

Humor in Comics: A Critical Analysis of Translation

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Bachelor Thesis
2012



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav anglistiky a amerikanistiky
akademický rok: 2011/2012

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Pavel MACHOVSKÝ**
Osobní číslo: **H09519**
Studijní program: **B 7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**

Téma práce: **Humor v komiksu: kritická analýza překladu**

Zásady pro vypracování:

Studium odborné literatury
Vytvoření korpusu lingvistického materiálu
Stanovení hypotézy
Popis a analýza korpusu
Srovnání teorie s překladem
Potvrzení, vyvrácení hypotézy

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Baker, Mona. 1992. In Other Words: A coursebook on translation. London: Routledge.

Levý, Jiří. 1983. Umění překladu. Praha: Panorama.

Fišer, Zbyněk. 2009. Překlad jako kreativní proces: Teorie a praxe funkcionalistického překládání. Brno: Host.

Dvorský, Ladislav. 1983. Repetitorium jazykové komiky. Praha: Novinář.

Ritchie, Graeme. 2004. The linguistic analysis of jokes. New York: Routledge.

Vedoucí bakalářské práce:

PhDr. Katarína Nemčoková

Ústav anglistiky a amerikanistiky

Datum zadání bakalářské práce:

30. listopadu 2011

Termín odevzdání bakalářské práce:

4. května 2012

Ve Zlíně dne 6. února 2012


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ABSTRAKT

Tato bakalářská práce analyzuje překlady komiksu Garfield a zaměřuje se na ty překlady, kde musel překladatel Filip Škába dosáhnout efektu originálu jinými prostředky. Efektem se myslí vytvoření stejného druhu humoru a stejný dojem pro čtenáře. Teoretická část popisuje jednotlivé typy humoru a další aspekty ovlivňující překlad. Analytická část rozebírá do jaké míry se překladateli podařilo převést humor originálu.

Klíčová slova: překlad, humor, komiks, změny, Garfield, Jim Davis, Filip Škába

ABSTRACT

This bachelor thesis analyzes Filip Škába's translations of Garfield. It focuses on the translations which were to achieve the effect of the original through different means. The effect in this situation means recreating the same kind of humor and the same effect upon the readers. The theoretical part describes individual types of humor and other aspects influencing the translation. The analytical part reviews to what extent the translator succeeded in translating the humor.

Keywords: translation, humor, comics, changes, Garfield, Jim Davis, Filip Škába

ACKNOWLEDGEMENTS

I wish to thank PhDr. Katarína Nemčoková for her help with the topic of my thesis and my sister for solving the first sentence.

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INTRODUCTION

The translator of Garfield into the Czech version replaced *Texas* with *Měcholupy* and he made the right decision. Humor in the translated version of Garfield often requires changes. Readers would fail to see the humor without those changes and no one wants to read cartoons they do not understand. This thesis focuses specifically on the changes needed for a smooth transfer of humor to the target language. It analyses how well the translation corresponds with the original humor when changes were needed. Changes in translation mean an inevitable deviation from the original and it is the translator's responsibility to stay as loyal to the original as possible. Filip Škába did an amazing job in translating the humor in Garfield as well as staying loyal to the original but if we want to evaluate his translation we need to set some requirements which the final translation should meet.

The most obvious requirement is to preserve the humor. The first chapter describes the theory of skopos and how it relates to translation of humor. The rules of this theory determine how strictly the translation should correspond with the original and to what extent it should deviate from the original to make sense on its own. The second chapter elaborates on the types of humor we know. Translation of humor is not about using the same words but about expressing the same type of humor. The chapter describes individual types of humor and sets the requirements which the translation should fulfill in order to express the same type of humor. The last two chapters of the theoretical part comment on other elements affecting the translation, namely the world of Garfield and the form of Garfield.

The analytical part deals with each type of humor individually. Changes done by the translator are described here, why they had to be done and how well they convey the humor which would be otherwise lost. Each chapter is accompanied by a set of examples with focus on several translations of one item when possible.

The changes needed in the translation of humor can not be found in a dictionary. They depend entirely on the translator. This thesis reviews translations of Garfield which required changes.

I. THEORY

1 THEORY OF SKOPOS

Graeme Ritchie defines verbally expressed humor as humor which “cannot be directly translated” (2004, 13). If it can not be translated directly, some changes have to occur. Karel Horálek (2004, 157) claims that the rate of changes grows with the length of a text and that only short utterances can be translated very accurately concerning the content equivalence. Humor in Garfield proves something completely different. The strips usually do not have much text but every single word can be aimed at producing a humorous effect upon the reader. Consequently, the amount of changes is very high even in short texts. Jiří Levý (1983, 67) refers to these changes as re-stylizing of the original and he also enumerates the issues of this process: differences between two language systems, imprint of the source language on the translation and the fact that translation presents only a selection of information from the original text. Theory of skopos outlines how to solve those problems.

According to Zbyněk Fišer (2004, 99) skopos represents the purpose of a text and this purpose determines the translation. The purpose of Garfield is to entertain readers and as mentioned above, it often can not be translated directly. Translation which would be absolutely accurate in the terms of content and form would not make sense. On the other hand, the translation which is funny in the target language might be too different from the original text. Levý (1983, 32) demonstrates this problem on two of his rules for translations: the translation ought to reproduce the words of the original and it ought to reproduce the ideas of the original at the same time. Milena Poláčková (1994, 118) says something similar: the requirement of preserving the semantical content of a text usually conflicts with the requirement of preserving the stylistic characteristics of a text i.e. evoking humor by the same mechanisms.

Fišer describes how theory of skopos applies two rules to this problem and their mutual relation. The first rule is intratextual coherence and the second is intertextual coherence. Intratextual coherence means that the translation has to make sense on its own. The text has to be understandable and interpretable in a given communicational situation. Intertextual coherence represents the correspondence between the translation and the original text. Intertextual coherence is also called fidelity and it is subordinated to the intratextual coherence, that is, if we want to discuss the correspondence of the translation with the original text, the translation has to firstly make sense on its own (2009, 135-138).

Humor spans vast range of forms which prevents us from developing an absolute strategy for translating. Skopos refuses absolutization of one approach towards the translation. Theory of skopos also sets the first important rule for humor translation. The intratextual coherence is above intertextual coherence. For example this rule means that a pun which can not be translated appropriately for the given strip should be omitted instead of creating a pun at any costs.

2 CATEGORIZATION OF HUMOR FOR TRANSLATION

Translation of humor often deals with tension among accuracy, naturalness and funniness. The choice whether the translation will focus on the accuracy on the account of naturalness or on the funniness on the account accuracy is determined by the type of humor. Puns and wordplays demand translations less accurate in terms of used words than the translation of a witty comparison. Humor is often divided into categories according to the ridiculed subject, person or topic. Sorting of humor for the needs of translation requires a more abstract classification. Graeme Ritchie provides us with such a division in his book *The Linguistic Analysis of Jokes* where he describes the most common devices of verbal humor: incongruity, forced reinterpretation and puns. Incongruity in humor does what the word means. It takes the elements of a joke which might be syllabic, orthographic, phonetic, semantic or syntactic and uses them for incongruous effect. Ritchie states that there are four kinds of incongruity: Static, dynamic, inherent and presentational. The most frequent types of incongruity in Garfield are static and inherent.

2.1 Static incongruity

“Tattoo: Permanent proof of temporary insanity” (Streiker 1999, 169).

“Static incongruity shows up in amusing verbal descriptions of situations or events [...] The incongruous effect may be dependent upon the vocabulary or phrasing used, since that may contribute to the sense of oddity, absurdity, or uncommonness, but there is no contribution from the passage of time in the describing or revealing of the scene” (Ritchie 2004, 50). The uncommonness and oddity might be produced by combing words from different registers, that is, “selecting a lexeme or phraseological unit from a different style level than the context would predict” (Alexander 1984, 60). When Garfield says *“Oh Monday where is thy sting?”* (Ó pondělí... kde číhá žihadlo tvé?) it is funny because it puts the Shakespearian style in an unexpected context. Among other examples of static incongruity belongs informality, grammatical mistakes, orthography, alliteration or telling names. The translation should reflect static incongruity of words and try to achieve it by means available in the target language because as Jan Vilikovský (2002, 164) says

unmarked translation of marked text removes the characterization of the characters. In Garfield it removes the humor.

2.2 Inherent incongruity

“A new Sunday school teacher had to iron out some problems with the Lord’s Prayer. One child had to be corrected after repeating, “Howard be thy name.” Another youngster prayed, “Lead us not into Penn Station.” Still another surprised the teacher with, “Our Father, who art in heaven, how’d you know my name?” (Streiker 1999, 68-69).

Inherent incongruity relies on the fact “that there may be some scenes or notions which are amusingly incongruous” (Ritchie, 2004, 50). The example with Sunday school teacher seems to belong to the same category as the joke with the tattoo because both of them contain phrases we might find humorous. The reverse is true. The tattoo joke derives its funniness from words with opposite meaning. The joke with the teacher derives incongruity from the children’s naivety, from the fact that children often unconsciously produce these humorous misquotations. The situation is for the humor more essential than the confused phrases. We could replace the confused phrases with different ones and the core of the humor would not change. Conversely, the change of words in the tattoo joke would render it as a completely different joke.

Knowing the difference between the static and inherent incongruity becomes useful when we try to evaluate a translation. Translation of static incongruity should be more focused on the effect the words create upon the readers while translation of inherent incongruity should express exactly the same situation the original words bring to life.

The previous example of inherent incongruity included confused quotations from the Lord’s Prayer. However, the inherent incongruity does not have to work with words at all. That is why John Morreall (1983, 67-68) calls this type of humor incongruity in things. The examples he provides have nothing to do with language. His notion of inherent incongruity / incongruity in thing includes being surprised by a rubber snake, talking to three people in a row who just had their appendixes out or seeing inanimate objects which look funny. The last way how to create inherent incongruity is to use knowledge shared by people living in the same culture.

Inherent incongruity in Garfield often works with this knowledge of readers. He uses facts familiar to people from the United States or other English speaking countries. Most of these facts are completely unknown to Czech readers. As such they have to be replaced otherwise the humor would be lost. What can be used to express the inherent incongruity and why is discussed more thoroughly in the last chapter.

