look like I decided to make an attempt myself. Czech alterations do not have the same length in text but when sung, the lengths of audio match. Following the original pattern where only one song is of different origin and one song has more of non-standard language, I made a choice of couple of traditional Czech Christmas songs and carols.

If taken into account chronologically, first three song segments share very similar semantics. “*Santa Claus is coming to town...*” is semantically quite similar to “*Vánoce, Vánoce přicházejí...*” and so is “*Feliz Navidad...*” to “*We wish you a merry Christmas...*” When it comes to “*Yo, it's Christmas, no dissin' listen, all you listeners...*” and “*Hej hej koleda hej kole...*” these songs share some semanticity but the level of equivalence is not as high as in the first two songs. I could not find any other Czech song or carol that would use more non-standard language as well as have more comparable meaning.

TABLE 5 You're a Mean One, Mr. Grinch

Para	English official script	Czech translation	Czech official dubbing
1.	You're a mean one, You really are a heel...	Vy jste zlý, opravdu k nakopnutí...	You're a mean one, you really are a heel...
2.	You're as cuddly as a cactus You're as charming as an eel Mr. Grinch You're a bad banana, huh Mr. Grinch With a greasy black peel	Jste tak hebký jako kaktus a máte šarm jak úhoř. Pane Grinch, jste banán shnilý, huh. Pane Grinch. Se slizkou slupkou.	You're as cuddly as a cactus You're as charming as an eel Mr. Grinch You're a bad banana, huh Mr. Grinch With a greasy black peel
3.	You're a vile one You got termites in your smile You have all the bittersweetness Of a seasick crocodile Mr. Grinch	Jste odporný, máte brouky v zubech. Jste tak hořkosladký jako zvracející krokodýl. Pane Grinch.	You're a vile one You got termites in your smile You have all the bittersweetness Of a seasick crocodile Mr. Grinch

4.	You're a foul one Friends, you don't have none I wouldn't touch you With a thirty-nine-and-a-half-foot pole You're a monster Your heart's an empty hole	Jste nečestný. Přátelé, ty nemáte. Nedotkl bych se Vás ani se stodvacetimetrovou tyčí. Jste příšera. Vaše srdce je jen díra.	You're a foul one Friends, you don't have none I wouldn't touch you With a thirty-nine-and-a-half-foot pole You're a monster Your heart's an empty hole
5.	You have garlic You've got garlic In your soul You've got garlic in your soul	Máte česnek. Máte česnek v duši. Máte česnek v duši.	You have garlic You've got garlic In your soul You've got garlic in your soul
6.	All them smiles, homie I turn 'em frowns, all them decorations I tear 'em down, you can ask Max I don't play around La, la, la, la	Všechny úsměvy, kámo měním na úškleby. Všechny dekorace servu dolů, zeptej se Maxe nedělám si srandu. La, la, la, la, la.	All them smiles, homie I turn 'em frowns, all them decorations I tear 'em down, you can ask Max I don't play around La, la, la, la
7.	Hey, oh Ew... Who is this mean fellow With his skin all green And his teeth all yellow? Ew... What you so mad for? Halloween come around And we ain't knocking at your door, man	Hej, ou. Kdo je ten zlej chlápek se žlutými zuby a kůží zelenou? Proč se tak zlobíte? Když přijde Halloween, Neklepem vám na dveře, chlape.	Hey, oh Ew... Who is this mean fellow With his skin all green And his teeth all yellow? Ew... What you so mad for? Halloween come around And we ain't knocking at your door, man
8.	Mr. Grinch, you're a bad banana You gonna spoil everybody with your bad attitude You gon' spoil everybody Mr. Grinch La, la, la...	Pane Grinch, jste shnilý banán. Všechny zkazíte už jen svým přístupem. Všechny zkazíte. Pane Grinch. La, la, la.	Mr. Grinch, you're a bad banana You gonna spoil everybody with your bad attitude You gon' spoil everybody Mr. Grinch La, la, la...
9.	Who is this mean fellow With his skin all green and his teeth all yellow? Ooh! La, la, la, la What you so mad for? Halloween come around	Kdo je ten zlej chlápek se žlutými zuby a kůží zelenou? Oh, la, la, la, la Proč se zlobíte? Když přijde Halloween,	Who is this mean fellow With his skin all green and his teeth all yellow? Ooh! La, la, la, la What you so mad for? Halloween come around

