Translations of Czech Fiction to English: Bohumil Hrabal - Postřižiny

Bachelor Thesis

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Anotace

Abstract
Bachelor thesis "Translations of Czech fiction to English: Bohumil Hrabal - Cutting it short" deals with English translation of Hrabal's Cutting it short by James D. Naughton. The work aims to compare and analyse the original and the translated text. Theoretical part of the thesis is dedicated to spoken language, because the translation analysis itself is pointed at translating of direct speech. The theoretical part consists of three chapters dedicated to spoken interaction, spoken Czech and spoken English, the last chapter is dedicated to theory of translation. The practical part consists of translation analysis of the texts mentioned above which is based on equivalent theory of translation.

Klíčová slova
česká literatura, překladová analýza, hovorový jazyk, přímá řeč, teorie překladu

Keywords
Czech literature, translation analysis, colloquial language, direct speech, theory of translation
Declaration

I hereby declare that this bachelor thesis is my own work and that I used only sources listed in the list of references.

Prohlášení

Prohlašuji, že jsem bakalářskou práci zpracovala samostatně a použila jen prameny uvedené v seznamu literatury.

Brno, 19th April 2012

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Jana Neterdová
Poděkování
Chtěla bych poděkovat vedoucímu své bakalářské práce, Mgr. Martinu Němcovi za užitečné komentáře a rady a svojí rodině za podporu a trpělivost.

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1 INTRODUCTION

This bachelor thesis aims to analyse and compare novel Postřižiny by Bohumil Hrabal and its English translation Cutting it short by James D. Naughton. Hrabal's novels are known for richness of their language, which makes them interesting and challenging for translators. I decided to choose this particular novel because I admire Postřižiny for its special atmosphere and poetics of the 1920's and I was wondering how (or if) this can be transmitted from one language to another. Moreover, thanks to colourfulness of its language, Postřižiny offers a wide range of points which can be analysed and discussed.

The translation analysis is focused on direct speech which offers a lot of items to compare (dialect, cultural words etc.); therefore, the theoretical part of the thesis is dedicated to spoken language. Firstly, this part deals with typical features of spoken interaction, briefly describes differences between spoken and written interaction and introduces three types of talk.

Second part of the thesis is dedicated to spoken varieties of Czech and English. Firstly, Spoken Czech is discussed with special emphasis on Common Czech. Secondly, spoken varieties of English are introduced and briefly described. Finally, there is a sub-chapter dedicated to chosen parts of Czech and English grammar. These parts are: word order, tenses, simple sentence, compound and complex sentence.

The last part of the theoretical part contains four sub-chapters. The first of them is dealing with methods of translation based on Newmark's theory of translation. Therefore, there are eight methods of translation mentioned: word-for-word translation, literal translation, faithful translation, semantic translation, adaption, free translation, idiomatic translation and communicative translation. Second sub-chapter is aimed at equivalent effect, its importance for a good translation and ways how it can be achieved. As for the third sub-chapter, it deals with translation criticism and describes five stages of its plan: text analysis, the translator's purpose, comparison of the target language text with the source language
text, quality of translation and the translation's future within the target language culture. Finally, the last sub-chapter aims at translation of dialect, because this is frequently discussed in the practical part of my thesis.

The practical part of this bachelor thesis consists of translation analysis of the two texts mentioned above. It is based on equivalent theory of translation. I worked with extracts chosen from the original texts and imported into translation corpus which is incorporated into the fifth chapter of the thesis. The translation analysis follows Newmark's plan of translation criticism and in accordance with it there are five sub-chapters included - each of them is equivalent to individual steps of the plan. The heart of the practical part is the third sub-chapter containing the corpus and following translation analysis with emphasis on interesting items categorized in correspondence with their common features.

The bachelor thesis is closed with a conclusion in which I, at first, describe and summarize my work. Furthermore, I state my conclusions and findings resulting from my bachelor thesis.
2 SPOKEN INTERACTION

This chapter is aimed to cover general characteristics of spoken interaction. In the first sub-chapter, spoken interaction is introduced by pointing out its typical features, whereas the second sub-chapter compares spoken language with written language. In the third sub-chapter, the types of talk are discussed with special attention to conversation which is the most common type of talk in the text I am going to analyse.

2.1 Typical features of spoken interaction

Spoken interaction is performed by speech which is transitory and processed in real time. In addition to speech, spoken interaction involves non-linguistics noises, e.g. laughter, whisper and sighs as well as gestures and facial expressions (Dontcheva-Navratilova 66).

According to Anna-Brita Stenstörm, spoken interaction can be described by two main principles:

- speakers take turns
- speakers cooperate

Nevertheless, this does not mean that the listener always waits for the speaker to finish. In fact, in ordinary spoken interaction the speakers disagree, contradict each other and object to each other's ideas. Usually, there is a dominant speaker and the other party's contribution is reduced to so-called "backchannels". Backchannels are not considered to be proper turns as they do not involve a speaker shift. Typical backchannels are "m", "yes", "ok", "I see" or "really". They provide positive impact on the smooth flow of conversation. Moreover, they help the speaker to take, keep and yield the turn and to appeal for feedback.

According to the way of taking turns, we divide three types of speaker

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1 A turn involves everything the current speaker says before the next speaker takes over. (Stenstörm 4)
shifts:

- smooth - speaker B lets speaker A finish before taking the turn and vice versa
- unsmooth - speaker B does not let speaker A finish
- cut-off - speaker A stops short when B starts to speak and vice versa

(Stenstörm 1 - 4)

Speaker turns include various types of hesitation phenomena (silent and filled pauses), verbal fillers (well, I mean, sort of), false starts, repetition, incomplete utterances. Therefore, grammar is often fairly intricate, while the vocabulary, especially in everyday conversation, tends to be very general (Stenstörm 2).

Speakers cooperate on three levels: interaction, discourse organization and communication (Stenstörm 18). According to H. Paul Grice's cooperative principle, there is a certain level of cooperation among communicants:

"Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction."

(qtd. in Meyer 55)

Grice introduced four maxims to describe how speakers cooperate: Quantity, Quality, Relation and Manner. If a maxim is violated, conversational implicature results, which means that "the utterance receives an interpretation that goes beyond the words that are spoke" (Meyer 56). Table 1 contains Grice's four maxims and their brief descriptions.

A. B. Stenstörm also suggests following principle of relevance in order to minimize reason for misunderstanding: "An utterance is relevant if it fits the actual topical framework by adding something extra to the context and if it shows the speaker's intention" (19).


<table>
<thead>
<tr>
<th>Maxim</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quantity</td>
<td>Do not say too much, do not say too little.</td>
</tr>
<tr>
<td>Quality</td>
<td>Be truthful.</td>
</tr>
<tr>
<td>Relation</td>
<td>Stay on topic, do not digress.</td>
</tr>
<tr>
<td>Manner</td>
<td>Make sure what you say is clear and unambiguous.</td>
</tr>
</tbody>
</table>

*Table 1: Maxims of the cooperative principle*  
(Meyer 56)

### 2.2 Differences between spoken and written language

"Spontaneous spoken language is very different in form and function from written language."

(Brown 271)

There are many differences between spoken and written language; in their form as well as in their function. I would like to start with linguistic features of both varieties. The list of linguistic features is contained in *Table 2* and these features are henceforth discussed in this sub-chapter.

One of the differences between spoken and written variety is the way how the language is organized and divided into segments. While in written language this is done by using paragraphs and punctuation, in spoken language is the same achieved by intonation, whose basic unit is called the tone unit. The tone unit contains one nucleus and usually is identical with an information unit.