2.3 Forced reinterpretation

A pregnant woman gets into a car accident and goes into a coma. After nearly six months, she wakes up to find that she is no longer pregnant. Frantically, she asks the doctor about her baby.

“You had twins! A boy and a girl. The babies are fine. Your brother came in and named them”.

“Oh no, not my redneck brother! Well, what’s the girl’s name?”

“Denise”.

“Wow, that’s not such a bad name! I like Denise! What’s the boy’s name?”

“Denephew”.

Forced reinterpretation: The set-up has two different interpretations, but one is much more obvious to the audience, who does not become aware of the other meaning. The meaning of the punchline conflicts with this obvious interpretation, but is compatible with, and even evokes, the other, hitherto hidden, meaning. The meaning of the punchline can be integrated with the hidden meaning to form a consistent interpretation which differs from the first obvious interpretation (Ritchie, 2004, 59).

Ritchie also enumerates the basic units of the forced interpretation model: “1. the first (more obvious) interpretation of the set-up text, 2. the second (hidden) interpretation of the set-up text, 3. the meaning of the punch line, 4. an interpretation formed by integrating the meaning of the punch line with the hidden interpretation” (Ritchie 2004, 61). The forced reinterpretation has unlike inherent or static incongruity exactly given requirements. Therefore, we can compare the translation with these requirements. The requirements also imply inevitable differences between the original text and the final translation. But the changes have to be made in order to convey the same type of humor. Nonetheless, the translation should be as loyal to the original as possible.

2.4 Puns

There are two types of puns – paradigmatic and syntagmatic. These two types differ in context provided for the recognition of puns in the text. “In the paradigmatic variant, a particular substring appears in the text, and the joke depends on the similarity (or even identity) of that string to some other string not in the text. A syntagmatic pun has two (or more) substrings actually in the text, whose similarity (or identity) is the basis of the pun” (Ritchie 2004, 110). Context in puns can be understood in three ways. Context as readers’ knowledge of idioms, proverbs, collocations and catch phrases. Context as the words and sentences which together form a pun. Context as the story of a strip which explains the form of a pun.

Paradigmatic puns do not provide the linguistic context. That means they do not include the original, unchanged expression in the text. They rely on readers’ knowledge. Or as H. G. Widdowson describes it for text-activated context: “text does not in itself establish context but serves to activate it in the reader’s mind” (2011, 22). If the paradigmatic puns modify a fixed expression, readers should have no difficulties to spot them and story should clarify the change of words or phrases. It activates the context.

Syntagmatic puns understand context in slightly different way. Syntagmatic puns employ the original expression and the changed expression together or they use two similar expressions. The direct comparison of the two expressions turns a sentence into a pun. If the two expressions were used separately they would not be funny. Together they are humorous. Poláčková (1994, 118) describes exactly the same thing. According to her verbally expressed humor derives benefit from several potential meanings and form similarities; regular texts employ only one meaning of a word while humorous texts focus on expressing both meanings.

Ritchie further states that the content of puns is “semantically linked to the context in some way” (Ritchie 2004, 116), hence, the translation has to be appropriate to the context and remain pun at the same time. Puns in one language most often do not work in the other language and they can not be translated directly. Consequently, the translator has to make changes on the account of accuracy. Because the paradigmatic puns have only one punning expression they should demand less changes. The syntagmatic puns should on the other hand require more changes because they use the original and the changed utterance together or they combine two expressions to contrast them. Both of them have to be appropriate to the context and form a pun at the same time.

3 THE FORM OF COMICS AND THE TRANSLATION

The form of comics is for the translation as important as its words. The style of drawing can lead either to our identifications with the characters or their objectification (McCloud 1994, 44). The form influences us while the comics come to life in our imaginations and it consequently determines the features of the final translation. To see how the form influences our perception of the comics we need to be familiar with two concepts: the concept of icons and the level of abstraction of an icon.

There is a reason why we need the term icon. As Scott McCloud (1994, 24-26) demonstrates, if one is shown for example a picture of a boat he or she is probably going to say that they see a boat. But that is the wrong answer. They see a 'picture' of a boat, not the actual boat. And this picture is an 'icon' representing a boat. In other words the term icon reminds us that what we see in a picture is not actually there. McCloud defines an icon as "any image used to represent a person, place thing or idea" (1994, 27). For example the symbol of Jing-Jang belongs among the icons "we use to represent concepts, ideas and philosophies", letters and numbers are "the icons of language, science and communication" and the last category are "the icons we call pictures: images designed to actually resemble their subjects" (ibid., 27). That they just resemble their subjects is again important. We can see a face in a very realistic painting of a face, even-though there is none. And we can also see a face in a drawing which consists of "a circle, two dots and a line" (ibid., 31), even-though there is none. Both of them are icons but their level of abstraction is different.

The level of abstraction reflects how much a picture differs from reality. A very realistic drawing has low level of abstraction. On the other hand, cartoons such as Donald Duck, Popeye or Garfield have high level of abstraction. We identify with them easily. We include them as "object of our extended identity" (ibid., 39). How is that possible? According to McCloud (1994, 32-36) in our minds our own face is as simple as a circle, two dots and a line. We do not perceive our own face the way we see other's people faces i.e. detailed and vivid. Our concept of our face is very basic. We think about our own face in simplified way simply because we can not see it. Yet we are fully aware of what is our face doing, what expression it has right now and what does it say. "Thus when you look at a photo or realistic drawing of a face, you see it as the face of another. But when you enter the world of the cartoon you see yourself" (ibid., 36). "We humans are a self-centered race" says McCloud. "We see ourselves in everything. We assign emotions where none exist" (1994, 33). And truly we can see faces in the clouds or anything else what possesses human

features. “Our constant awareness of self flows outwards to include the object of our extended reality” (ibid., 39).

Then of course we have to take this fact into account. As mentioned above, we identify with a cartoon character but there is more. “The cartoon is a vacuum into which our identity and awareness are pulled. An empty shell that we inhabit which enables us to travel in another realm. We don’t just observe the cartoon, we become it!” (ibid., 36). This fact can help the translator decide how to deal with problems concerning differences between the source and the target language, cultural facts or anything else where the translator has to make a choice between fidelity to the original and accommodating the expectations of readers. Expectations of the reader are determined by the input from the reader. But the reader can inhabit the cartoon character only with his knowledge, with his own language and his own world which is undeniably different from the one of the source language and culture. Thus, if the translator decided to choose fidelity over approximation an interesting dichotomy would be created. The visual component of the comics would call for identification with the reader while the verbal part would be constantly preventing him from identification. The identification would be suppressed by the usage of unnatural language, proverbs or phrases. Hence, the reader can achieve the best possible identification with the character though his own language. The pictures are not translated but they can determine the words.

4 WORLD OF COMICS AND ITS INFLUENCE ON TRANSLATION

The form and the world of comics can guide the translation when it comes to translation of cultural concepts. Cultural concepts and background can be used in creating the world of the story as well as creating the humor. The original facts, customs or other cultural knowledge rarely make the readers from the target culture laugh. “When a cartoon is seen/read by a reader who is not familiar with the cultural references represented in the picture, even if the words ‘make sense’ in relation to it, this may result in incomprehension. The cartoon does not work; it does not make one laugh” (Zannetin 2010, 39). What is more, it would remind them that what they read is a translation which should not happen (Miroslav Jindra, interviewed by Marek Eben, *Na plovárně s Miroslavem Jindrou*, ČT, February 7, 2010). Levý describes the opposite situation. When a specifically Czech expression appears in the foreign environment it reminds readers of the translation. (Levý 1983, 93). The solution is to transfer the comics into the Czech environment, which allows the usage of Czech cultural background in humor. It might seem as a too excessive adaptation of the original but it has to be done if we want to preserve the humor. The reasons why we do not see the transference of Garfield into Czech environment as inappropriate are the form of the comics and the interconnection of the reality with the story world.

Garfield allows for changes that would be unthinkable in other stories – complete transference to the Czech environment. One of the reasons which contribute to the possibility of transference is the stories depicted in Garfield. Inge (1985, 76-77) describes comic strips as “an open-ended dramatic narrative essentially without beginning or end about a recurring set of characters on whom the reader is always dropping in in medias res. Relationships have been established before we arrive and they continue with or without our attention”. Other characteristics of Garfield strips are that the strips rarely refer to each other i.e. what happens in the strip is bound to the one concrete strip. Besides that, the culture is not mentioned in every strip and if it were not for the English language, we could not tell in which country the situation takes place because many themes in Garfield are universal. For example Garfield gets stuck on a tree, Garfield hates Mondays, Garfield attacks mailmen. In other words the culture in Garfield does not serve as an essential aesthetic value around which would be the world of Garfield built. We do not even know the hometown of Garfield, the name of his street, the number of his house or the state he comes from. The most specific information about Garfield we know is that he was born in

Mama Leoni's restaurant and that is actually a fictional place as well. That all contributes to the fact that the strips can not be located to a certain place, that the focus is on the situation taking place and the humor arising from it. Similar customs and weather play a role in transference too. It is much easier to convince someone from the Czech Republic that Garfield takes place around here than to do the same with a person living in the Middle East simply because where Garfield lives it rains and snows and he also celebrates Christmas.

The next reason is the form. The simplified form of Garfield contributes to our identification with the characters and helps to replace the American culture with the Czech culture. American culture is not expressly mentioned in most of the strips. Then we project the Czech reality on Garfield as first. We unconsciously accept that the story takes place somewhere in the Czech Republic. Due to this process we do not see the transference as inappropriate.