	And we ain't knocking at your door...	Neklepem vám na dveře...	And we ain't knocking at your door...
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Table 5 contains the iconic theme song “*You're a Mean One, Mr. Grinch*”. This version of the song is an adaptation of the original lyrics written by Dr Seuss himself. The adaptation was written by Albert Hague and performed by Tyler the creator. (IMBD) It preserves the original word-play, shortens the overall length and keeps the initial melody. What is different is the pace of the song, musical instruments used and there is a beat added. Original version’s music was performed by orchestra and included a part of the lyrics which were simply spoken instead of sung whereas the new version of the song includes a rap-like section for the purposes of modernisation and relatability towards the new audience as well as a reference to the original spoken part of the song. Tyler the creator was possibly chosen to create the new adaptation because of his successful career in the music industry. His main focus until then was song writing and performance of his rap and hip-hop songs. For the purpose of this movie, he performed 2 songs one of which called *I am Mr Grinch* he wrote himself. (IMBD) The rap feature of the songs is where I see the dual readership or in this particular case of dual audience, since I am referring to a movie not a book. The audience age can then range from very young children to mature adults. Rap and hip-hop are still very popular among young or middle aged adults because they lived in the era of the debut of Eminem, who was and still is the first tremendously successful white rapper. Eminem was able to reach much broader audience than other rappers.

It must not be forgotten that it was the adults who created the movie, who bought the movie or who took their children to cinema to view it or who view it together with their young ones at home. The dual audience feature can be lost by translation because if the song is translated, naturally the singer would need to be changed too. It is possible to choose a Czech singer that could emulate the impact of Tyler the creator on Czech audience but I personally do not believe that the impact would be as great as keeping the original celebrity in comparison to using a popular Czech singer, who is most likely known only within the country.

Children may like the sound of the song on its own, without knowing the singer at all. The way he plays with words and sounds, exaggerating the disgust and repulsiveness of carefully chosen vocabulary is very intriguing. The singer is intentionally working with tone and pitch of his voice to emulate the linguistic and onomatopoeic expressions for disgust. When talking

about onomatopoeia, let us take into account following example. Where there is the word “eel” or “heel” or even “peel” there is slight resemblance in the manner they are pronounced so that the listener can easily imagine that the interjection “ew” is implied. The lyrics of the song not only imply this interjection it is literally a part of the lyrics of the background voicing as indicated in paragraph 7. The expressions “eel”, “heel” and “peel” can be found in paragraph 1 and 2 of the song. The paragraphs as well as the text itself show again that similarly to the narrator’s speech, the text is carefully worded, enriched by several figures of speech and uses the features of rhyming, which is visible in all the paragraphs apart from paragraph 5 and 8.

The figures of speech that can be located in the text are following: anaphora, alliteration, hyperbole, metaphor, oxymoron, simile, bdelygmia, and epimone, inter alia. To look at the figures of speech more closely, here are some demonstrative examples. Examples of alliteration where the initial consonant sound is repeated are “*cuddly as a cactus*”, “*bad banana*” or “*got garlic*”. By pronouncing these examples we can hear the repetition of the sounds /k/, /b/ and /g/. Anaphora is “the repetition of the same word or phrase at the beginning of successive clauses or verses”. (Nordquist, 2020) This can be seen in paragraph 5 where there is the repetition of “*You've got garlic in your soul*” and it is also the initial sentence of paragraphs 3 and 4 “*you are one*” where both paragraphs work with a different adjective in the blank space to exaggerate the meaning. The words that were used chronologically are “*vile*” and “*foul*”. I noticed the exaggeration of hyperbole in “*I wouldn't touch you with a thirty-nine-and-a-half-foot pole*”. In this statement it is the length of the pole as well as the usage of pole itself. Thirty-nine-and-a-half-foot can be literally translated into Czech as 1203.96 centimetres or in other words 12.04 metres, which is an extremely long pole and it is highly improbable that it would ever be used to touch somebody or something with, and that is the entire essence of it.

Further figures of speech are metaphor, oxymoron and simile. The examples of all these three types of figures of speech that were used in this song provide with the bad attitude towards Mr. Grinch. The bad attitude gives the song more depth and the listener can easily imagine the relation between the singer, and the generic community in Whoville based on the fact that the chorus involves background voices of an entire choir, which may make the song more relatable as it implies that there are possibly more people of the same negative impression of Mr. Grinch. Examples of metaphor could be perhaps the phrases “*You're a bad banana*”, “*You're a monster*” or “*You've got garlic in your soul*”. All of these examples symbolise

similar characteristics that are shared with Mr. Grinch. They cannot be taken literally. The phrase “*bad banana*” is implying that he is rotten in the sense that there is something wrong with him. What is wrong with him is the fact that he does not like, he actually hates Christmas in a town which is obsessed with Christmas and everything connected to Christmas. The latter two examples can be understood in the same way. The repetition of the implied meaning but always in a different form magnifies the meaning and allows more people to notice the implied meaning as two of the phrases are quite obvious and universally understandable.