There are several intonation patterns; each of them is typical for different function and meaning of language structures. A falling tone is used at the end of statements and expresses certainty, completeness and independence. On the other hand, a rising tone expresses uncertainty, incompleteness or dependence; typically it is used in yes-no questions, declarative questions and structures with

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2 the focal point of an intonation pattern (Dontcheva-Navratilova 68)
subsidiary or parenthetical information (denials, commands, invitations etc.) The rising tone sounds more polite than the falling tone which is rather direct. The third intonation pattern is fall-rise which is used to indicate new topic, contrast or irony (Dontcheva-Navratilova 68).

<table>
<thead>
<tr>
<th>Typical speech</th>
<th>Typical writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prosody</td>
<td>Punctuation</td>
</tr>
<tr>
<td>Normal non-fluency</td>
<td>Fluency</td>
</tr>
<tr>
<td>Clause complexes/structures</td>
<td>Sentences and paragraphs</td>
</tr>
<tr>
<td>Simpler structures</td>
<td>More complex structures</td>
</tr>
<tr>
<td>Lexical sparsity</td>
<td>Lexical density</td>
</tr>
<tr>
<td>Inexplicitness</td>
<td>Explicitness</td>
</tr>
<tr>
<td>Repetitiveness</td>
<td>Non-repetitiveness</td>
</tr>
<tr>
<td>Informality features</td>
<td>Formality features</td>
</tr>
<tr>
<td>Monitoring features</td>
<td>No monitoring features</td>
</tr>
<tr>
<td>Interaction features</td>
<td>No interaction features</td>
</tr>
</tbody>
</table>

Table 2: Linguistic features of speech and writing  
(Dontcheva-Navratilova 67)

Unlike written language, spoken interaction is limited by time. Thus one of the problems which speakers face is pressure of time. A speaker should not talk too long, otherwise he could be considered boring. On the other hand, he has to say whatever he wants before his partner breaks in (Brown 272). On the contrary, written language is permanent and therefore does not impose time contraints on writers and readers. The writer has enough time to plan and revise his text, the reader has a chance to re-read the written text as many times as he needs (Dontcheva-Navratilova 66). As a consequence, when we speak we use simpler grammatical structures because there is not enough time to create more difficult ones (Dontcheva-Navratilova 69).

Spoken language also tends to be more repetitive and full of channel holders and interactive control markers (Brown 275). Further, spoken language is characterized by lexical sparsity, which means that there is usually a very high
proportion of grammatical words, while in written language occur more lexical words (Dontcheva-Navratilova 71).

An advantage of spoken language is the fact that the speaker gets immediate feedback on what he says, so he/she can control that the listener understands what he/she is saying. Common phrases the speaker uses to check the listener's understanding are, e.g. "of course" or "as we know". Moreover, the speaker is able to observe the listener's reactions and consequently change his speech:

"...speaker has to check to see what the attitude of the hearer is to what he is saying, and in... how what he is saying appears to modify the hearer's attitude to the speaker. If he observes that the hearer looks impatient or angry, the speaker may backtrack and even contradict what he has previously said in order to re-establish a comfortable relationship with his listener."

(Brown 272)

Henry Cecil Wyld describes how important is the ability to change one's speech according to the situation and circumstances:

"Thus an accomplished man of the world, in reality, speaks not one but many slightly different idioms, and passes easily and instinctively, often perhaps unknown to himself, from one to another, according to the exigence of circumstances. The man who does not posses, to some extent at least, this power of adjustment, is of necessity a stranger in every company but that of one particular type."

(359)

The writer is also able to control and change his style and content but he can only do this by a process of empathy, since there is no immediate feedback.

Concerning differences in function between spoken and written language, the spoken variety is primarily used for purposes of social contact in face-to-face interaction or transactional interaction, i.e. buying or selling. The written variety is mostly aimed to make accurate records about things that have happened and future events we do not want to forget. Thus written language is used for things one wants to keep and remember, while information given by spoken language tends
to be forgotten (Brown 275).

2.3 Types of talk

There are three types of talk\(^3\), e.g. three types of spoken interactions: **interviews**, **discussions** and **conversations**. All of them have their typical features which distinguish them from the others. The features are described briefly in the following paragraphs.

**Interviews** are usually prepared for a particular purpose and placed in a special setting. There is an interviewer who asks questions and an interviewee who answers them. In fact, the most interesting is what the interviewee says; therefore, the second turn is of particular importance. Political interview or a legal cross-examination are examples of this type of talk (Stenstörm 169).

**Discussions** are fairly strict, their character varies depending on what is being discussed, who the participants are and under what circumstances the discussion takes place (Stenstörm 169).

**Conversation** is "a social activity involving two or more participants who talk about something" (Stenstörm 170). Language and strategies used in conversations are influenced by who the speakers are, their relationships, their shared knowledge and what they are talking about. Concerning conversations, we distinguish two sub-types: two-party talk and multi-party talk. Two-party talk involves two parties; both of them take an active part in conversation and mutually cooperate. On the other hand, the multi-party talk does not require everybody in conversation to take an active part. These talks tend to split into two (Stenstörm 170 - 171).

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\(^3\) There is no general agreement on this term, so for purposes of this thesis I decided to use terminology based on A. B. Stenstörm's *An Introduction to Spoken Interaction.*
3  SPOKEN FORMS OF CZECH AND ENGLISH

This chapter aims to describe and compare features of spoken Czech and spoken English because these are the main concern of my work and following translation analysis. The chapter is divided into three sub-chapters, first of them is dedicated to spoken Czech language, the second one to English. The last sub-chapter is dedicated to chosen grammatical features of both languages, i.e. those which frequently occur in direct speech of analysed texts and which may cause problems in translation.

The term Spoken Czech involves Common Czech, Colloquial Czech and of course dialects. Nevertheless, I dedicated this chapter primarily to Common Czech, i.e. the non-literary spoken variety because it is believed to be the most widespread means of everyday communication (Čechová et al. 43). As for Spoken English, it involves Received Standard English as well as Regional and Class dialects and Modified Standard (Wyld 2).

3.1 Spoken Czech

Situation of Czech language is quite different from situation of other Slavonic languages. In other Slavonic languages (e.g. Polish), there exists a spoken variant of the standard written language. This variant is characterized by a certain number of special elements and prosodic features. Thus the difference between spoken and written form is visible in differences between the prescribed standard variety and local dialects. Nevertheless, this does not mean that speakers of a certain dialect do not use the national standard (Čermák 27).

However, the Czech language does not correspond with this model. There is no general agreement on how many variants (or dialects) there might be, but without any doubt Czech speakers are dealing with at least two competing varieties of the Czech language. Further, both of these varieties are different from each other
in a number of ways. These two varieties are: **Common Czech** (obecná čeština) and **Literary Czech** (spisovná čeština). Literary Czech also has its own spoken variant **Colloquial Czech** (hovorová čeština) which is considered being literary (Čermák 27).

### 3.1.1 **Relationship of Common and Literary Czech**

Common Czech is a self-contained variety and quite different from Literary Czech, yet the difference is not always clear and there is an area of overlap between them. Moreover, it is not possible to define the difference between Common and Literary Czech as the difference between the written and spoken language. In addition, it is not clear enough what exactly the term Colloquial Czech means, because this so-called variety has no particular formal means of expression (Čermák 27 - 28).