The story world is nonetheless more important than the form. If the story incorporates the reality or culture more firmly, the form does not influence the translation so much. Batman takes place in Gotham, Superman takes place in Metropolis, Futurama takes place in New York in the year 3000 and the Simpsons take place in more or less fictional Springfield. All of them are drawn in simplified cartoon-like style but their stories, which take place in fictional cities or even future, are so tightly connected with reality that they can not be transferred to the Czech Republic. Here, the situation is similar to books. One of the functions of books is that they provide us with an insight into other cultures or countries and their transference would deprive us of this mediated look into other worlds. Even in books can be the humor based on cultural background but in this case the humor must be lost as the world of the story forms an inseparable part of the text and to remove it would be a mistake. Hypothetical transference of Harry Potter to the Czech Republic proves it. It would change one's impression enormously if Hogwarts stood near Liberec, Diagon Alley was in Prague and Dursleys lived in Postoloprty. Here, the culturally bound humor can not be expressed by Czech cultural equivalents because it would not fit into the environment of the story and the story can not be transferred into the Czech environment because it would be too much of an adaptation. The humor can be however expressed by other facts from the source culture that we already know. It does not feel disturbing for the readers and as we can use the same strategy in Garfield it will be always more loyal to the original. In other words, the facts we can use in transference are not limited by the borders

of the Czech Republic but by the knowledge of the readers and as Fišer aptly says the translator should not underestimate nor overestimate the readers knowledge (2009, 152).

That the story world and its relation to the real world are more important than the form illustrates the translation of Shrek 2 where Donkey says: *The bush shaped like Shirley Bassey! – A tohle křoví vypadá jako Halina Pawlovská.* It can be done because the form of the movie facilitates our identification with the characters and what is more important; the story world is completely fictional. It takes place in the land Far Far Away. The characters from Superman, Batman, Futurama or Simpsons can hardly say something like that because it would be disturbing. It would make the viewers or readers think how come that someone from the United States knows who Halina Pawlovská is leading them to realization that what they hear is a translation which should not happen.

Vilikovský (2002, 139) says that in translation of elements related to a certain culture three situations occur: 1) alien elements dominate over the native elements 2) domestic elements dominate over the alien elements 3) alien and domestic elements are in balance. Translation of Garfield allows the second situation. It can combine facts from American and Czech cultures to achieve the humorous effect. The aim at preserving or expressing the humor demands changes which lead to almost complete transference into the Czech environment and this transference is allowed by the story world of Garfield, interconnection with reality and the form of the comics.

II. ANALYSIS

5 INHERENT INCONGRUITY

5.1 Units

Units contribute to inherent incongruity. They provide the readers with information which help them evaluate the situation. Garfield uses pounds, ounces, dollars, feet, gallons, acres and miles. These units have to be converted into kilos, liters and hectares because most people do not know how much 5 pounds weight or how far 1000 feet reach. The question is how accurately the numbers should be converted. Scientific texts require absolutely exact conversion. No deviations from the original numbers are acceptable. Contrary to that, humorous texts demand changes. Converted numbers in Garfield do not express the exact values and that is how it should be. The numbers are decreased, increased and rounded off.

The first group of numbers was rounded off in order to sound natural because *Garfielde, shodil jsi 0,45359237 kilo!* or *Nevyrazíme si dneska na 80,4672 kilometrů dlouhou túru?* sound strange. When the translator rounded the numbers off he also took the story of each individual strip into consideration and adjusted them according to their context. For example 1 pound (0,45359237 kg) was translated as *půl kila* when Garfield gained 1 pound and as *jedno kilo* when he lost 1 pound.

300 pounds (136 kg) is another example with two translations determined by the context. *A 300-pound mugger with a club* was supposed to be threatening so the translation was *Stodvacetkilový lupič s klackem.* and when the context implied 300 pounds as excessive weight the translation was *Ty ovšem potřebuješ přibrat asi 150 kilo.* (However, you do need to gain about 300 pounds).

In some cases the numbers did not need to be changed. 200 kilometers of extension cords is as funny as 200 miles of extension cord. 10 liters of bug spray is as exaggerated as 10 gallons of bug spray. The author used integers on purpose to create hyperboles and the translator left them untouched as they should be.

Table No. 1

Original	Translation			
I wish I had a little piece of land... about a mile long, and an inch wide	Kéž bych tak měl kousek půdy... asi kilometr dlouhý a centimetr široký	91	11	1
I bagged this aussie jack-rabbit at 200 yards in the outback	Tohoto australského králíka jsem dostal v buši ze vzdálenosti 200 metrů	92	11	11

Cornmeal, butter, eggs, tartar sauce, buns, deep fryer, 200 miles of extension cord!	Máslo strouhanku, citrón, hranolky, tatarku, fritovací hrnec a 200 kilometrovou prodlužovačku!	96	6	3
Here's a story about a cat who traveled 200 miles to find his owner	Tady je příběh o kočce, která ušla 200 km, aby našla svého pána	87	12	14
250 miles of extension cord	250 km dlouhou prodlužovačku	81	5	19
Get me a ten-gallon drum of bug spray!	Dej mi deset litrů spreje proti hmyzu	94	10	16

The following numbers used the original values only as a determinant of exaggeration or appropriateness. The value became secondary to the effect of the numbers. This category of numbers should have the same effect upon the Czech readers as they had on the readers of the original. Because of that the telephone bill for \$542.16 (ca. 10336.3 Kč) can not be translated using the exchange rate. 10336,3 Kč is too exorbitant bill for the Czech readers. The translator made the right decision in decreasing the number to 2465 Kč which represents an expensive telephone bill and the number is stylistically as varied as \$542.16.

Table No. 2

Original	Translation			
A five thousand foot tidal wave (1525 meters)	Tři tisíce metrů vysoká vlna tsunami	91	9	25
800-pound chariot wheels (362.87 kg)	Půltunová kola od vozu	84	2	26
My uncle Hubert once caught a 30-pound canary in Chicago (13.6 kg)	Můj strýc Hubert jednou v Praze chytil 45-kilového kanára	79	6	23
Ever try to give a pep talk to 40 acres of soybeans? (16.8 ha)	Zkoušel sis už někdy pokecat s hektarem kukuřice?	88	1	27
I'm going to the kitchen to bake 40 dozen cookies	Jdu do kuchyně upéct desetakilovou bábovku	93	8	30

1986-1-21

Garfield's Believe it, or DON'T!

A Jon Arbuckle claims to own a cat who can eat 10 times its body weight. To verify his claim we offered the cat 270 pounds of lasagna. The cat ate only 219 pounds of lasagna.

Garfield: This went so well in rehearsal

Garfieldova neuvěřitelná fakta

Jistý Jon Arbuckle tvrdí, že jeho kocour dokáže sníst 10 krát tolik potravy, co sám váží. Abychom si to ověřili, předložili jsme kocourovi 130 kg lasaní. Kocour snědl pouze 124 kg lasaní.

Garfield: *A při zkoušce to šlo tak snadno.*

If the translator followed the rule he applied to the first category, that is, to convert the numbers and to round them off, they would offer Garfield 122 kg of lasagna and he would ate 99 kg. The translation however narrows the span between the goal and the result and it makes the joke superb. Especially after revealing the fact that Garfield has already eaten 130 kg of lasagna in the rehearsal

The translation or numbers in Garfield shows no problems which would prevent the readers from seeing the humor. The translator converted the unit used in America to units used in the Czech Republic. He managed to preserve the intention of the author when he aimed at creating incongruity of absurd numbers or incongruous situations created by facts the number expressed. He can evaluate individual strips and then convert units or change values appropriately. In one case he also highlighted the absurdity of the story for the sake of humor by changing the numbers slightly.

5.2 Persons

Humor in Garfield often works with persons from English speaking countries and the reader's awareness of their lives, achievements or connotations. These persons help to create inherent incongruity. Persons who did not have to be substituted were Mona Lisa, Walt Disney, John Wayne, Frank Sinatra, Christopher Columbus, William Tell and Peter Pan. Czech readers are well aware of them. On the other hand, they probably have no knowledge of Fay Wray, Albert Schweitzer or Lizzie Borden.

1991-9-29

Jon takes sleeping Garfield from his bed and romps with him around the house. However, Garfield is still sleeping and wakes up when Jon puts him back in his bed. Then Garfield comments: *I just dreamt I was Fay Wray!* Fay Wray was the actress who starred in King Kong. The translation was *Zdálo se mi, že mě unesl King Kong* and unlike *Fay Wray* it works flawlessly for the Czech readers.

1981-08-13

Jon: *Aunt Gussie, would you take care of my cat while I'm gone on vacation? ...Terrific!*

You know aunt Gussie, Garfield. She's a sweet old lady

Garfield: *How can you say that about someone who used to double date with Lizzie Borden?*

Jon: *Teto Augusto, postaráš se mi o kocoura, když pojedu na dovolenou? ... Paráda! Tetu Augustu znáš. Je to moc milá stará paní.*

Garfield: *Jak můžeš něco takového říct o ženské, která chodila s Jackem Rozparovačem?*

Lizzie Borden was a woman who allegedly killed her father and his new wife with an axe in 1892. A real woman was replaced with a nickname of an unknown murderer and it is a good translation. Both persons lived in the same period. Both of them were murders and both of them are from English speaking countries. *Lizzie Borden* can not be used. It would tell the readers nothing. *Jack Rozparovač* is the closest match possible.

1991-1-2

Garfield wants to desperately celebrate something and after searching a book he cries *Happy Birthday Isaac Asimov!* The translation was *Všechno nejlepší k narozeninám Isaaku, Newton!* Isaac Asimov, a science fiction writer, was born on 2nd January. Isaac Newton was born on 4th January. The translation has a factual mistake and substituted a writer for a scientist. Yet, it is still acceptable. They are both figures with no controversial background and birthdays of both of them would celebrate only a desperate person, which Garfield in this strip certainly is.

1988-4-28

Nurse: *Good boy, Mr Arbuckle! I see we cleaned our plate.*

Jon: *She's mistaken. Nobody can stomach hospital food with the possible exception of...*

Garfield appears from behind the bed.

Garfield: *You were expecting maybe Dr. Schweitzer?*

Nurse: *Jste šikulka, pane Arbuckle. Vidím, že jste nenechal ani drobek.*

Jon: *To se plete. Nemocniční stravu nedokáže pozřít nikdo, možná kromě jediné výjimky...*

Garfield: *Očekával jsi spíš Dr. Kevorkiana?*

This translation maybe shifted the connotations too much and it also does not fit in the overall tenor of humor presented in Garfield. *Dr. Albert Schweitzer* came from Germany and he received the Nobel Peace Prize in 1952. *Dr. Kevorkian's* nickname was Dr. Death for helping his patients with their suicides. In a personal e-mail communication with the translator I learned that the idea for this translation came from the publishing house Crew and that people behind the company incline to this kind of humor (Filip Škába, pers. comm.). The translation was of course limited by the number of possible replacements but I think that the strategy used in the following strip could be applied here as well.