Where it comes to “*you have garlic in your soul*”, this phrase may cause some trouble in understanding it correctly because one would have to understand all the possible interpretations of the word “*garlic*” in connection to the soul. However, this leaves quite a broad scope of possible interpretations which may function otherwise, thus people finding their own personal meaning within the phrase. To understand the phrase, I focused on the word “*garlic*” from the etymological point of view as well as looked at the connotations. Looking at the etymology of the word, “*garlic*” originated as a combination of “*gar*” and “*leek*”. Interesting and valuable information may be that “*gar*” referred to the shape of the clove which resembles slightly to a spear, the original meaning from various languages such as Old English. “*Leek*” is described as a “pungent bulbous culinary herb ... related to onion” (Harper, 2020) Cambridge Dictionary online describes “*garlic*” as “a plant of the onion family that has a strong taste and smell...” The information about connection to onion and the fact that both garlic and onion have a pungent smell, which some may like but many do not, leads back to Mr. Grinch. According to the song, his hygiene is not sufficient he has termites in his smile and is greasy, thus he most definitely smells bad. But how does the smell connect to the soul? There is no such thing as a foul smelling soul but the source of the smell may connotatively imply that there is something going bad or rotting, letting people believe that it may be indeed Mr. Grinch’s soul as it was implied previously by the phrase “*you’re a bad banana*”. In case this reasoning would not be found sufficient, the phonemic aspect of the syllable “*gar*” resembles in its pronunciation the interjections “*gar*” or “*arg*”, which would be used by pirates to make them appear more scary and serious.

Moving on, oxymoron and simile shall most definitely not be excluded from this analysis, because in my opinion they serve as the very foundation of this song. Oxymoron is described by Cambridge Dictionary as “two words used together that have, or seem to have, opposite meanings”. The indisputable relation of the two words is their contradiction. The song contains several examples of oxymoron but there is a very thin line between oxymoron and

simile, because the examples are sometimes overlapping. Simile's definition in Cambridge Dictionary is "an expression comparing one thing with another, always including the words *"as"* or *"like"*". This is why I could not decide whether the first two following phrases are either only oxymoron or simile, or in a way both, because they do include the words *"as"* or *"like"* but the words within both phrases contradict one another greatly. Let us consider *"as cuddly as a cactus"*, *"as charming as an eel"* and *"the bitter-sweetness of a seasick crocodile"*. First third example however does not include either of the signal words; therefore it is easier to mark it as oxymoron only. The contradiction of first two examples is fairly vivid. The cactus cannot be cuddly, or at least most cacti are not. Even though some cacti have hair-like spines, or commonly referred to as thorns, they are seldom, almost never soft. The second example is somehow amusing too. How could somebody ever describe this slimy, sleazy, snake-like looking animal as charming. Personal attraction caused by something being charming may result in wanting to touch it and by doing so, the person would get an electric shock from the eel straight away. Once again, the contradiction is truly conspicuous.

In addition to the previous figures of speech, there still are two that were not yet discussed. They are *bdelygmia* and *epimone*. *Bdelygmia* is described as "a litany of abuse - a series of critical epithets, descriptions, or attributes" (Nordquist, 2020) of a person, their course of actions or beliefs. One could say that the entire song is a series of critical statements and descriptive attributes of Mr. Grinch. Similarly functions *epimone*. It is a "frequent repetition of a phrase or question; dwelling on a point." (Nordquist, 2020) The point in this case is the effort to demonstrate just how negative, vicious, and malign the character of Mr. Grinch truly is and why.