According to Jiří Kraus, there are two current tendencies in judging Common and Literary Czech. The first of them is interested in language variations and minority languages in accordance with post-modernism epoch. Thus this tendency is characterized by growing interest in Common Czech and claims that Common Czech should not only be used as a source which is enriching Literary Czech, but that it should replace Literary Czech in certain formal and official situations. Contrary to this tendency, there is an opposite attitude which is characterized by efforts to improve public and formal communication by supporting Literary Czech. This tendency supports a standard and high form of Literary Czech (Kraus 42). Both of these tendencies have their pros and cons which are a matter for longer discussion. However, the important thing is to accept and respect both of them and to inform public that none of the varieties is better or worse.

"These attempts at restricting and simplifying the dynamic tendencies in the literary norm sometimes reflect a commonly shared opinion that of two or more language variants only one can be good (or at least better) and the other must be wrong (or worse). It remains an important task of language culture institutions and of schools
to teach the public that such clear-cut boundaries occur in languages very rarely and that the answers to questions of what is correct and appropriate in speech depend on many and very complex factors of communication."

(Kraus 43-44)

It is obvious from the preceding paragraphs that relationship between Literary and Common Czech is quite complicated. In part, the distinction between them is connected with the distinction between spoken and written language. As František Čermák reminds, educated speakers are often shocked by transcripts of what they have said in formal circumstances because of a high number of Common Czech forms and they claim that they would never write in this way: "In explanation, they insist that they were not aware that the difference between written and spoken forms was so great" (29). The spoken form influences the written one a lot and the mistakes which are caused by this influence have been considered misspellings (Čermák 29).

The Literary Czech is primarily used in written language but because of its prestige it also occurs in speech as well, yet rather in fragments which are isolated. On the other hand, contemporary Common Czech is less restricted; therefore, it often finds way into written communication (Čermák 29).

Considering function, both codes have their own set of functions. In general, the literary language is almost never used as the spoken variant. However, it is important to distinguish what is considered being spoken language. At first, the spoken mode of language contrasts with that of written language. Secondly, the spoken language is associated with informal or intimate communication, while the written (or literary) language is formal and distancing. In light of the second rule, Common Czech should be examine more closely, because the terms spoken language and Common Czech are not always identical and at the same time there is no sharp line between them. Rather, there is a neutral variant which combines elements from both and differs from Colloquial Czech. The neutral variant is found in the areas where no variation in form is possible. As a result, the terms Spoken and Common Czech are used interchangeably. However, one should remember that it is not
possible to simply identify Spoken Czech with anything that is not literary (Čermák 30).

3.1.2 Characteristics of Spoken Czech

Spoken Czech has its own structure and function. Its original centre was Prague, but it has not a regional status now. Furthermore, it is a relatively independent code which consists of a neutral core and peripheral variants. There are two different levels of means in its structure; the first one is the represented by its specific means and devices and the other one by means which are shared by Spoken and Literary Czech. The second level includes non-inflectional words (adverbs, prepositions, conjunctions etc.) and inflectional words which are restricted as neutral or unmarked, for instance, nominatives or infinitives (Čermák 36).

As for usage and distribution of Spoken Czech, it is believed that it is used in discussion and narration in the two following manners:

- Regularly: if the communication is informal and private; if the socio-cultural context is not of a formal nature (no formal rules restricting spoken contacts) and if the social status of the speakers is equal or if the user is socially higher (a parent talking to a child)
- Often: the talk is spontaneous, emotive or familiar, or if the participants are very familiar with each other

According to what is written above, Spoken Czech is never used in formal interactions and in public official addresses, e.g. in those cases which can be described by opposite features. On the other hand, there are very unusual and very few cases of spoken discourse in which Literary and Written Czech are used. In conclusion, Spoken Czech is more viable than Literary Czech and it seems to gain advantage over dialects too (Čermák 36).
3.2 Spoken English

Unlike Written English, which is fixed and uniform, Spoken English requires inexhaustible variety. There are many types of English different from each other in many aspects such as pronunciation, grammatical forms or names of common objects. Literary form of English is not able to represent the language as spoken locally, e.g. in individual British counties. This means that we can find many varieties of English associated with particular geographical areas; these varieties are called **Regional Dialects**. Beside these, there are numerous other varieties of English which are connected with certain social division or section of the population. The chief of these is so called **Received Standard English**, which is supposed to be the good or well-bred English and which differs from Regional Dialects in many ways. The most remarkable of these differences is the fact that it is not dependent on any locality, nor associated with any special geographical area. Rather, it is the product of social conditions; therefore, it essentially is a **Class Dialect**. Received Standard English is spoken all over the UK. Within the group of Class Dialects there exist also other varieties which more or less resemble Received Standard, but at the same time differ from it in numerous ways. It is proposed to call these varieties **Modified Standard** in order to consider the fact that they all originated from Received Standard and are variously modified by influence of Regional speech on the one hand and on the other hand by language of certain social groups (Wyld 2-3).

The forms of Modified Standard may differ slightly from Received Standard; in that case they are viewed as eccentricities by the speakers of the latter, whereas other forms differ considerably and in many ways. Consequently, these forms are regarded as vulgarisms. There are deviations from Received Standard which occur in speaking of educated people⁴ who quite naturally do not make mistakes in grammar but rather tend to use a type of pronunciation which is strange to Received Standard. These deviations can be detected in over-careful pronunciation

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⁴ Thereby meaning highly trained, instructed and learned persons. (Wyld 3)
aimed at correctness\(^5\) or on the contrary in a too careless and slipshod pronunciation.\(^6\) However, the deviations do not have to be in neither of these directions, they can simply occur in the form of a difference of sound or the difference may not have to be connected with pronunciation at all. In fact, it can be created by the inappropriate use of a word.\(^7\) Moreover, different social grades have different standards concerning what is or is not appropriate in speech. Thus some people frequently use words like 'em, ain't or broke, whereas some other would treat this with disapproval (Wyld 3-4).

Although Received Standard English has its origin in several Regional types, the modifications of the spoken language which occurred during the last two centuries are results of Class Dialect's influence. There are two kinds among the forms of Modified Standard - the first of them is modified by some existing Regional Dialect and the second one seems to be a Class Dialect with no visible influence of Regional Dialects. The former kind is represented by many varieties and may be heard in towns such as York, Manchester, Liverpool, Birmingham etc. The other kind exists mainly among the more or less educated Middle Class of the South and especially in the surroundings of London (more or less within fifty miles) and in London itself (Wyld 4-7).

### 3.3 Chosen parts of Czech and English grammar

This sub-chapter is aimed at those aspects of Czech and English grammar which frequently occur in direct speech and also in the texts I am going to analyse. The source language (Czech) serves as a basis to which the grammar of the target language (English) is compared. After analysing the texts I chose these categories which I would like to mention in this sub-chapter: word order, past tenses, simple sentence, complex and compound sentence.

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\(^5\) e.g. when *t* is pronounced in *often* (Wyld 4)

\(^6\) e.g. *object* is called *objic* (Wyld 4)

\(^7\) "...say of lady or gentleman, or some other simple 'derangement of epithaps''" (Wyld 4)
3.3.1 **Word order**

Word order is multi-functional means of language which operates on several levels. The degree of its use in different languages differs according to their grammatical structure. Consequently, the function of word order in different languages differs too (Dušková 518).