1994-10-11

After Garfield sneezes Jon comments that something might be coming down with him and Garfield sarcastically replies: *Gee, Dr. Salk, what tipped you off? No né, Dr. Voštěpe, jak tě to napadlo? Dr. Jonas Salk* produced the vaccine against polio. *Dr. Voštěp* is known as a fictional character created by Karel Čapek. Nonetheless, the translation work as a sarcastic remark and it does not carry any negative connotations as *Dr. Kevorkian* does.

Other strips were translated by other persons appropriate to the context *Beau Brummel* - *Fešák Hubert*, *Enzio Bodo* - *Alain Prost* and the translator replaced even *Dr. Livingstone* with *Dr. Emil Holub*. Other people were replaced by more general terms. Baseball pitcher *Tom Seaver* – *Mistři světa v házené*, *The Three Stooges* – *Mimtrio* or the motor racing constructor *Parnelli* – *soused*.

Humor which involves famous persons is usually built around those persons. The humor can be lost if the readers do not know who the person is. The translator removed any obstacles which could cause this and replaced the unknown persons with other persons or generic representatives. One of the solutions did not fit in the story and but on the whole the translator did a great job.

5.3 Allusions

Garfield strips often use allusions to movies. Gabriela Miššíková (2003, 53) defines allusion as “An indirect reference, by word or phrase, to a historical, literary, mythological or biblical fact or to a fact of everyday life made in the course of writing or speaking. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of

the reader or listener. As a rule no indication of the source is given". The readers will not laugh if they do not know what the author is referring to. The translator uses three strategies for dealing with this issue. He either leaves the original allusion untouched, or he uses a different allusion that will evoke the same knowledge, that is, the ending of the movie or its genre, or he removes the allusion completely.

Garfield refers to *The Wizard of Oz* three times. Czech culture was exposed to this literary work. That is the first reason for leaving the allusions untouched and translating them as we know them. Two strips add another reason – the accompanying images. In one of them 1990-7-16 Garfield is dressed as the Scarecrow and says his famous line *If I only had a brain* (*Kdybych tak měl mozek*) and in other strip 1988-5-29 Garfield is dressed as Dorothy, Odie is supposed to be Toto and the Scarecrow says *Do you think the wizard will give me a brain?* (*Myslíte, že mi čaroděj dá mozek?*) while they are standing on the yellow brick road. Czech readers will probably recognize these allusions because they are the most widely known.

1983-12-18 also used quotation from *The Wizard of Oz* but this one is practically unknown in the Czech Republic. Garfield sneezes so hard that the living room goes topsy-turvy. Then he says to Odie and Jon:

Garfield: *Yeah I got you my pretty, and your little dog, too.*

Jon: *Auntie Em! Auntie Em!*

Garfield: *Dostala jsem tě miláčku a tvého pejsánka taky.*

Jon: *Maminko! Maminko!*

It clearly evokes Garfield being the Wicked Witch of the West and Jon being the Dorothy and Odie being Toto for the American readers. Majority of the Czech readers do not know that it is a line from *The Wizard of Oz*. The translator opted for the direct translation. The utterance lost the allusion for the readers but it still makes sense. Then he changed *Auntie Em!* to *Maminko!* because unlike the first part, direct translation of Jon's reply would make sense only partially.

Three strips are elaborating on the themes of *Jaws*, *Casablanca* and *Star Trek*. In the *Star Trek* one 1992-9-27 the bathroom scale performs a monologue using several phrases typical for *Star Trek* including *Fire phasers!* That is an example of humor that might be lost but not because of the translation. The translator kept the text untouched as it should be

and left the *phasers* there. Star Trek is being aired on the Czech networks very often. Therefore, many people could come across it.

1982-9-25

The strip retells the story of Jaws with ants instead of people and a minnow instead of the shark. The last panel says *The minnow got harpooned by an ant who bears a striking resemblance to Robert Shaw*. Robert Shaw starred in the Jaws as the shark hunter. The translation was *Vodoměrka dostala zásah harpunou od mravence, který se nápadně podobá Kevinu Kostnerovi*. Kevin Costner does not appear in the movie Jaws. As the translator wrote me he opted for Kevin Costner because he produced and starred in the movie Waterworld, and as such he preserves the link between a fight on a puddle and reference to a movie (Filip Škába, pers. comm.). Allusions to the Wizard of Oz remained in the translation. They work even if they are translated directly and at least some percentage of readers will spot them. I think that the allusion to Jaws could remain in the translation too. *Robert Shaw* may not be famous enough to be recognized as an actor or related to Jaws but Roy Schneider, the other star of the movie could fulfill this function.

1984-11-4

The last allusion refers to Casablanca, which is the least known movie for the Czech readers. The strip is drawn in noir style stressing the contrast between shadows and light with Garfield acting like Humphrey Bogart. Garfield invites another cat to *Rick's café Americain*. Translation is *Bar u mrtvé tresky*. This name, *Rick's café Americain*, is the element that clearly calls for comparison with Casablanca. As there are not many people in the Czech Republic who saw Casablanca, it would tell them nothing and so the translator created static incongruity on its own by giving the restaurant where Garfield invites the girl funny name *Bar u mrtvé tresky*.

1983-4-25

This strip is built around the ending of the movie Old Yeller where the dog dies. The movie is completely unknown and direct translation would again tell the readers absolutely nothing because the joke depends on the knowledge of the readers. The translator decided to create a fictional movie and the title of this fictional movie makes the joke work like clockwork.

Dear Garfield, What is your favorite all-time film?

Garfield: It's "Old Yeller". I love movies with happy endings.

Milý Garfielde, jaký je tvůj vůbec nejoblíbenější vtip?

Garfield: "Lajka – dobyvatel vesmíru". Mám rád filmy se šťastným koncem.

The allusions created by references to movies rely on readers' knowledge. The translation takes this into account and reflects the overall familiarity of Czech readers. It does not underestimate the readers but also shows the right judgment when readers are less likely to spot an allusion. Not every allusion could be translated directly or recreated by facts known to the Czech readers but the translation shows the great inventiveness of Filip Škába. He can create new humorous titles of movies or names of places that serve the humor better than fidelity to the original.

5.4 Cities

Cities in Garfield represent one of the clearest examples of approximation of Garfield to the Czech environment. The form and the world allow the translator to use Czech cities to create the humor contained in the original texts. Individual strips do not form a linked story. They exist on their own and when they relate to each other it is limited to one week series. Yet, it would look strange to use American and Czech cities randomly. Because of the loose settings we project our reality on Garfield first and American cities would cause disruption in our perception of Garfield. They would remind us of the unaware differences between the source culture and the culture we unconsciously project on the strips, that is the Czech culture and Czech environment.

The translator consistently follows the strategy of approximation. He applies it when the location or connotations serve as the crucial part of the humor as well as with cities which do not form a fundamental element of humor. The following cities were not creating the humor so they could be substituted loosely without any clear relation *Cincinnati* – *Pelhřimov*, *Seattle* – *Brno*, *Chicago* – *Hradec*, *Baytonne* – *Olomouc*, *Elm Street* – *Stromovka*. If however the places or countries are foreign to the American readers, they are also foreign for the Czech Readers. *Tokyo* was not substituted two times. *Abu Dhabi* was not substituted three times and *Tahiti* remained *Tahiti*. *Tierra del Fuego* represents an

exception. Once it was replaced with *Rozvadov* and in the second case it was left as *Tierra del Fuego*. Those were the cities, places and countries that had nothing to do with humor. The humor was not based specifically on those cities or their connotations and their substitution demanded less accuracy. The strips which took the advantage of reputation of a city or their geographical location had to have a more accurate substitutions and the translator managed to do so.

1980-6-12

This strip included Atlantic City, the Las Vegas of the eastern coast.

Garfield: *The farm cat sets out to patrol his property. He happens upon a plot of fresh catnip. And wakes up the next morning in Atlantic City with a Barbie doll.*

Garfield: *Vesnická kočka vyráží na obhlídku svého pozemku. Náhodou objeví záhon čerstvého konopí. A probudí se druhý den ráno v Amsterdamu vedle panenky Barbie.*

This solution illustrate that the range of possible substitutions does not end within the borders of the Czech Republic. It is limited by the knowledge of the readers and the context. There is no Czech city which would be related to parties, drugs and memory lapses. Amsterdam relates to all of that and even though Amsterdam is not in the Czech Republic it is a part our cultural knowledge and cultural environment. Amsterdam also gives the strip great deal of absurdity and incongruity. Beside the reputation of a city to know the distances between cities might be essential to understand the humor.

1979-6-23

Garfield: *Do you know why I don't chase birds? Well, I'll tell you. My uncle Hubert once caught a 30-pound canary in Chicago. They last spotted him over Dallas, Texas.*

Garfield: *Víte proč nelovím ptáky? Dobrá, povím vám to. Můj strýc Hubert jednou v Praze chytil 45-kilového kanára. Naposledy byl spatřen nad Frankfurtem.*

The vast distance that Uncle Hubert involuntarily takes creates inherent incongruity and as such it is much more important than the cities themselves. Besides, readers will have much clearer notion of the distance if cities known to them are used and the distance is even amplified by using cities from two different countries. That cities from countries

surrounding the Czech Republic are used to stress the distance illustrates another strip 1983-8-24 where Garfield says

Garfield: *I just flew in from Pittsburgh and, boy, are my arms tired.*

Garfield: *Právě jsem přiletěl z Vídně a řeknu vám, ruce mě pěkně bolí.*

Several cities employed their industry or widely recognized features. The translation found counterparts which express the same values. *Gas City* changed to *Nový Bor*, *Cheese festival in Wisconsin* to *Sýrový festival v Paříži* and *Hawaii* was substituted with *Malorka*. *Nový Bor* relates to glass industry; *Paříž* relates more to cheese than for example the Swiss town Bern and *Hawaii* is a holiday resort for the Americans while *Malorka* is a holiday resort for Czechs.