Now that the analysis of the original English version is completed and the justification of not translating it to Czech for Czech audience discussed, it is the time to look examine my translation. The reason why I decided to translate this song is because it is not connected to the scene in any other way than being the background music, which is supposed to be informative. The song is at the beginning of the movie and its main purpose is to introduce the character. This would not be achieved if it remains in original untranslated form. Czech audience simply does not understand the song in its original language English. It is true, that day by day Czech population is increasingly getting better at understanding English since it became the obligatory second language at primary and secondary schools several years ago, but then again, if a person whose level of English is at an average intermediate or pre-intermediate level understand some words of the song, it does not entirely convey its main

message in full, only very partly. The song contains several idiomatic expressions, starting at the very first paragraph. The word “*heel*” would not be deciphered by the average Czech speaker of English because the meaning of this word they would most likely learn at school is a part of human body, presumably the rounded back part of the foot. The meaning that was intended as described in Cambridge Dictionary is “a person who treats other people badly and unfairly”. The dictionary claims that this expression is informal and most of all old-fashioned. Both informal and old-fashioned are very scarcely represented in English textbooks used for Czech learners. Further example is the “*eel*”. This word is meant literally, nevertheless, it remains misunderstood by the average Czech speaker of English. Eel is hardly ever included in lists of animal that are being taught in English at schools. The animal that would be included are domestic animals, pets and most iconic animals at zoo. Eel is not a member of any of these three groups. It is an aquatic creature, a type of fish and according to Scottish Natural Heritage website, it has been very heavily fished in Europe so much that the European Commission developed an eel recovery plan in 2007. This additional information makes me believe that the occurrence of eel in the nature is quite rare and for that reason this word does not belong to the most frequently used words that are learned by learners of English as their second language. This may differ regionally.

Person who does not speak English at all, can possibly very roughly procure the intended message by listening to the sound only. As previously discussed, the singer works with the intonation of words, even though they may not be especially those that convey the message, the entire performance allows the message being conveyed nevertheless.

To make an impact on the understanding audience, the song should seem relatable. Relatability is a key aspect of this particular song but I believe that paragraphs 7 and 9 are not as relatable to the average Czech listener as much as other paragraphs, which are descriptive and its culture background does not intervene as much as in paragraphs 7 and 9. These two paragraphs share identical section “*What you so mad for? Halloween come around and we ain't knocking at your door*”. This section is influenced by the culture of American customs hence it specifically mentions Halloween. Halloween is not officially or traditionally celebrated and people who are less educated on this matter only believe it is only about dressing up in costumes and having a celebration. Such people may not understand the meaning of “*we ain't knocking at your door*” and the reason for mentioning it in the song at all. In America, Halloween is indeed celebrated by wearing costumes and having a celebration but the cultural part in this definition is omitted. What Halloween represents nowadays is that

people in costumes go trick-or-treating, carve pumpkins, hold festive gatherings, and eat treats always on the 31st November. The trick-or-treating is the most important part here. It means, that people wearing costumes go house to house and ask for treats or money or else. When they come to a house, they have to knock or ring the bell. The song implies that by not coming around Mr. Grinch's house on Halloween and by not knocking on his door, the citizens of Whoville let him be each Halloween and he should act likewise when it comes to Christmas. The meaning of this cultural reference is understood only by those members of Czech audience, who are closely familiar with Halloween traditions in English speaking countries, others are not so fortunate and may wonder why the song references it at all.

Further ambiguity can be detected in paragraph 5. As discussed previously, the word "*garlic*" manages to complicate the matter even more. I described its impact on an English speaking audience whereas if it was literally translated as "*česnek*" for Czech audience its impact can actually change from negative to positive. Garlic is essentially used as herb, and it is used in Czech cuisine more frequently than in English or American, I dare say. In my own experience from cooking classes in Great Britain the two teaching chefs both proclaimed that a recipe such as garlic soup is not to be seen usually on English table because one needs to acquire the taste for garlic, since the pungent smell and its strong taste is often disliked by many. This of course is highly subjective opinion but it can be taken into consideration. One could deduce that more people in Czech Republic like rather than dislike the taste and smell of garlic. This information makes me wonder whether the intended meaning of "*garlic*" of something malodorous, even rotten, loses its strength when translated.

Another feature that has to be considered in translation is the length of the audio. The number of words and their phonemic length frequently differ in translation. To keep the message as similar as possible and to keep the rhythm of the song absolutely identical has proven to be quite a challenge. I cannot claim that I was able to do so even though I did pay attention to it. I also favoured sustaining the intended message at the expense of losing the rhyming, only to see whether it would still work. I decided not to swap Halloween for any other Czech tradition. Semantically the most comparable Czech tradition is "*dušičky*" but only because of the similar timing of the festivities. There is no knocking of people's houses thus the level of equivalence is low. For Czech children, the word "*Halloween*" is seen as more favourable opposite the word "*dušičky*" because for some it can mean the unbearable suffering of visiting the grave of a person that was dear to their parents but distant to themselves.