In English the word order fulfils primarily grammar level, e.g. the place which a word takes in the sentence signals its syntactic function. Thus in indicatives a noun in front of a verb serves as a subject, while a noun after a verb is an object as in *the hunter killed the bear/the hunter killed the bear*. One cannot simply change the position of the subject and the object, because doing so would completely change the meaning of the sentence. On the contrary, the grammatical function of word order is secondary in Czech language. It serves here primarily as a related feature of syntactic dependence which is marked by other means (inflection). Thus we can say *lovec zabil medvěda/medvěda zabil lovec* without changing the meaning (Dušková 518).

Czech word order is typically relatively free, which means that the position of sentence elements is not strictly prescribed. However, the words cannot be sequenced arbitrarily since there are some rules which have to be obeyed (Graciasová 11).

On the other hand, English word order is very strict in comparison to Czech. The typical word order of English simple sentence follows the S-V-O-A pattern, i.e. the subject precedes the verb, the object follows the verb and the adverbial follows the object. In certain cases post-position of the subject can occur, as in *it doesn't matter what I think*. If there is a prepositional object in the sentence, it always follows direct object, e.g. *let me say a few word about it*. Concerning adverbial, the adverbial of place is usually placed before the adverbial of time; the adverbial of manner usually directly follows the verb. In addition, adverbials of time and place can occur at the beginning of the sentence if they function as setting, e.g. *outside, the light began to fade*. Adverbials of frequency (rarely, sometimes etc.) are
commonly placed between the subject and the verb. Intensifiers (adverbs such as rather, very, extremely etc.) precede the verb which they intensify (Dušková 521-522).

Another characteristics distinguishing Czech word order from the English one is the fact that Czech tends to keep any new information for the end of the sentence, e.g. in question-answer pair: Co děláte? - Hodně studujeme.

Jak studujete? - Studujeme hodně.

This principle is of course used much broader than only in question-answer pairs. Michael Heim explains how the Czech word order can influence the meaning of communication using these sentences as an example:

"A teď ti budu vyprávět, co se stalo dnes ráno matce."

"And now let me tell you what happened to Mother this morning."

"If the Czech sentence closed with the word order of the English sentence,...co se stalo dnes ráno matce, it would imply that something had happened to Mother the morning before, which the speaker assumes we know about: '...what happened to Mother this morning.' If the Czech sentence closed with the word order...co se dnes ráno stalo matce, it would mean '...what happened to Mother this morning,' i.e., Mother, and no one else. Where Czech uses word order to provide emphasis, English often uses intonation."

(93)

3.3.2 Tenses

Tenses of Czech language differ a lot from those of English. Czech distinguishes three tenses: present, past and future. The present tenses in Czech express either an ongoing process and correspond with English present continuous tense, e.g. Dělám úlohu. - I am doing the assignment. or a repeated action as in Dělám domácí úlohu každý den. - I do the assignment every day. Similarly, the past tense in Czech corresponds with English present perfect, simple past and past continuous and past perfect. It requires l-participle and the present tense of verb be (být) in the first and second persons: Dělal jsem/jsi/jsme/jste úlohu. As for the future
tense, it is rendered by the future tense of the verb be (být) and "the imperfective infinitive for the imperfective future, and the present tense forms of the perfective verb for the perfective future": budu/budeš/budeme/budete/budou dělat (imperfective future) or udělám, uděláš, uděláme, uděláte, udělají (perfective future). The future tense in Czech translates English future forms: will, be going to and present continuous as well as future perfect and future continuous tense (Heim 31-32).

3.3.3 Simple sentence

We distinguish three basic types of sentences: declaratives, interrogatives, imperatives and exclamatives.

Characteristic feature of English declaratives is placing the subject always before the verb, while in Czech the subject can either precede the verb or follow it. In contrast, subject-verb inversion is quite rare in English. English interrogative sentences differ from the other sentence types in word order, intonation and specific lexical means. On the other hand, in Czech interrogatives the word order does not have any distinctive grammatical function and conjugation of all verbs is the same as in declarative sentences. Specific feature of Czech question is using different particles. As for imperatives, there are not so great differences between Czech and English, because both of them use the second person imperative. Finally, exclamatives of Czech have the same syntactic structure as declarative sentences, whereas in English the exclamative sentence has a distinctive syntactic structure which distinguishes it from other sentence types. The most common type of exclamatives is introduced by initial how or what (Dušková 309-333).

3.3.4 Compound and complex sentence

Compound sentences are either connected by conjunctions or without conjunctions by adverbs or adverbials. All clauses of the compound sentence are
independent. The most typical combination is two or more declarative sentences, but there are also other possibilities, e.g. declarative and interrogative sentence or imperative and declarative sentence. The order of clauses in the compound sentence is rigid. Therefore, the clause with conjunction cannot be the first one; the clauses can switch only occasionally if the compound sentence includes conjunction and. Besides, the conjunction is the first word in the clause which cannot be preceded by any other word. Nevertheless, Czech conjunction ale sometimes takes the second place: Slunce svítlo, ale vál (vál ale/však) studený vítr. - The sun shone but there was a cold wind. In compound sentences with conjunctions and, or, but the ellipsis of subject is possible if the agent is the same (Dušková 588-589).

A complex sentence consists of two or more clauses while only one of the clauses is the main/matrix clause and the other one (or more) is subordinate/dependent clause. The main indicators of subordination are subordinating conjunctions, relative pronouns, question words and inversion. The order of the clauses in the sentence is not as strict as in compound sentences; they can be mostly switched. Most of subordinating conjunctions come at the beginning of the dependent clause and can be preceded by another conjunction. According to their function in the sentence structure and the way they are introduced, we distinguish these types of dependent clauses: relative clauses, adverbial clauses and subject clauses (Dušková 594-595).
4 THEORY OF TRANSLATION

The chapter "Theory of translation" is divided into four sub-chapters. Firstly, the methods and types of translation are discussed in general. Secondly, the second sub-chapter is dedicated especially to equivalent effect, since this is supposed to be a theoretical background for the following translation analysis. Thirdly, translation criticism is discussed. Finally, there is a sub-chapter pointed to translating dialect. The terminology used in this chapter is based on Peter Newmark's theory of translation.

4.1 Methods of translation

A good translation has to fulfill lots of requirements; the most important of them being that a good translation should not be perceived as a translation but as an original work created in the certain language. Therefore, a quality translation should follow at least three basic criteria:

- be natural in the target language
- the meaning should be identical; the impact of the translation should be the same as the impact of the original text
- the translation should preserve dynamics of the original text

Following these criteria guarantees that the target language is not deformed according to the language of the original. Furthermore, equivalence on information, stylistic and hypersyntactic level is considered obviousness. (Knittlová et al. 15)

There exist several types of translations. According to their orientation, we distinguish two main types: form-based translations which is aimed at the form of the original text and meaning-based translations which is oriented on transferring the meaning of original. (Knittlová et al. 16) Peter Newmark describes the meaning-based translation as kind of free with emphasis on target language, while
the form-based one is more literal and emphasizes source language (45). The question whether to translate literally or freely has always been the central problem of translating. The first kind was favored until the turn of 19th century. Later, as a consequence of cultural anthropology studies (emphasizing the fact that the language is the product of culture and linguistics barriers are insuperable), the second approach started gained support claiming that translation was impossible and it must be as literal as possible (Newmark 45).

The types of translation are closely connected with methods of translation. According to Newmark, there are eight translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaption, free translation, idiomatic translation and communicative translation. Out of these eight, the first four belong to the type with source language emphasis. On the other hand, the other four rank among the type with target language emphasis (45). The methods are briefly described one by one in the following paragraphs.