The exception for this category represents *Miami* 1979-4-5. It was used as a place where one could escape from winter. America covers several climate zones and this escape from winter is possible in the United States but not within the Czech Republic. The Czech Republic does not even have a place where would people travel to spend winter. These are the reasons why there is no adequate substitute for *Miami* in this context. Nonetheless, the translator probably found *Miami* too hard to locate for Czech readers so *Florida* was used instead but the generic noun phrase *jižní letoviska* would probably serve appropriately as well.

1984-10-16

Anchorman: *Our satellite picture shows clouds over the northeast, sunny skies in the southwest... Traffic backed up on 12th street and my little niece, Sally, playing in her sandbox in Texas.*

Garfield: *Kind of Scary, isn't it?*

Anchorman: *Satelitní snímek ukazuje oblačnost na severovýchodě, jasno na jihozápadě... Dopravní zácpa na magistrále...A moji dceru Sandru, jak si hraje na pískovišti v Měcholupech*

Garfield: *Z toho jde skoro strach.*

This strip demonstrates that even seemingly huge change or adaptation may serve the humor well. *Texas* was used to contrast the enormous area and the satellite's ability to find one specific person. Because the Czech Republic is smaller, the place where the satellite finds the little niece had to be much smaller in comparison to the whole Country. *Morava* or *Slezsko* could be used as substitutions because *Texas* is a smaller part of the United States but *Měcholupy* is better. It expresses the contrast between the vast area and the zooming ability of the satellite perfectly. A whole state was substituted with one small village but this change serves the humor in enormously positive way.

1986-01-25

Another strip with Texas offers comparison with the previous one. It belongs to the week series of *Garfield's Believe it, or DON'T!* about interesting facts. These facts remind of Guinness world records and other interesting facts. As such they do not have to be transferred. Guinness world records come from all over the world and majority of unbelievable facts published in the Czech media do not originate in the Czech Republic but from abroad. They are simply more interesting than economic situation in Japan and shocking facts are also less likely to be trusted when they originate in the Czech Republic than from abroad. The translator again made the right choice and left the origin of these facts unchanged: *Texas, Lubbock – Texaský Lubbock, Sweden - Švédsko, Oregon – Oregon.*

Garfield's Believe it, or DON'T!

A cat in Lubbock, Texas gave birth to 57 kittens. When asked how she felt after giving birth to quinseptuplets, she said: I'll feel better when they start sleeping through the night.

Garfieldova neuvěřitelná fakta

Kočka v Texaském Lubbocku porodila 57 koťat. Na dotaz jaké je to být matkou padesátisedmerčat řekla: Až se nebudou v noci budit, tak už to půjde.

The translator managed to do the most important thing. He conveys the humor which uses cities to create this humor. He took the advantage of approximation allowed by the form and the world and transfers Garfield in the Czech Republic completely. He is consistent in following this strategy and he leaves the American cities unchanged only when adequate substitutions do not exist in the Czech environment or when the place

should be viewed as from abroad for the Czech readers as well as the American readers or when the approximation to Czech culture would not sound believable.

5.5 Animals

Animals participate in creating the inherent incongruity. For example the image of Garfield in a river full of hungry piranhas is undoubtedly funny. We see the situation as funny because we know the characteristics of piranha. When animals unknown to readers act in the strips they have to be changed. The terminology is not the issue. The Czech language has names for almost every living animal. The problem is our knowledge. When we know an animal by its name but we do not know its behavior, size or look we fail to see the humor.

Animals like *badger*, *trout* or *piranha* could be translated directly. We know what they look like and what to expect from them. Little more unusual animals like *yak*, *turkey vulture*, *blue bird*, *killer bee*, *robin* or *monarch butterfly* were replaced with species that do not sound too scientific nor are considered to be rare because otherwise they would call for our attention. Their equivalents for their contexts were *pštros*, *pštros*, *sýkorka*, *sýkorka*, *sršáň* and *babočka admirál*. *Sršáň* also demonstrates that changes towards appropriateness, ie. intratextual coherence, are more important than intertextual coherence. When you want to warn someone you will not say *Watch out, a hybrid of African and European bees that can kill you with a single sting!* even though it is more loyal to the original because that is not what people say in similar situations.

The animal *wolverine* demonstrates the importance of intratextual coherence even more. *Wolverine* had three different translations and none of them was the corresponding Czech name: *rosomák*. Most people have heard the name but as they know nothing else about the animal they would probably derive all its characteristics from its name which sounds in Czech in many ways but threatening.

1990-10-02

Jon: *I really think you should diet this week.*

Garfield: *And I really think you should jump naked into a swimming pool full of wolverines.*

Jon: *Opravdu si myslím, že bys měl tento týden držet dietu.*

Garfield: *A já si opravdu myslím, že bys měl skočit do bazénu plného piraní.*

Piranha is besides sharks, crocodiles and alligators the only carnivore animals living in the water we know. *Piranha* also functions in the strip better because more piranhas can get into a pool than crocodiles or sharks.

1994-10-8

Jon: *Poor aunt Zelda. Overeating did her in. She was at the zoo. Tried to take food from a wolverine.*

Garfield: *Ouch*

Jon: *Chudák teta Zdena, obžerství ji zabilo. Jednou byla v Zoo a pokusila se sebrat žrádlo vlkům.*

Garfield: *Ouvej*

Vlci have the characteristics the strip needs. Wolverines and wolves are both animals a gluttonous woman might decide to charge and lose the fight. Other animals such as bear, tiger or lion suggest too obvious outcome of the fight. *Vlci* keep the right level of the inherent incongruity.

1995-6-23

Sign: BEWARE OF THE DOG

Sign: AND HIS LITTLE FRIEND

Sign: Mr. WOLVERINE

Garfield: *That does it.*

Sign: POZOR ZLÝ PES

Sign: A JEHO OPEŘENÍ KAMARÁDI

Sign: SUPI

Garfield: *To mi stačí.*

The strip is about Garfield ignoring the sign but once the threat escalates he decides to turn back. *Vlci* would not work well in this strip. They do not graduate the threat as much as *supi*. The graduation stems from combination of two genera and the connotations related to vultures. The translator decided even to stress the danger by making the vultures plural.

Intertextual coherence is loose but the intratextual coherence builds the humor exactly as it should.

1995-5-27

Jon: *Do you ever feel like you just have to get up and get out?*

Garfield: *Happened last week. I sat on a ferret*

Jon: *Nemáš někdy chuť prostě se zvednout a jít?*

Garfield: *Minulý týden jsem měl. Sedl jsem si na střep.*

In this story the animal was removed completely and replaced with *střep*. The translator wrote me that he decided to use *střep* because the image of Garfield sitting on a ferret seems hard to imagine in the real life because of the small difference in their sizes. *Střep* was used as the only motivation which makes Garfield get up and move somewhere else (Filip Škába, pers. comm.). This omission does make the situation more realistic but it also loses one crucial fact. Splinters unlike ferrets can not bite.

5.6 Customs and attitudes

Humor culturally bound to the United States does not make sense in the Czech culture and as such it needs to be changed. This humor seems to lose much more than the humor in the previous situations. That is not quite right. The parts that need changes create resolutions and they make sense in English. Loyal translation would not make sense at all. It would create non-sense resolution instead.

1995-12-27

This strip shows exactly the situation when direct translation creates a non-sense resolution. Garfield panics because of his preparations for New Year's Eve. The translator adapted the strip to make sense for Czech readers.

Garfield: *Where's my spinning bow tie?! My rubber chicken! Have you seen my rubber chicken and my air horn?!*

Jon: *New Year's Eve always seems to sneak up on him.*

Garfield: *Do we have a goat?!*

Garfield: *Kde mám prskavky?! Dělobuchy! Neviděl jsi moje dělobuchy? A kde jsou rachejtle?!*

Jon: *Bojí se, že ho Silvestr zaskočí nepřipraveného.*

Garfield: *Máme šampaňské?*

Other examples are the strip 1991-11-9 where Garfield looks in the mouse hole and when he gets his head out he is wearing lipstick, earrings, mascara and a wig. Then he concludes: *I see the “strange mice” are back.* Similar euphemism does not exist in the Czech. Hence, the translator elaborated only on the actions of mice *Vidím, že se myši vrátily z rekvalifikace.* In the strip 1986-11-30 Jon wants Garfield to lose some weight. Garfield reacts angrily and tells Jon what happens to skinny people. *They become mimes, Jone. Is that what you want?! A mime?!* The stereotype of mimes being skinny does not work in Czech at all. The translation reflects that. It is different but fits the situation *Stanou se z nich modelky, Jone. To je to co chceš?! Modelku?!*

Table No. 3

Original	Translation			
Not the “Lithuanian rain dance”	Jenom ne “Guinejský tanec deště”	85	7	27
I’m attracting a more sophisticated audience. That was an Italian shoe	Získávám si lépe situované obecnstvo. To byla italská bota	96	6	10
Now that I’ve put aluminum sidings on Odie, we won’t have to paint him!	Nasadil jsem Odiemu nárazníky a poslal jsem ho hrát si na silnici	97	3	4
Brother-in-law	Tchýně	80	10	22

These translations lead inevitably to shifts between the original texts and translations. Yet they have to be translated like this. *Litevský tanec deště* can not be used because Lithuania does not relate in any way to tribal dances bringing rain. Italians are not viewed as sophisticated, brothers-in-law do not bear any negative connotations and no siding material relates to avoidance of painting.

All of these translations have the most important feature of making sense for the Czech readers. Direct and loyal translation would create non-sense resolutions which the most certainly was not aim of the author. Differences between the original text and translation are inevitable but acceptable.