TABLE 6 Mr Grinch is humming

Para	English official script	Czech translation	Czech official dubbing
1.	Jingle bells Christmas smells... Hmm. Mm-hmm.	Rolničky, prdlačky... hmm	Rolničky, prdličky, hm, hm, hm, hm, hm
2.	Tatata...	Tatata...	Ta ty ta ty dy ty ta... Tatata...
3.	It's really such an awful day.	Jaký to ošklivý den.	... půlnoc uhnílá...

The section in Table 6 is taking place when Mr Grinch goes to Whoville to purchase some provisions. He is humming the melody of *Jinglebells* as he walks to the shop. He is humming the section in paragraph one when he sees a boy who is struggling to place a carrot on a snowman to represent its nose. Only the Czech official dubbing uses “*hm*” to represent the fading sound of Mr Grinch’s humming whereas my translation and English official dubbing both use “*hm*” to express that Mr Grinch noticed the boy and instantly had an idea how to treat the boy badly. This detail of letting the tune fade away gradually makes it easier even for a less attentive viewer to recognise the continuity of the same song when the tune reappears.

All three versions then follow by the second paragraph where the humming reappears to connect to the previous humming. The difference between the two Czech versions is mainly in the third paragraph. Czech official dubbing relied again on rhyming but this time it was more subtle because it was only the sound /ɑ:/ thus creating original ending to this version of *Jinglebells* song. My translation remained faithful to the English script because the only alternative ending for this song that I know does not fit in here. I know a version of this song that goes “*Roličky, prdlačky, Batman je pako, spadl hlavou do hnoje, smrdí mu sako!*“ it is an adaptation of the English version used in an episode of *The Simpsons* series in 1989 but according to Evans, the song is much older and there are presently several versions. In *The Simpsons* the song goes: “*Jingle bells, Batman smells, Robin laid an egg, The Batmobile lost a wheel, And The Joker got away*“ (Evans, 2015) The Czech adaptation influenced my choice of lexis. I have never heard a version which would say “*prdličky*” however, by changing “*Batman*” for “*Christmas*” the creators perhaps were trying to create yet another version of this parody to *Jinglebells* and that may also be the reason why it is slightly altered in Czech official version as well.

If it were the case of creation of a new adaptation of this song, both English and Czech official versions used vocabulary by which one can remonstrate about how bad the whole day or a part of the day is. I believe the creators decided to remonstrate about the day in the song because antecedent to this scene is a scene where Mr Grinch very emotionally complains about the fact that he miscalculated the amount of food he would need so that he would not have to go grocery shopping until January, until Christmas and everything surrounding it passed. That is quite an ingenious approach.

TABLE 7 Tidings of Comfort and Joy

Para	English official script	Czech translation	Czech official dubbing
1.	Comfort and joy. God rest ye merry, Gentleman...	Comfort and joy. God rest ye merry, Gentleman...	Comfort and joy. God rest ye merry, Gentleman...
2.	Ugh	Ugh	Ugh
3.	Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray	Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray	Let nothing you dismay Remember Christ our Savior Was born on Christmas Day To save us all from Satan's power When we were gone astray
4.	Huh?	Huh?	Huh?
5.	O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam	O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam	O tidings of comfort and joy Comfort and joy, O tidings of comfort and joy... Tun, tun pam, pam
6.	Uh? Ahhh.	Uh? Ahhh.	Uh? Ahhh.
7.	Tatatata, Ta, da, ta, da.	Tatatata, Ta, da, ta, da.	Tatatata, Ta, da, ta, da.
8.	-Aah! Aah! Aah! Aah...!Ugh!	-Aah! Aah! Aah! Aah...!Ugh!	-Aah! Aah! Aah! Aah...!Ugh!
9.	Tadadadada, tada, tada, tada, tada, tada, tadadadada	Tadadadada, tada, tada, tada, tada, tada, tadadadada	Tadadadada, tada, tada, tada, tada, tada, tadadadada
10.	God rest ye merry,	God rest ye merry,	God rest ye merry,

	gentlemen Let nothing you dismay...	gentlemen Let nothing you dismay...	gentlemen Let nothing you dismay...
11.	Aah...!Aaah!	Aah...!Aaah!	Aah...!Aaah!
12.	Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...	Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...	Remember Christ our Savior Was born on Christmas Day O tidings of comfort and joy, comfort and joy O tidings of comfort and joy...