**Word-for-word translation:** also marked as interlinear translation. This kind of translation does not respect grammatical system of the target language, though is able to express every single grammatical unit of source language through respective units (Knittlová et al. 16). Moreover, it preserves word order of the source language and the words are translated by their most common meanings with no attention paid to context. Even cultural words are translated literally. Therefore, word-for-word translation is used either to understand mechanics of the source language or to construe a difficult text as a pretranslation process (Newmark 46).

Nevertheless, this kind of translation can be comprehensible if we translate two closely related languages since their grammatical structures and rules may be very similar or even identical (Knittlová et al. 16).

**Literal translation:** sometimes described as "slavish" (Knittlová et al. 17). The grammatical structures of the source language are converted to the nearest equivalents in the target language. However, lexical words are translated out of context (Newmark 46). The resulting text is usually grammatically correct and natural, while choice and connection of lexical units is strange (Knittlová et al. 17).

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8 e.g. in Knittlová et al.
Faithful translation: reproduces the precise contextual meaning of the original text while obeying the grammatical rules of the target language. Unlike the previous two, faithful translation transfers cultural words and also preserves the degree of grammatical and lexical deviation from norms of the source language. Generally, it aims to be absolutely faithful to the intentions and the text-realisation of the original writer (Newmark 46).

Semantic translation: is based on the same idea as faithful translation but in addition it takes more account of the aesthetic value of the source language text and sometimes compromises on meaning. While faithful translation is uncompromising and dogmatic, the other one is more flexible and admits the creative exception to absolute fidelity (Newmark 46).

Adaptation: is recognized as the freest form of translation and it is used primarily for theatre plays and poetry. Adaptation preserves the themes, characters and plots, but the culture of the source language is converted to the target language culture and the text is rewritten (Newmark 46).

Free translation: usually a paraphrase which is much longer than the original reproducing the matter without the manner, or the content without the form of the original text. According to Newmark it is not translation at all (47).

Idiomatic translation: this is a method which reproduces the message of the original but at the same time it changes important nuances of meaning. This is caused by using colloquialisms and idioms where these do not exist in the original (Newmark 47).

Communicative translation: is able to transfer the contextual meaning of the original in a way that content and language are acceptable and comprehensible for to the reader (Newmark 47).

Considering these methods more closely, Peter Newmark says:

"Commenting on these methods, I should first say that only semantic and communicative translation fulfil the two main aims of translation, which are first, accuracy and second, economy. (A semantic translation is more likely to be economical than a communicative translation, unless, for the latter, the next is
poorly written.) In general, a semantic translation is written at the author's linguistic level, a communicative at the readership's. Semantic translation is used for expressive texts, communicative for informative and vocative texts."

Further, semantic translation is personal and individual; follows the author's thought process more than his/her intention. Additionally, it tends to over-translation, to be more specific than the original and to add information. In comparison to communicative translation, it is more difficult, heavier and more detailed. On the contrary, communicative translation tends to under-translation and uses more general expressions in certain difficult passages. Communicative translation is simpler, clearer and more adaptable to the original text (Knittlová et al. 10). A semantic translation is usually worse than its original, while a communicative translation is often better (Newmark 48).

4.2 Equivalent effect

Equivalent effect (also called "equivalent response" principle or "dynamic equivalence") is generally considered to be the overriding purpose of any translation. To achieve equivalent effect means to produce the same effect on the readers of the translation as on the readers of the original. Nevertheless, there are cases in which this is not possible, e.g. if the purpose of the source language text is to affect and the target language translation to inform or vice versa; if there is a considerable cultural gap between the two texts. Comparing communicative and semantic translation, the first one is more likely to create equivalent effect because it is set at the reader's level of language and knowledge, while the latter often fails doing so as it is set at the writer's level. In the communicative translation of vocative texts the equivalent effect is essential. Moreover, it is the criterion by which the

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9 According E. A. Nida (Newmark 48)
10 Texts with vocative function, e.g. texts which invite the readership to act, think or feel in the way intended by the text. The typical vocative texts: notices, instructions, publicity, propaganda, persuasive writing, popular fiction. (Newmark 41)
effectiveness and the value of the translation are assessed (Newmark 49).

However, it is not always possible to achieve the equivalent effect. In fact, the more cultural the original text is, the more difficult is to create it unless the reader is imaginative, sensitive or have certain knowledge of source language culture: "There is no need to discuss again the propriety of 'converting' Keats' 'Season of mists and mellow fruitfulness' or Shakespeare's 'Shall I compare thee to a summer's day?' into languages of countries where the autumns and summers are unpleasant" (Newmark 49). Jiří Levý suggests using explanation or indication when some aspects of the original are incommunicable through common devices. Nevertheless, these should not be used arbitrarily. As he reminds, explanation is suitable if the reader of the translation misses something what was included in the text for the reader of the original. On the other hand, indication should be used if interpreting is not possible; this occur when the original contains elements of another language (e.g. French in Tolstoy's War and Peace) or local dialect 11. For the first case Levý suggests translating only parts significant for understanding the meaning into the target language, while less important parts (e.g. greetings or short answers) would be kept the same as in the original (Levý 124 - 127).

4.3 Translation criticism

"Translation criticism is an essential link between translation theory and its practice; it is also an enjoyable and instructive exercise, particularly if you are criticising someone else's translation or, even better, two or more translations of the same text."

(Newmark 184)

Translation criticism offers lots of aspects according to which a translation can be assessed. The greatest challenge of translation criticism is to state one's own principles and to accept the translator's principles even if he/she is reacting

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11 Translating dialects is discussed in chapter 4.4
against or following them (Newmark 187).

Newmark also suggests a plan of translation criticism. This plan includes five topics. The first of them is text analysis; this stage requires a brief analysis of the original text and stressing its intentions and functional aspects. In the text analysis one may include a statement of the author's purpose, his attitude towards the topic as well as characterization of the readership. It is recommended to briefly state the topic or themes, but one should not simply retell the plot (186).

Secondly, there is a topic aimed at the translator's purpose, i.e. its attempt is to describe the translator's point of view. During working on this stage of translation criticism one may find out interesting points about the translator's work. For example, one can come to conclusion that the translator omitted certain parts of the original or that he/she replaced simple sentences with colloquial and idiomatic phrases in order to make the text livelier. Generally speaking, translations tend to be under-translations; that means that they are less detailed than the original. The point of interpreting the translator's intentions is not to criticise, but rather to try to understand why he has used these concrete procedures (Newmark 186-187).

Thirdly, after this stage of translation criticism comes comparing the translation with the original. This comparison is the main goal of the criticism, so it should have a certain structure; it would be inappropriate to simply put one's notes in the order arbitrarily. Instead of it, these notes should be grouped selectively according to their common characteristics. The aim of this part is to discuss problems of the translation; therefore, one is not supposed to simply suggest a better variant of a particular translated item. Moreover, it has to be selective because there are too many points in every translation which would allow one to justify his/her preferred version (Newmark 188).

Fourthly, the translation's referential and pragmatic accuracy is evaluated. Firstly, by the translator's standards, i.e. by considering whether the translation is successful in its own terms and after that by one's own standards of referential and pragmatic accuracy. It is necessary to avoid criticising the translator because of ignoring those translation principles which were not established in the time of the translating. Further, the translation should be assessed also as a piece of
writing, i.e. independently of its original (Newmark 188).

Finally, the translation's future and its potential importance within the target language culture should be assessed. However, this stage is required mainly in cases of serious texts, e.g. a novel, a poem or an important book (Newmark 189).