5.7 Conclusion

The inherent incongruity in Garfield very frequently requires factual changes. The translator makes them and stays as loyal to the original as possible. The changes occur in units, persons, allusions, places, animals and culturally bound humor. We can observe almost complete transference in the Czech environment. This transference seems to be an obvious choice for expressing the humor but it is the form and the world of Garfield which allow this transference. Other comics or animated movies either do not allow transference at all or to a limited degree. Filip Škába embraces this possibility and the translation clearly benefits from this possibility. It enables the readers to understand the humor. Without the changes in units, persons, allusions or animals readers would fail to see the humor. American cities would remind the readers that they are reading a translation. The environment projected by the readers on the strips would clash with the American cities. How well he translates the humor is demonstrated by several translations of one expression on multiple occasions. The changes he makes are always for the sake of humor. They are not caused by his overactive creativity. He ensures that readers laugh for the same reasons as the readers of the original and when a shift between the translation and the original occurs it is because there is absolutely no other way how to remain loyal to the original, fit into the space for text, correlate with the image and express humor at the same time.

6 STATIC INCONGRUITY

6.1 Proverbs

Static incongruity comes to existence from the words used. One of the main sources of static incongruity in Garfield is proverbs. Readers of the translation should not be deprived of the fact that the author used them. This simple requirement faces the huge problem of non-equivalence. Translated proverbs might not fit in the context, they might not have counterpart or they are used in an altered form. Yet, the translator deals with these problems flawlessly.

The translator spots proverbs and manages to translate them when possible. The following proverbs have a counterpart in the target language and some of them have even more than one possible translation as *good things come to those who wait* demonstrate and similarly *nothing ventured nothing gained* could be also translated as *risk je zisk*.

Table No. 4

Original	Translation			
Good things come to those who wait	Kdo si počká, ten se dočká	94	10	23
Good things come to those who wait	Trpělivost přináší ovoce	94	12	3
A watched pot never boils	Hlídané poupě nikdy nevykvetě	79	4	8
A penny saved is penny earned	Kdo šetří má za tři	95	6	24
A fool and his money are soon parted	Blázen korunu neudrží	95	6	24
Practice makes perfect	Těžko na cvičišti, lehký...	95	12	28
Nothing ventured, nothing gained	Kdo se bojí, nesmí do lesa	81	4	5

However, every single strip demands different approach and the translator always chooses the right solution. How translations of one proverb vary is demonstrated by the English proverb *Curiosity killed the cat*.

1988-9-19

Jon: *Here's a famous phrase for you, Garfield. "Curiosity killed the cat"*.

Garfield: *My uncle Bernie coined that one. Right after he coined the phrase, "Never listen for a train by putting your ear on a train track"*.

Jon: *Tady je jeden citát pro tebe, Garfelde. "Zvědavost zabila kočku"*.

Garfield: *To řekl můj strýc Robert. Hned po tom co řekl: Nikdy neposlouchej vlak s uchem na koleji.*

1978-8-3

Garfield plays with shaving cream and gets covered in it completely. Jon sees it and chuckles.

Garfield: *One word about curiosity killing the cat, and I'll break your face.*

Garfield: *Ani slovo o zvědavosti, která zabila kočku, nebo ti srovnám obličej.*

1982-8-10

Garfield looks into a stump and gets mauled.

Garfield: *Even though "curiosity killed the cat" is just a silly superstition, I must know what's in the stump.*

Garfield: *Nestrkej nos kam nemáš, je jenom hloupé přísloví, které mi nezabrání zjistit co se skrývá v tom dutém pařezu.*

1983-3-27

The last example uses the same proverb in an altered form. Garfield comes across a sign: DO NOT OPEN THIS GATE! He however considers it as an open invitation. He opens the gate, a pack of dogs runs over him and then he summarizes

Garfield: *Curiosity mangled the cat.*

Garfield: *Nestrkej kočku kam nemáš.*

These examples show how the context determines the translation. The first example can not use *Nestrkej nos kam nemáš* or *Kdo je zvědavý, bude brzo starý*. The story and the proverb indirectly imply death of Uncle Bernie. The Czech proverbs carry no connotations of death what so ever. The second example also can not use the Czech proverbs. The possible translation *Ani slovo o tom, že nemám strkat nos tam kam nemám* reminds more of a tongue twister than a proverb and it definitely fails as a quick-witted remark. The last two examples show that if a Czech proverb fits in the story it can be used. The previous two prove that when a story does not allow the Czech proverb it is better to chose direct translation than to translate proverb for proverb at any cost. The translator always evaluates the situation appropriately and produces the best translation available. The static incongruity then sometimes changes into inherent incongruity as readers fail to see the expressions as fixed but as the examples demonstrate the translation is sometimes more accurate when it loses something.

6.2 Stylistics devices

The translator removes stylistic devices natural for English but unusual for Czech. He removes characteristics which create static incongruity of words but it is better than usage of means unnatural for the Czech readers. The most often removed were hyphenation, the noun *Mr.* and repetition. English can connect parts of a noun phrase with hyphens and the author of *Garfield* uses this stylistic device heavily. The Czech language does not include this device among its typical features. While English accepts the word combination *post box*, *post-box* and *postbox* Czech accepts only *poštovní schránka*. **Poštovníschránka* or **poštovní-schránka* are unacceptable. English humor embraces this possibility of producing never-before-seen expressions. Especially when this hyphenation grows to longer and longer combination

1991-5-19

Garfield is lying on meadow and enjoys the spring sun.

Garfield: *There's "dry-skin-itchy"...*

There's "wake-up-first-thing-in-the-morning-itchy"...

And there's "fleas-itchy"

But for my money, there's no itch more worth the trouble than...

Lying-on-your-back-in-the-grass-on-a-sunny-day-staring-up-at-the-clouds-itchy

Svědění při ležení na zádech v trávě za slunečného dne a koukání na mraky!

Hyphenation creates static incongruity. Czech translation turns it into inherent incongruity because the same build-up of words with hyphens is inapplicable in Czech. Beside the static incongruity, English uses hyphenation to compress as much information in one phrase as possible and also to make utterances shorter. English as a nominal language benefits from this feature, it compresses information to deliver the meaning quickly and in shorter form. Czech language as verbal language sounds marked when a complex noun-phrase is translated directly and the translation usually verbalize the noun phrase. It without any doubts changes the means but it makes the translation sound much more natural.

Table No. 5

Original	Translation			
And then there's "Bottom-of-the-pot-sitting-plugged-in-all-day-coffee!"	Ale káva ze dna konvice do vás pustí 220 voltů!	94	8	7
The "too-fat-to-reach-food" diet	Je tak tlustý, že nedošáhne na jídlo	95	10	6
The old "honey-in-the-shampoo" gag	Med v lahvi od šampónu je zárukou zábavy	95	12	5
The stare "I'm-in-the-face-till-he-wakes-up" routine	Zírání do obličeje	90	3	18
The slap "I'm-silly-with-the-tail" routine	Lechtání ocasem pod nosem			
The cold-nose-in-the-middle-of-the-back routine	Stuzení nosem pod košilí			
The old "newspaper-on-the-foot" trick	Stará, ale účinná finta	94	9	14
Ok, good news-bad news time...	Tak kterou zprávu chceš slyšet první?	96	3	8
Beware of the willing-to-share-his-feelings-dog	Pozor pes, který se rád dělí o své pocity	94	8	31

Mr. with combination of an adjective or another noun assigns particular quality to its addressee. The Czech language uses *Pan* to appreciate one's skills or to scorn the other person. Besides that, the direct translation *Pan* makes the utterance considerably longer even though it is such a short word. Aptness of a comparison would be lost in the time of speaking. It is also not perceived as a noun employed to stress one's characteristics or to compare someone to something. The semantically accurate translation would be wrong. Consequently, the translation either omits *Mr.* or replaces it with the pronoun *ty*. Yet, in one case *Mr.* was translated as *mistr* to highlight the exact opposite of the trait assigned.

Table No. 6

Original	Translation			
Mr. Expert	Ty chytřej	96	2	12
Mr. Grumpy	Ty starý medvěde	88	10	17
Mr. Droopy Face	Ty s tou sklíčenou tváří	87	12	9
Mr. Doinga Doinga	Pupkáč	90	9	30
Mr. Picky	Snob	92	3	20
Mr. Lazy	Lenochod	92	6	9
Mr. Dial tone	Oznamovací tón	93	4	7
Mr. Excitement	Náš neposeda	88	4	12
Mr. Blue Jeans	Poštovský panáček	88	5	25
Mr. Scout	Skaut	88	7	17
Mr. Twinkle toes	Nemehlo	89	2	4

Mr. Finicky Eater	Náročný gurmán	85	8	14
Mr. Powder Pants	Zmrzlý zadek	97	1	29
Mr. Excitement	Mistr Zábavy	85	6	1
Mister eating machine	Šrotovací mašina	94	5	28
Mister lazy	Lenoch	92	11	5
Mister grumpy	Mrzout	94	6	6

Another typical feature of English is that it tolerates repetition and as Dagmar Knittlová says it intensifies the meaning (2010, 52). In Czech repetition does not sound so natural. When someone calls Garfield fat they usually repeat and hyphenate the adjective *fat*. The Czech translation is much more inventive and avoids the boring repetition. The translator works with variety of insults and keeps them offensive but not too much.

Table No. 7

Hay fatty-fatty-fatso! Fat-fat-fat!	Hej tlust'ochu tlustá! Buďte oteklej!	95	11	29
Tubby, tubby, tub-o-lard, fat, fat, fat	Sádlo sádelnatý! Tlust'ochu obézní			
Hi, fatty ...fatty-fatty-fat-fat-fatso.	Čau buďte Tlust'ochu, buřtipárku!	97	11	6
Fat-fat-fatty-fat-fatso-fat-faster-fatty-fat-fat ... Fat-fatty-fat-fat	Otylýne! Sádloune! Břicháči! Sádlo, máslo, paštika...			

Similarly the translator masterfully avoided repetition in expressing Garfield's depressed mood.

Table No. 8

I am down... down, down, down, down, down	Už mám zase depresi	83	10	18
Down, down, down, dooby doo down, down	Deprese mě provází celý život			
Comma, comma, down dooby doo down, down	S depresí aspoň nejsem nikdy sám			

Rest of the examples demonstrates that translation which removes repetition sounds more natural as opposed to the examples where the repetition remained.