Even though Table 7 does not portray any difference at all between the three versions, it is more than desirable to discuss the motivation behind this. The reason for the versions being identical is that they are kept exactly the same in all three versions on purpose. The translators working on the Czech official version used the original audio track, they did not create a new audio that would be kept identical in terms of the content but sung by somebody else.

In this section of the script, it is not only the song that was left unchanged it is also the voice of Mr. Grinch. In this scene Mr Grinch is running away from a singing choir. Parts number 2, 4, 6, 8, 11 are his. All of his lines contain some form of expressives. They mostly express disgust, surprise, anger, fear but also relief. The section number 6 is echoed, because at that moment Mr Grinch is standing in an arched stone gateway. All the other lines overlap with the singing of the choir. The echo provides a supplementary audio connection to the plot of the scene. With current technology it is not too difficult to separate the individual tracks despite being echoed or overlapping with one another but it is perhaps an unnecessary task which very possibly costs additional funding of the employees. The voice of Mr Grinch did not need to be changed because the original voice is truly alike the voice of Mr Grinch in the Czech version. It takes very fine ears to notice the slightest difference between the original and the new voice of Mr Grinch.

Other reasonable explanation for preserving the audio in its original form is that the song is intertwined with the scene, it does not have the role of the background soundtrack, it is the main audio. The members of the choir move to the rhythm of the song and they sing the lyrics in a very noticeable manner. Their lips are drawn to take the shape of the sounds, which is a

standard feature of an animated discourse, and they even snap their fingers to the rhythm. It is highly unlikely that Czech library of traditional Christmas songs would accommodate such song that would be applicable in this scene. I do not believe that there is a song that would even slightly resemble this song in its rhythm, repetitiveness, cultural value and tradition.

As it was previously mentioned in the theoretical part, children’s literature or in this case a movie for children based on children’s literature usually follows some kind of cultural norms, values and beliefs. In English speaking countries, choirs traditionally sing during the Christmas season traditional and religious songs. The song *Tidings of Comfort and Joy* is both traditional and religious. In terms of the set of values and beliefs, religion is definitely very important to the American society. America is believed to remain religious. About 80% of the population in America are religious according to the American Institute of Public Opinion GALLUP, research from the year 2016. (Newport) The exact opposite can be said about Czech Republic, it is believed to be significantly less religious.

Having said this, I decided to keep the original audio track too. I would not try to change Mr. Grinch’s voice in the track either and if I was to follow our cultural norm of non-religiousness the scene would have to be erased from its existence. In my opinion, this would be enormous overstepping of the metaphorical line. Every translator should in my opinion honour the piece they are working on and the censorship of something that is insignificant, at least for Czech culture, is not tolerable.

3.2.3 Miscellaneous

TABLE 8 Atmosphere creating scene

English official script	Czech translation	Czech official dubbing
Fresh <u>peppermint bread</u> ! Oh, hey, Marge.	Čestv ^ý <u>perník</u> ! Oh, ahoj Marge.	Čerstvé <u>vánočky</u> . Ahoj Marge!
Morning, Fred. <u>Smells</u> like Christmas.	Dobré ráno Frede! <u>Cítím</u> tu Vánoce.	Dobré jitro Frede! <u>Voní</u> to tu po vánocích!

The main focus in table 8 is the difference between the words “*peppermint bread*”, “*perník*” and “*vánočky*”. They are all used here as a symbol of Christmas. “*Peppermint bread*” has a higher degree of equivalence to “*perník*” than to “*vánočky*”. “*Perník*” is known for its pungent smell of cinnamon, clove, anise, fennel, allspice and star anise. This smell is simply

an unmistakable Christmas related smell. “*Vánočky*” on the other hand are not related solely to Christmas. They are also made during Easter and bakeries sell them throughout the year. Both “*perník*” and “*vánočky*” are one of the symbols of Czech Christmas. If the timing of baking is considered, the scene takes place on the 20th December. This timing would support “*vánočky*”, because they are baked and eaten the same or following day where as “*perník*” is traditionally baked several weeks before Christmas, so that it has some time to soften. The equivalence here is based on the smell of the baked goods instead of the timing of their baking. I believe that Czech dubbing favoured the word “*vánočky*” because of the word’s formation. It is comprised of the root “*váno-*” which is also represented in the Czech term for Christmas - “*Vánoce*”. This perhaps has some relation with the features of orality of children’s literature, which persuades a translator to choose the sound over the content.