4.4 Translation of dialect

Although translation of dialect is sometimes presented as an ultimate impossibility, there are several ways how to cope with this difficult aspect of translation. According to Peter Newmark, the translator's main job is to decide on the functions of the dialect: "Usually, this will be: (a) to show a slang use of language; (b) to stress social class contrasts; and more rarely (c) to indicate local cultural features" (195).

Jiří Levý suggests differentiating of local dialect of countrymen from language of more educated characters (who use common language) by using indication. Further, this should not be done by using a concrete dialect, but rather by phonetic, lexical or syntactic features which are shared by several dialects. Consequently, the final version is not connected with one particular region, but evokes more general idea of countryside. Substitution is possible only when the general meaning prevails the meaning in the local dialect or national language, because these are too closely connected with certain district or country and therefore cannot be substitute (Levý 127-128).
5 TRANSLATION ANALYSIS

This is the practical part of this bachelor thesis. The translation analysis is based on equivalent effect theory and structurally follows Peter Newmark's plan of translation criticism which is widely described in chapter 4.3. Thus there are five stages which I am going to pay attention to. These stages are represented by five sub-chapters; each of them is centred on the appropriate topic and they are put in the order according to the Newmark's plan.

The first part aims to describe the analysed text from the author's point of view, i.e. the point is to state his intentions and desired effect on the readership, as well as language devices he used to achieve it. On the contrary, the second part centres on the translator's intentions and in general describes the method he used in order to fulfil them.

The third part is purely practical and contains the corpus I created with indicated method of work which I used. In addition, there is the most important part, the translation analysis itself. I chose number of items suitable for comparing and grouped them according to their common features. Within these groups I compare each item of source language text (Czech) with its target language counterpart (English) and made notes on the appropriateness or inappropriateness of the translation.

Overall quality of translation is assessed in the fourth sub-chapter with remark on the translator's ability to achieve his own intentions. Additionally, the translation's quality is assessed from my personal point of view.

Finally, I tried to evaluate the future of the translation within the target language culture and guessed how successful and comprehensible it could be for its readership.
5.1 Source language text analysis

The intention of the author is to describe his own memories from childhood and at the same time to sketch the atmosphere of that time, i.e. the second decade of the twentieth century. Considering the leitmotif of the novel, it is obviously the theme of passing time and changeover of the eras. The ending era is connected with anything long (hair, skirts, journeys), while the upcoming one makes these things shorter. The author expresses sentimentality towards the old times but also enthusiasm for anything new.

It is the language of the novel, which makes it remarkable in the first place. It is very lively and colourful thanks to frequent usage of colloquial expressions, idioms and dialect. Moreover, the language helps to etch the characteristic features of the characters and to distinguish them from the others. Thus there are frequently used phrases typical for certain character. For example, Uncle Pepin is very loud, energetic and quite irresponsible; his speech is full of vulgarisms, dialect words or similes. On the other hand, another character, Pepin's brother Francin, is an example of a decent man, successful manager of a brewery and a loyal husband. Consequently, his speech is influenced by his character and is much more formal than Pepin's.

In general, thanks to these facts the language of the novel is very readable, though the author often uses long sentences and long lines of words. On the other hand, this is another device which makes the novel original and interesting and creates the very special mood.

5.2 Translator's intention and general method

The greatest intention of the translator is to create a translation with the same effect as the original. As this is a vocative text, the main point is to transfer not only the plot, but also the emotive component of the novel, i.e. to achieve the
same emotions which were desired by the original text.

The language of the original novel is full of idioms and other elements of colloquial language, as I have mentioned above. There are also lot of cultural words contained, not mentioning number of words of German origin which are so common even in current Czech language. Thus all these elements may cause a problem during translating. The level of informality of the source language text can be achieved by using phrasal verbs, e.g. *zbacal* – *scuffs up*, by including reduced forms, as in *a tady todle je, jak jsme juž řekli - and this is as we've said already's* or through other possible devices of colloquial language. Further, the same method could be applied with dialect. However, translating cultural words, metaphors and idioms is more complicated and sometimes requires explanation. Another complicated item is professional slang which is also very frequent in the original; in this case it is slang connected with shoemaker's trade, beer industry and warfare.

As for the general method, this should be the communicative translation which is the most likely to fulfil the intentions stated above because of its setting at the level of the reader.

5.3 Comparison of target language text with source language text

This part of my bachelor thesis contains translation corpus consisting of chosen parts of the original text and the translation. The criterion for choosing the individual extracts from the original text was quite simple. Firstly, I was searching for items which seemed interesting to me personally, e.g. for those which I wanted to observe more closely. Secondly, these items had to be at the level of my linguistic knowledge and also to be suitable for comparing, e.g. there had to be something I could write about.

To make my orientation in the corpus easier, I marked each important item with italics. As was mentioned before, I am going to follow the Newmark's
method of comparison which involves categorizing the items according to their common features. Again, to make my orientation easier and to make my work more quick and comfortable, I indicated each item with a tag related to a certain category of items. The tags and their meaning are described in Table 3 below.

Consequently, there are fourteen categories altogether. These categories are further discussed in the part of this sub-chapter which directly follows the corpus. Some of the categories were broader and contains more items, whereas some of the others required only brief explanation. I tried to express my personal view concerning individual items as well as to point out possible appropriateness or inappropriateness of the translator's version. Moreover, I suggested my own solution in cases of inappropriateness.

<table>
<thead>
<tr>
<th>Tag</th>
<th>Meaning</th>
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<tr>
<td>D.</td>
<td>Dialect</td>
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<td>V.</td>
<td>Vulgarisms</td>
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<tr>
<td>G.</td>
<td>Word of German origin</td>
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<tr>
<td>S.</td>
<td>Professional slang</td>
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<tr>
<td>C.</td>
<td>Cultural words</td>
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<td>U.</td>
<td>Under-translations</td>
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<td>O.</td>
<td>Over-translations</td>
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<td>M.</td>
<td>Metaphors</td>
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<td>I.</td>
<td>Idioms</td>
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<td>Ch.</td>
<td>Change of meaning</td>
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<td>Similes</td>
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<td>Gr.</td>
<td>Grammar</td>
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<td>?</td>
<td>Possible misprint</td>
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<td>Ph.</td>
<td>Phrases</td>
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*Table 3: Tags and their meanings*
"Jestli se pánové, neurazíte, zvu vás na C. zabíjačku."

"A pane správče, zařiďte, ať ze S. spilky přinesou deset bas lahového ležáku.

Co deset,<?> dvacet bas!"

"Pojďte, pánové, prosím, ale C. zabíjačkový guláš musíte jíst lţičkou z polévkového talíře, guláše aţ po obroučku! A za chvilku se budou podávat C. jaterničky s křenem a kroupová a žemlová jelítka. Pánové, tudy, prosím."

O. Říkal, tyhle vlasy jsou zbytek starých zlatých časů, takové vlasy jsem nikdy pod svým hřebenem neměl.

"Ch. Milostivá paní, neurazte se, napijte se vode mě!"
"Avšak C. plzeňský pivo, milostivá paní, má přesnější barvu vašich vlasů, dovolte...", zabreptal kovářský mistr, 
dovolte mi, abych na vaši počest šel dál popijet ty vaše zlaté vlasy."

"Pepin." "Tak konečně Gr. uvidím tvého bratra, konečně uslyším svého švagra, švagřička!"