Table No. 9

Original	Translation			
Gripe, gripe, gripe	To je pořád řečí.	92	1	10
Attention! Attention!	Prosím o pozornost!	93	1	17
Heeere, piggy, piggy, piggy	Pojď prasátko, pojď	94	9	18

Oh, lawsey, lawsey, lawsey.	Ó bože můj, proč jsi mě opustil?	78	8	8
Looky, looky, looky!...	Něco pro tebe mám	89	11	25
Bears! Bears! Bears!	Medvědi jsou lepší!	93	12	21
Bunnies! Bunnies! Bunnies!	Zajíčci jsou lepší	93	12	21
Picky, picky, picky	Ty jsi detailista	85	2	21
Picky, picky, picky	Puntičkář	88	7	26
Eat 'em! Eat 'em!	Jen si je spapej	85	3	3
What to do, what to do	Co mám jenom dělat	94	12	7
Bad potato! Bad potato!	Ty bramboro jedna zkažená!	79	6	9
Fishing is my life... fishing is my life...	Na ryby se dám, já červíky už mám...	96	6	9
Do these guys know me or do these guys know me?	Ti kluci mě mají přečteného	90	6	19
Decisions! Decisions! Decisions!	Pořád samé rozhodování	91	9	23

Other examples use repetition and they undoubtedly sound unnatural. Even the repetition of call for help sounds strange to some degree.

Table No. 10

Original	Translation			
Decisions! Decisions! Decisions!	Rozhodování! Rozhodování! Rozhodování!	85	5	19
Same old, same old	Nic nového, nic nového	96	9	5
Where is the trust? Where is the trust?!	Kam se poděla důvěra? Kam se poděla důvěra?!	96	10	3
Help! Help! Help!	Pomóc! Pomóc! Pomóc!	88	6	5
Help! Chair! Help! Chair!	Pomóc! Křeslo! Pomóc! Křeslo!	92	1	19
I'm sorry! I'm sorry! I'm sorry!	Omlouvám se! Omlouvám se! Omlouvám se!	94	7	25

The exceptions to repetition in Czech are childish tantrums. They sound natural even in Czech.

Table No. 11

Original	Translation			
Mine! Mine! Mine! Mine!	Můj! Můj! Můj! Můj!	91	11	18
Doc boy! Doc boy! Doc boy!	Doktůrek! Doktůrek! Doktůrek!	84	8	30
Slicker! Slicker! Slicker!	Hejsek! Hejsek! Hejsek!	84	8	30
Boys! Boys! Boys!	Děti! Děti! Děti!	84	8	30

Static incongruity based purely on words relates mainly to dialects and informal speech. Dialects in Garfield do not relate to a concrete region. They simply refer to country

and farm life. The translation benefits from these facts and employs colloquial Czech, the dialect from Haná and informal words common the whole Czech Republic. The translation often deviate from the original but without these changes the static incongruity would not be nearly as effective. The translation focuses on the effect the text should have, that is, incongruous utterances which sound bizarre and yet one can imagine that someone might use them. And again, direct and loyal translation would render these utterances only as bizarre, not imaginable.

1989-11-6

Jon: *Hey, Garfield! We're going to the farm today!*

Garfield: *Well, shut my mouth and paint me red! Well, shoot the horse and slap me silly!*

Jon: *Now, cut that out*

Garfield: *Well, stop on frogs and shove a crowbar up my nose!*

Jon: *Hele, Garfielde, dneska pojedeme na venkov!*

Garfield: *No to mě teda podrž za kšandy a nalakuj! Zastřel mýho koně a dej mu nažrat!*

Jon: *To by stačilo.*

Garfield: *Rozšlápni žábu a sekni mě kramlí!*

1993-9-21

Garfield: *I'm headin' fer the cattle roundup!*

Jon: *That's my steak!*

Garfield: *I don't see yer brand on it, pardner*

Garfield: *Razím shánět dobytek!*

Jon: *To je můj řízek!*

Garfield: *Ňák na něm nevidím tvůj cejch, mladej*

Table No. 12

Original	Translation			
Purtyer than a little red wagon goin' up a hill	Šajdovnější než d'oučica při obkročáku	84	3	16
You sow-huggin', cow-kissin', sissy, city boy	Ty rozmazlený městský pad'oure s oběma rukama levýma	94	12	17

Well, shucky darn and slop the chickens.	Jo, dost tlachů a dé sem té kurče.	80	2	13
Woo-ha! Ain't science somethin'?	Šmárjá to je ale technika!	84	11	27
Maw! Come quick! The cow's sick!	Stará pocem fofrem! Stračeně je šoufl!	87	5	26
Ha! You call this one-horse burg big?	Cha! Téhle vesnici s chcíplým psem říkáš město?	88	1	26
Giddyap, you flea-bitten plug!	Janku, ty herko zavšivená!	89	5	11
Giddyap there!	Nejanči, herko!	90	7	19

7 PUNS

Puns form a subcategory of static incongruity. They further divide into paradigmatic puns and syntagmatic puns. Paradigmatic puns presume that readers know the original expressions so they can spot the alterations. Syntagmatic puns include two phrases and their combination creates the humor. Some puns work in English as well as in Czech but most of them do not. According to the principles of translation the translation should correspond with the original. Concerning humor it means that translation should evoke humor using the same linguistic means. The translation of Garfield proves that it is not always possible. To express the change contained in the original pun forced the translator to use a different phrase which allows for a similar change. That inevitably leads to shifts between the original text and the translation in terms of means but the pun remains the same like in the strip 1990-10-31 *One man's sip is another man's chug* (*Velké srknutí pro člověka, malé pro lidstvo*) Unfortunately, not every pun can be translated and phrases which could contain similar pun would deviate from the story too much. Translation which loses a pun is from the point of content still more loyal to the original. Nonetheless, when a pun was lost the translator managed at least to attach static incongruity of words to the translation.

1986-10-17

For example there is no possible replacement for the pun *deep-knee-kricks* a wordplay on *deep-knee-bends*. The translator decided to elaborate on the interjections in the strip and created alliteration instead: *křupavá kočičí kolínka*.

1985-7-14

Garfield wearing a daisy chain says *Make love, not dog pounds*. This was a pun on *make love, not war*. The translation lost the pun but created a rhetorical utterance *Ať láska zvítězí nad útluky pro psy*.

1978-11-29

Garfield has a bad cold; nevertheless he eats a whole chicken. Then he says *Or is it: Starve a cold feed a fever?* Czech language has no phrase which would fit in the context and allowed for similar change. The translator made the right decision in avoiding a new pun and again created a proverbial utterance *S plným žaludkem se lépe stůně*.

1978-8-30

Garfield: *You know what a “diet” is, don’t you? It’s “die” with a “t”, that’s what it is!*

Garfield: *Víte, co je to dieta, nebo ne? To je cizí slovo pro hladomor!*

The previous strips elaborated on fixed expressions and their translations have at least rhetorical style which makes them closer the originals. This strip is an example where the pun got lost completely. Yet, the translation corresponds with Garfield’s attitudes. It expresses the Garfield’s view of diet as something fatal.

1996-1-12

Garfield asks Nermal what he does when he is not cute. His answer is *I call in ugly (Hodím se marod)*. This pun has to be omitted. Czech equivalent to *call in sick – hodím se marod* can not form a similar pun. *Hodit se* does not collocate with adjectives or anything else.

Nonetheless, when there was a way how to translate the puns they never got lost in the translation.

Table No. 13

Original	Translation			
Tis the season to be dippy	Svátky klidu a tuposti	91	12	12
It’s hard to teach a dead dog new tricks	Mrtvého psa novým kouskům nenaučíš	80	5	29
Cog (blend of cat and dog)	Psočka	86	1	23
Cats! (Rats!)	Kočertu!	79	10	17
Volleydog	Volejpes	88	11	13

The examples of paradigmatic puns above often lose the pun and compensate it with static incongruity because they employ expressions with fewer counterparts in the target language. Syntagmatic puns on the other hand use words and phrases with much more synonyms in the target language. Hence, their translations are much more loyal to the original in terms of content as well as puns; Filip Škába managed to convert the puns in the Czech language as closely as possible. Their translations fulfill the requirement of having two expressions which fit the context and form the pun at the same time.

Table No. 14

Original	Translation			
I’m tickled pink to meet you	Už jsem na tebe do ruda nažhavená	81	8	14
And you can color me unimpressed	A já jsem rudý vzteky			

I have just come up with a cure for writer's cramp	Právě jsem objevil prevenci křeče ze psaní	88	2	11
Writer's block	Absenci invence			
Is that a gorgeous sunset or what, Garfield?	No není to nádherný západ slunce, Garfielde?	90	7	21
I'd give it an "or what"	No není			
The Claw sets out to wreak havoc	Dráp vyráží ven zchladit si žáhu	81	3	7
The Claw gets his havoc wreaked by the fang	Drápmu zchladil žáhu Tesák			
I'll have you out there in two shakes of a cat's tail	Dostanu tě odtamtud, než bys řekl klec	82	6	24
Or is that, two shakes of a lamb's tail?	Nebo to má být "než bys řekl švec"?			
His get up an go got up and went, doc.	Jeho životní energie se vybila, doktorko.	80	11	2
Spare time would be more fun if I had less to spare	Volný čas by byl zábavnější, kdyby nebyl tak volný	85	6	24
Jon: You know, Doc, for brothers we don't look much alike. It's hard to believe we came from the same place.	Víš, doktůrku, na bratry si nejsme moc podobní. Sotva kdo by řekl, pocházíme ze stejného místa.	83	5	20
Doc: You mean the farm?	Myslíš z vesnice?			
Garfield: The funny farm maybe	Možná ze S.O.S vesničky			

8 FORCED REINTERPRETATION

Forced reinterpretation has exactly defined properties. It falls within the dynamic incongruity and the humor comes to existence from successive revelation of information. This type of humor employs the maximum of potential meaning of words. Considering how much words and their overall meaning differ between two languages it becomes clear that the changes in forced reinterpretation are the most far reaching. The first part of a joke usually stays the same or introduces the same topic or theme but the rest of the joke is usually completely different and it has to be different to convey the same idea. Previous translations always sounded natural. Translations of forced reinterpretation are the only case in Garfield when the translation sounds a little unnatural.