TABLE 9 The curse of the snowman builder

English official script	Czech translation	Czech official dubbing
Hey! You're a mean one, mister.	No tak! Vy jste zlý pán, Pane!	Ale! Ugh. Aby vás krůta kopl!

This scene is connected to Mr Grinch’s humming of the *Jinglebells* adaptation; see the Songs chapter for further details. This is when Mr Grinch makes the boy believe that he will help him place a carrot as a substitute for the snowman’s nose which would be very unlike Mr Grinch. He instead opts for pushing the carrot so deep into the snowman’s face that his head fall off and that was the original intention. This fragment is the little boy’s reaction to this deed. In English version, it is the exact repetition of the opening line of the theme song *You’re a mean one, Mr Grinch*. I believe that this only should only deepen the conviction of Mr Grinch’s ill character. It is also what I did, quite unintentionally to be frank in my translation. Because I was faithful to the meaning in both cases of translation, both pieces match and are interlocked.

The Czech dubbing however did not use the redundancy aspect of this line and created an original curse which in its own way makes the scene even more humorous. “*Aby vás krůta kopl!*” is such an authentic reaction of a small boy to the mistreatment he has just suffered and it is a very amusing formulation indeed. The formulation uses the means of alliteration of the sound /k/ together with personification in the part “*krůta kopl*” to make it more extraordinary. Despite the fact that the boy is essentially cursing, he manages to sustain some

level of formality on both Czech versions. My translation incorporates the word “*pane*” and Czech dubbing used the word “*vás*” which in Czech is an expression of formality and superiority of the party addressed.

TABLE 10 Fight with Frosty

English official script	Czech translation	Czech official dubbing
Oh, my goodness, Mr. Grinch! I-I-I'm coming! Leave Mr. Grinch alone. That's one tough Balloon that you're fighting there. You old feisty frosty. Here, come on, let me help you up.	Ou, božíčku, pane Grinch! U-u- už běžím! To je pořádněj drsňák. Nech pana Grinche napokoji ty jeden starej nafoukanej sněhuláku. Ukažte, pomůžu vám.	Propánajána pane Grinchi už už běžím. Nech pana Grinche napokoji. Tenhle balón těžko seberete. Ty zlomyslná zmrzko! Ukažte, pomůžu vám.

This is a segment of a conversation between Mr. Grinch and Mr. Bricklebaum. Mr Grinch was unsuccessfully trying to bypass the land of Mr Bricklebaum in an attempt of passing by unnoticed so that he would not have to socialize and talk to Mr Bricklebaum, who thinks Mr Grinch is a good friend of his. What stopped Mr Grinch from being successful was the sight at Mr Bricklebaum's house. He was so shocked that he forgot to watch his steps and walked into an inflatable decoration Frosty the snowman. The decoration was so big that Mr Grinch struggled to stand back up again. The personification used in the phrase “*That's one tough Balloon that you're fighting there*” creates a fun and witty atmosphere. That is of course not to Mr Grinch’s liking but it serves well to the audience. The following phrase “*You old feisty frosty*” provides perfect opportunity for translators to create their own and very free adaptation. This method of translation can potentially be the most TL biased translation but he more freedom translators have the higher possibility there is of seeing completely different translations. To demonstrate, let us compare “*you old feisty frosty*” to “*ty jeden starej nafoukanej sněhuláku*” and to “*ty zlomyslná zmrzko!*” To be honest I very much enjoy phrases like these. Their linguistic function is emotive and essentially it is a curse. To curse without using any vulgar vocabulary is a skill. It can be often seen in children’s literature and sometimes in literature for adults but there it depends more on the nature of the characters. When it comes to children’s literature, such cultured cursing can be seen quite frequently because the piece must follow some kind of cultural norms and beliefs. I believe that it is a cultural norm not to teach children vulgar words on purpose and that is why any vulgar expressions are hardly ever seen in children’s literature. Not only did the author write similar

phrases that could be adapted into the movies, the creators of the movies decided to follow the same pattern very likely to follow the cultural norm. In the movie *The Grinch* (18) there are actually several examples of such phrasing. To take examples only from the selected section, which is about the length of a quarter of the whole script of the play, I can see “*you old feisty Frosty*”, “*Oh sugarplum*”, “*You're a mean one, mister*”, “*Oh, you're a scream*” not to mention the lyrics of the theme song *You're a mean one, Mr Grinch*.