"Ch. Milostivá paní, neurazte se, napijte se vode mě!"
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"Pepin." "Tak konečně Gr. uvidím tvého bratra, konečně uslyším svého švagra, švagřička!"

"D. No já su vaše švagrová, vítajte pěkně!"

"V. Sakra, to mám štěstí, že mám tak D. čupr švagrovou, ale Ch. kde je Francin?", ptal se strýc a dral se do kuchyně a do pokoje.

"A tady, tak co je s tebó? Ty leţíš? Toţ V. sakra, já jsem k vám Gr. přijel na návštěvu, nebudu tady dýl neţ čtrnáct dní."

"Here he is, but what's up with the man? Lying down are you? V. Good God, man, Gr. I've come to pay you a visit, I won't be staying more than a fortnight."

"Nechajó tě všichni pozdravovat, akorát Bóchalena, I. ta uţ má po smrti, nějaké D. tachonýr jí dal do polena prach a D. baba, jak to dala do šporherto, tak to vybuchlo a D. liško to babu po čuní a zatřepala se a bylo po ní."

"All of them sends their love, except Bochalena, I. she's a goner, some D. joker put gunpowder in her woodpile when D. the old thing popped a log on the stove, it went off, D. lammed her right in the mug, and that was that, she just snuffed it."

"Bóchalena?" I clasped my hands: "Your sister?"

"Sister? No. U. Local woman, old girl that crammed herself all day with apples and buns, for thirty years she'd always be saying, 'Oh, you young folks, I'll be gone soon, I D. dinna want to do nothing, just sleep...me neither, D. I'm no exactly one hundred percent."

"A co dělá stréček na C. Jezerech?", "And what's our Uncle over in the C. Great Lakes doing?" I asked. Uncle gave a dismissive wave of the hand, and took Francin by the shoulder and turned him round to face to him in a great voice full of glee: "Well now, Uncle Metud over in the Great Lakes he's begun to get a wee bit strange, and one day he read a notice in the paper: Suffer from boredom? Get yourself C. a racoon. And Uncle Metud, what with having no kids and that, he replied to the ad, and in a week's time the beast arrived, in a packing case. Well that was a thing now! Just like a child, it
No bylo to něco! Jako dítě, s každým se kamrádil, ale akorát, C. že co viděl, tak všecko uměval, a tak stréčovi Metudovi umyl budíka a troje hodinky tak, že už je nikdo nedá dohromady. Pak umyl jednou všecko koření. A pak zase, když stréč Metud rozmontoval bicykl, tak medvídek mýval mu to chodil uměvat O. do potoka sousedé chodili a říkali: Strýcu Metude, nepotřebujete takové krám? Našli jsme to v potoci!, a jak už přinesli několik sóčástí, tak Metud se jde podívat a medvídek mýval mu roznosil skoro celé bicykl. D. Ty buchty jsó ale dobrý. A ten medvídek chodil na záchod jedině na almaru, tak celý stavení smrdělo tím záchodem, nakonec všecko museli před medvídkem zamykat, a dokonce museli i šeptat.

D. Ty buchty jsó dobrý, škoda, že jsem tak maróda. Ale medvídek dával pozor, kam si dávají klíč, a odemkl si, co kde před ním schovali.

Ale nejhorší je, že ten medvídek večer dával bacha a jak stréč Metud dal tetičce hubičku, tak medvídek se sápal a chtěl taky, a tak stréč Metud musel chodit s tetičkó Rozáró na rande do lesa, jako za svobodna a ještě se pořád otáčeli, jestli medvídek nestojí za ním.

A tak se tedy nenudili, až jednó jeli na dva dny a medvídek se tak nudil

C. o tom svatým Duchu, že rozházel ty veliký kachlový kamna v pokoji a doprasil tak nábytek a peřiny a prádlo v kostnu, made friends with anybody going, but there was one special thing about it, C. you see, the German for racoon is Waschbar, and whatever that racoon saw, it simply had to wash it, and so it washed Uncle Metud's alarm clock and three watches, till nobody could put them together again. Then one day it washed all the spices. And again, when Uncle Metud took his bicycle to pieces, the racoon went and washed the parts for him O. in the nearest creek, and the neighbours were coming along saying: Uncle Metud, would you be needing this piece of junk at all? We just found it over in the creek! And after they'd brought him several bits like that, Metud went to have a look himself, and that racoon had gone off with practically the whole bang shoot. D. My those buns are good though. And that racoon he would only do his business in the wardrobe, so the whole building stank of his pee, in the end they had to lock everything up from him, they even had to start whispering when they spoke together.

D. My those buns are good, pity I'm no one hundred percent. But the racoon kept watching to where they put the key, it went and unlocked whatever they were keeping from him.

But the worst of it was, the animal kept a look-out in the evenings, and soon as Uncle Metud gave Auntie a wee kiss, the racoon went for him and wanted to have some too, so Uncle Metud had to go down to the woods wi' Auntie Rozara courting like before they were married, and still they had to keep turning round in case the racoon was right there behind them. And so there was no time for boredom, till once they went off for two days and the racoon was sae bored that C. this one Whitsun holiday he dismantled the whole big tiled stove in the living room, made such a muck of the
že strěc Metud sedl a napsal do C. Moravské orlice inzerát: "Nudíte se? Kupte si mývala!" A od té doby je vyléčené z trudnomyšlnosti."

"D. Jsou nějaké maróda."
"Jako Bóchalena," řekla jsem.
"D. Co to plandáte za zmaty?" rozkřičel se strýc. "Bóchalena byla D. baba, co práskala do sebe jabka, akorát že měla vidění..."

"Z těch jablek?" vpadla jsem
"V. Prdůčky! Vidění, no baby mívají vidění, z kostela měla vidění," kuckal se strýc Pepin,"že nad naším městečkem letí v noci veliké kůň a temu koňovi hořela hříva a vocas, no a Bóchalena řekla tehdá:

Bude válka, a ta válka taky byla, ale Francine, to loni G. bylo naše městečko auf! Baby padaly na kolena, já to viděl taky, nad náměstím a nad kostelem letě Jéţíšek!

Ale pak se to vysvětlilo, ten D. malinké pakáň Lolan pásl beránky, a jak cvičily D. airylány a táhly za sebó takové pytel a do toho se střílelo z G. mašinkvéro, tak zapomněli na lano, a to lano, jak šlo po zemi, tak se omotalo o nohu Lolanu, to je tůže pěkný dítě, s biléma vláskama, a jak ten airoplán šel vzhůru, šlo i to lano a s nim i Lolan, a nad naším městečkem letě vzduchem Lolan, ale baby myslely, že to letí Jéţíšek, no kór když to lano zavadilo o lipy u kostela a teď Jéţíšek padal jako strěc Zavičák z věte na věte, a na zem spadl Lolan a povídá: Kde jsó mi beránci? a baby klekaly, aby jim poţehnal."

furnishing and the feather quilt and the linen in the commode, that Uncle Metud sat down and wrote him an ad to C. The Moravian Eagle: Suffer from boredom? Get yourself a racoon! And ever since then he's been cured of his melancholia."

"D. I'm no quite one hundred percent." "Like Bóchalena," I said.
"D. What nonsense are you blethering?" Uncle Pepin brought into a shout: "Bóchalena was just D. a poor old thing that crammed herself with apples, except she also had visions..."