When someone says *Do you know I met your sister?* it means that he or she met the hearer's sister. When the other person replies *No, but if you hum a couple of bars I'll fake it* a forced reinterpretation occurs. The reply uncovers the hidden and less obvious yet possible meaning. The second interpretation means *Do you know the song with the title I met your sister?* Two strips elaborate on this pattern of forced reinterpretation related to *Do you know* and titles of songs.

1978-12-4

Jon is having a guest and Garfield sits on his food.

Lyman: *Do you know your cat's sitting on my meat loaf?*

Jon: *No, but if you hum a couple of bars I'll fake it*

Lyman: *This is going to be a long week.*

Lyman: *Viš, že kocour sedí v mé sekané?*

Jon: *Ne, ale vím, že okolo Třeboně se pasou koně.*

Lyman: *Tohle bude dlouhý týden.*

The translator managed to express in the translation as much as possible. The forced reinterpretation as well as a title of a song is involved in it. The other strip which was built around the same pattern lost the forced reinterpretation but it sounds much more natural.

1992-9-28

Jon: *Garfield, do you know there's a mouse in the garbage?*

Garfield: *I think so... ♪ Oh, there's a mouse in the garbage, and I don't caaare... ♪*

Jon: *I'm glad I couldn't hear that*

Garfield: *Do you know "There's a yak in the pantry"?*

Jon: *Garfielde, umíš mi říct, proč máme v odpadcích myš?*

Garfield: *Dokonce zazpívat... ♪ A proč, a proč, proč máme v odpadcích myš... ♪*

Jon: *Ještě, že ti nerozumím.*

Garfield: *A znáš "Proč máme mravence ve špajzu"?*

The following examples have the forced reinterpretation preserved and each of them achieves that through changes.

Table No. 15

Original	Translation			
This is mine, that is yours	Tohle je moje a tohle je tvoje	90	8	2
Do you have that?	Chápeš to?			
No	Jo			
But, the instant you avert your attention, I will	Chápu, že musím počkat, až se otočíš			
Today I'm going to share with others!	Dnes se budu o všechno dělit s ostatními	95	8	7
As soon as I find others with things I want	Jen co najdu ty ostatní, kteří mají to, co chci			
Know how I keep my mind sharp?	Víš jak se udržuju v duševní kondici?	91	12	4
A wood rasp?	Zvedáš činky hlavou?			
I'll be here with bells on, doctor	Jsem celý na trní, paní doktorko	79	10	3
That makes for an interesting mental picture	To musí být velmi bolestivé			
This is the week for all of you fat people to come out of the closet	Tento týden otevírá dveře všem vám tlustým	79	9	17
Those of you who could get into one, that is	Alespoň těm z vás, kteří dveřmi vůbec projdou			
I was expecting the upper crust	Očekával jsem smetánku	86	12	14
And you got the crumbs	A máš podmáslí			

In the next to examples the original humor was lost.

1980-9-18

Garfield is sitting on a low box which turns out to be a kitchen appliance.

Jon: *I know it's chilly this morning, Garfield. But you're not supposed to sit there.*

Garfield: *So what's a bun warmer for?*

Jon: *Já vím, že po ránu je dost chladno, Garfielde. Ale na grilu bys sedět neměl.*

Garfield: *A k čemu je, když ne k ohřívání špeku?*

No Czech word for a kitchen appliance or anything else carries the possible taboo meaning of the English word *bun*. The incongruity changed from dynamic to inherent but at least it elaborates on the universal Garfield theme: obesity and not on something untypical.

The second strip lost the forced reinterpretation and does not really make sense in Czech. The resolution part creates a completely new incongruity. The humor changed from dynamic incongruity of revealing hidden meaning to inherent incongruity where Garfield reaction does not make sense.

1979-11-24

Jon: *That's a nasty cold you have there, Garfield. We'll take you to the vet and get you fixed right up*

Garfield: *Never say "fixed" to an animal person*

Jon: *Ty máš tedy ošklivou rýmu, Garfielde. Vezmu tě k doktorce ať do tebe nacpe nějaké prášky.*

Garfield: *Nikdy před zvířetem neříkej "cpát".*

Partially it makes sense if one would link the verb *cpát* with taxidermy but this interpretation must be actively sought by the readers and does not come to mind immediately as forced reinterpretation should. A Czech word which would mean curing and neutering at the same time does not exist and that is why the translator could create only inherent incongruity of non-sense resolution.

CONCLUSION

The theoretical part of my thesis describes theory of skopos, individual types of humor and the influence of the form and world in the translation. The analytical part reviews translations of individual types of humor.

The inherent incongruity was conveyed almost throughout. It employs facts and knowledge which can be substituted by Czech cultural background due to the form and the world of Garfield. Translations of inherent incongruity verify the theory of skopos as valid. The intratextual coherence overrides the intertextual coherence which leads to the translation being comprehensible to the readers. The usage of alternative substitutions sometimes lead to shifts between the original and the translation but Filip Škába deserves credit for keeping these shifts minimal. Static incongruity created by stylistic devices such as repetition, noun phrases with Mr., unusual vocabulary or hyphenation also follows the rule of skopos. The translations deviate from the original but they create exactly the same effect upon the readers through these changes.

Paradigmatic puns should be easier to translate but surprisingly the reverse is true. Not every proverb or fixed expression has counterpart in the Czech language and not every counterpart allows for the changes the original text has. The translator then decided to stay loyal to the story and created static incongruity instead of a pun. Syntagmatic puns also defy the original hypothesis that they should be more difficult to translate. They use less idiomatic or fixed expression with more synonyms in the target language. As such they allowed the translator to recreate the puns more often than in the case of paradigmatic puns.

Forced reinterpretation was probably the most difficult type of humor to translate. Its recreating often required changes in several consecutive sentences. The translator does so with astonishing results in most of the strips. The majority of forced reinterpretation jokes corresponds with the original and remains as the same type of humor. Minimum of the translations lost the forced reinterpretation or even changed into non-sense resolution.

The scope of this thesis does not cover every device used in creating humor. Other areas worth analyzing are interjections, insults, names, foreign words and songs. Furthermore, Garfield's translation can be used as a source of shifts in vocabulary too. The translation sometimes conveys the original idea more expressly, opts for milder words or contrary to that it uses more expressive words. That is not because of non-equivalence but

purely because of the humor. These shifts relate to the sense of humor instead of knowledge of the readers or wordplays and it can be analyzed in another thesis.

To summarize, the translator produced an outstanding translation. He can spot the humor, he can evaluate individual strips and choose the best approach towards their translation and he can preserve maximum of the original humor. Shifts between individual types of humor sometimes occur and that might seem as flaws in the translation but they are not. The requirement to preserve exactly the same type of humor sometimes becomes obsolete. To strict adhere to this requirement would lead to creating a new story and new humor instead of recreating the original humor. Changes in the translation of humor are unavoidable and Filip Škába can make these changes perfectly.

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APPENDICES

P I The list of strips

APPENDIX P I: THE LIST OF STRIPS

<i>Garfield ve velkém (č. 0)</i>	1978-6-19 – 1979-1-21
<i>Garfield přibírá na váze (č. 1)</i>	1979-1-23 – 1979-8-26
<i>Garfield v nadživotní velikosti (č. 2)</i>	1979-8-27 – 1980-3-30
<i>Garfield váží slova (č. 3).</i>	1980-3-31 – 1980-11-2
<i>Garfield slízne smetanu (č. 4)</i>	1980-11-3 – 1981-6-7
<i>Garfield se užírání (č. 5)</i>	1981-6-8 – 1982-1-10
<i>Garfield obléhá dům (č. 6)</i>	1982-1-11 – 1982-8-15
<i>Garfield je na vážkách (č. 7)</i>	1982-8-16 – 1983-3-20
<i>Garfield: Nohy z dohledu (č. 8)</i>	1983-3-21 – 1983-10-23
<i>Garfield není troškař (č. 9)</i>	1983-10-24 – 1984-5-27
<i>Garfield válí sudy (č. 10)</i>	1984-5-28 – 1984-12-30
<i>Garfield si dává do nosu (č. 11)</i>	1984-12-31 – 1985-8-4
<i>Garfield: Jím, tedy jsem (č. 12)</i>	1985-8-5 – 1986-3-9
<i>Garfield polyká pýchu (č. 13)</i>	1986-3-10 – 1986-10-12
<i>Garfield široko daleko (č. 14)</i>	1986-10-13 – 1987-5-17
<i>Garfield zaokrouhluje (č. 15)</i>	1987-5-18 – 1987-12-19
<i>Garfield škvaří sádlo (č. 16)</i>	1987-12-20 – 1988-7-23
<i>Garfield povoluje opasek (č. 17)</i>	1988-7-24 – 1989-2-25
<i>Garfield převažuje (č. 18)</i>	1989-2-26 – 1989-9-30
<i>Garfield: Místo na slunci (č. 19)</i>	1989-10-1 – 1990-5-5
<i>Garfield: Místo na slunci (č. 19)</i>	1990-5-6 – 1990-12-8
<i>Garfield: Kilo ke kilu (č. 21)</i>	1990-12-9 – 1991-7-13
<i>Garfield: Bradami vzhůru (č. 22)</i>	1991-10-14 – 1992-2-15
<i>Garfield u lizu (č. 23)</i>	1992-2-16 – 1992-9-19
<i>Garfield: Tučná léta (č. 24)</i>	1992-9-20 – 1993-4-24
<i>Garfield se vytahuje (č. 25)</i>	1993-4-25 – 1993-11-27
<i>Garfield to vyklopí (č. 26)</i>	1993-11-28 – 1994-7-2
<i>Garfield drží tlustou linii (č. 27)</i>	1994-7-3 – 1995-2-24
<i>Garfield: Tuny zábavy (č. 28)</i>	1995-2-25 – 1995-9-9
<i>Garfield: Čím větší, tím lepší (č. 29)</i>	1995-9-10 – 1996-4-13
<i>Garfield si válí šunku (č. 30)</i>	1996-4-14 – 1996-11-16
<i>Garfield: Velkorysost sama (č. 31)</i>	1996-11-17 – 1997-6-21

Garfield se roztahuje (č. 32)

1997-6-22 – 1998-1-24

Garfield žije plnými doušky (č. 33)

1998-1-25 – 1998-8-29