TABLE 11 The Mayor

English official script	Czech translation	Czech official dubbing
Well, don't-don't blame me. Haven't you heard? <u>The mayor</u> wants Christmas to be three times bigger this year. That means three times the lights, three times the <u>eggnog</u> , three times the...	No, to není moje vina. Copak jste to neslyšel? <u>Starostnice</u> chce mít letos Vánoce třikrát takové! Třikrát víc světél, třikrát víc <u>punče</u> a třikrát víc....	Ale za to já nemůžu, vy to nevíte? <u>Starostnice</u> chce mít tento rok vánoce třikrát větší. Takže třikrát více světýlek, třikrát více <u>punče</u> , třikrát více...

It was the wish of the mayor to have „*Christmas three times bigger*“. The mayor is not the focus of this analysis because she made an excessive request, but because it is a she. In this adaptation of *The Grinch* it is actually a female mayor unlike in the previous versions. I believe that this is due to the fact that the authors focused more on the female characters this time. This could be caused by the progressing influence of female position in society, desired equal standards from males and females and perhaps even contemporary feminism. I wonder whether it is coincidence or conscious choice of the creators that the role of the female mayor plays very small part in contrast to the part of the previous male mayor, who was one of the main characters.

This adaptation of the story includes characters like single mother of three Donna, Cindy-Lou's mother, who is working nightshifts regularly and she spends all her free time with her children. In the previous version, Cindy-Lou had both parents and her father was the more dominant figure. Cindy-Lou was always one of the main characters but she was always portrayed as this sweet young girl who was mostly obedient but when it came to helping somebody feel loved and understood, no obstacles stood in her way. This time she still manages to fulfil her role of persuading Mr Grinch that love and community spirit is very important, but she now possesses very different set of characteristics. She is still young and sweet but she is also somewhat bossy, adventurous, sporty, brave and stubborn.

This is a clear evidence of dual-readership and an effort to modernise the story. The story should be in all cases relatable. Younger girls can relate to Cindy-Lou and adult women can relate to her mother, Donna.

Last but not least, Table 11 includes the traditional Christmas drinks. In English version it was “eggnog” and in both Czech versions it was “punč”. It is true that in this case, the participants of this dialogue are adults but in reality there is still the factor of following cultural norms and relatability and if we consider the main target audience children, it is very unlikely that they would relate to drinking “vaječný likér”, “svařák” or “medovina”. “Punč” is the only Christmas drink that can be both alcoholic and non alcoholic depending on who it is served for and in case the adults favoured non alcoholic only, the only other option that comes to mind is hot chocolate, but this goes against the Czech tradition of Christmas cookies which make it hardly possible that they would voluntarily want to drink something so sweet. That is why “punč” seemed to be the most realistic option in this case.

4. Conclusion

In this thesis I aimed at thorough analysis of selected expressions used in all three versions. It was really advantageous to work with three versions because their similarities and differences helped me understand the process of decision making more clearly when it comes to choosing an appropriate or an applicable expression. It was vital to look at the differences as well as the similarities from various perspectives.

I introduced the character of Mr Grinch in the introduction of this thesis and I described the setting of individual scenes where needed, which was in my opinion crucial for being able to understand where the character is coming from and being able to see the process of decision making more clearly for the reader as well.

The thesis provides several pieces of detailed analyses each of which is partly dealing with its unique topic. By reading the analyses, one becomes acquainted with the theory in practise because the analyses include most of the theory of translating children’s literature, in one way or the other. I was able to distinguish most of the features of the translation of children’s literature and to provide corresponding examples from the scripts and possible alternatives in some cases.

Modelled by Mr Grinch's creator Dr Seuss, all the adaptations of this story somehow manage to reference one another. Dr Seuss is known for his referencing skill. He uses the references to make his fantasy worlds seem real to the audience and connected one with the other. The adaptations not only reference each other, they also reference their creator, their producer and occasionally the owners of the characters' voices. For example in this particular adaptation, the sewing machine on which Mr Grinch sews his costume of Santa Clause to create his perfect disguise is actually named Theodor. Theodor Geisel is the real name of the author.

Throughout the entire movie, there are several references to other popular stories produced by Illuminations. All the different types of references are something worth exploring. They represent the connection between the past, present and the future. The references are essentially a feature of the movies; in Dr Seuss's case the books, which make the stories more real, relevant and relatable. By doing so, the story earns the privilege of being described as modern. In some cases the references are hidden in the text, in others they are hidden in the illustration or animation. This is definitely something I believe is worth exploring so that writers and translators know in full how to make a literary and/or a cinematographic piece more modern, real, relevant and relatable.

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