"Was it the apples?" I interrupted.
"V. Bollocks! Visions, these old lassies get visions, she got it from the church," Uncle Pepin said choking, "a great big horse flying in the night over our wee town, and the mane and tail of that horse blazing with fire, well and as Bóchalena said at the time, 'It'll be war', and it was war too, but Francin lad, last year the whole town G. was in a right tizz! The old women were falling down on their knees, I saw it too, over the square and over the church, this baby Jesus figure flying through the air! But the it all came out, that D. tootsy wee chappie Lolan had been out watching his lambs, and the D. airylanes exercising overhead, lugging after them some kind of punchbag and potting at it with their G. popguns, they clean forgot about the rope, you see, and as it dangled along the ground, so it got tangled up all round Lolan's leg, and him a braw wee child too, with his dainty fair hair, and as the airylanes flew upwards, the rope went up and Lolan with it, and right over our wee town Lolan went, flying through the air, but the old women they thought it was baby Jesus, specially when the rope got hooked up on a lime tree by the church, and this baby Jesus fell down like Uncle Zavičák, tumbling
"Ale co to Si. capete jak mladý straky?" křičel strýc. Gr. "Povídám, takovýho dodavetele kdyby císař potkal na kole, tak mu vezme..."

"To kolo," řekla jsem. "V. Prdlačky! Ten titul a ze štítu toho vorla!"

"V. Prdlačky!" řval strýc Pepin, "co to tady capete Si. jak malý děcko?"

"V. Hovno!" zakřičel strýc Pepin, "Látal byl učitel! Loni Gr. se zřítil z prvního poschodí, když vykládal, co to je čas rovnoměrné...a že to je, jako když vlak jede jede jede jede...a Látal sekal oběma rukama a jako vlak poskakoval k votěřenýmu volenu, D. a z teho volena vypadl a celá třída se radostně nahnula k volenu, jistě si pan učitel zpřelámal nohy v tulipánech, ale Látal už tam nebyl, obešel to dvorem a po schodech nahoru a zase, vlak jede jede jede...a tak zase vstoupil do třídy za zády žáků, kteří se vykláněli z volena."

"Mercinu si vzal strěc Vaňura, ten kuchař, "Mercina's the one married Uncle Vaňura, jak jezdil G. balkáncukem, ten bydlel tady chef on the G. Balkan express, ye know, v Čechách, někde v C. Mnichově lived in Bohemia, hereabouts, somewhere from branch to branch, and then wee Lolan falls to earth and says 'Where are all my poor lambs?' and the old women knelt down for him to bless them."

"What Si. are you twittering on about, u twittering magpie?" Uncle shouted. Gr. "I'm telling you, if the Emperor met the likes of your court-appointed supplier riding on a bicycle he'd have taken his..." "Bicycle off him," I said.

"V. Bollocks!" roared Uncle Pepin. "What are you twittering on about Si. like a silly bairn?"

"V. Balls!" Uncle Pepin cried. "Latal the school-teacher! Last year Gr. he fell out of a first floor classroom right in the middle of demonstrating uniform time and motion...like it's when a train just keeps chugging along and along and along and Latal struck out with both arms flailing and like a train he pounded along over to the open window, and then he fell D. right out the window, and the whole class rushed gleefully to the window, surely teacher must've broken both his legs in the tulip bed, but Latal wasna there, he'd cut round the yard and nipped up the stair, and again, there his train was, chugging along and along and in he came to the classroom, behind the backs of the schoolkids that was still leaning out of the window."

"Mercinu si vzal strěc Vaňura, ten kuchař, "Mercina's the one married Uncle Vaňura, jak jezdil G. balkáncukem, ten bydlel tady chef on the G. Balkan express, ye know, v Čechách, někde v C. Mnichově lived in Bohemia, hereabouts, somewhere
"Tak tohle je G. pariser šnitz, a tohle na botičce je S. nářt neboli G. gelenk, anóbrž S. ohbí. Toho je ale S. podešev, anóbrž podrážky..."

"So this here is G. Pariser Schnitt, and this is S. the vamp or G. Gelenk, alias S. ankle upper. This here is S. the sole, alias bottom leather..."

"Ulrich?", nastavila jsem ucho.

"Ulrich?" I said, cupping my ear with my hand.

"Weinlich!", řval strýc, "C. wein jako vino, tak jeden V. bliček D. zbačal boty a donesl je O. temu dvornímu dodavateli Weinlichovi a ten dodavatel povídá: Dyk vy jeden člověče, vy jste ty boty pokazil, co já teďka s tím?"

"Weinlich!" roared Uncle. "Wein as in wine, there's this V. idiot D. scuffs up his shoes and brings O. them to this court-supplier chappie Weinlich and the supplier says: Good God man, these shoes are wrecked, what am I supposed to do with them?"

"Švagrová, jste hlópá Si. jako odpoledne ve zkóškách!"

"Sister-in-law, you're as Si. daft as in a school test afore noon!"

"A tady todle je, jak jsme D. juž řekli, G. absac neboli podpatek, a na tom podpatku neboli absacu je S. patka neboli pantiček anóbrž odkolek, mezi obuvnickými profesionály též takzvaný kédr!" "Strýcu Jožine, tohle je Ľabémr, že?"

"And this as we've said D. already's the G. Absatz or heel, and on that heel or Absatz there's the S. heel-piece, heel-tap, and S. edge-piece otherwise known amongst the footwear profession as S. the rand!" "Uncle Jožin, this is the G. Abnehmer, isn't it?"

"Cože!", zařval ranéný strýc, "abnémr je tohle, abnémr anóbrž S. odnimáček, ale to co držíte v rucích to je S. rašple neboli škrabačka anóbrž struhák!"

"What?" Uncle roared woundedly. "The Abnehmer is this thing here, Abnehmer alias S. remover, but the thing you're got in your hands is S. a rasp of S. a file or S. a scraper!"
"Ale když už jste tady, tak budeme držet školu anóbrž G. školbildung, protože já jsem měl samý jedničky, pochvalná vyznamenání, ne jako jeden V. bilbec, Hanák, které při přehlídce vystopil a povídá plukovníkovi von Wucherovi: D. Pantiátó, tady máte ty vaše tule a tanóny a já jdu dom, já vojákem nebodo..."

"...tak tohleto je G. kolbenšuh neboli S. botka a tohleto je takzvaný G. myndunk anóbrž ústí..."

"C. Nad Labem," řekla jsem.
"V. Hovno! Co to capete Si. jak mladý straky? C. Ústí je město, ale tohleto je mynduk neboli ústí..."

"V. Sakra, švagrová", řekl s obdivem, "tady by bylo pěkný G. beobachtungštelle neboli pozorovatelská."  

"Anóbrž rozhledna.," dodala jsem. 
"V. Prallačky! Rozhledna je pro civilisty, ale beobachtungštelle anóbrž pozorovatelská je pro vojsko, pro vojsko, který je válce a sleduje polohy nepřítelů. Švagrová, jak jste inteligentní krásavice, tak tohle kdyby slyšel hejtman Tonser, tak vás pleští šavlí a zařve na vás: D. Jebem vám čurce nadrobno!"

"But as you are here the now, we'll have a wee training session alias G. Schulbildung, seeing as I had nothing but top marks, certified commendations, no like one V. dunderhead, a lad from Haná, stepped out on parade and says to Colonel von Wucher: D. 'Mister, here's yer bullets and buns, I'm gaun home, I'm quittin' the service..."

"...and so this is G. the Kolbenschuh or S. butt-end shoe, and this is the so-called G. Mündung, muzzle or mouth..."

"C. Of the Elbe," I said
"V. Balls! What are you twittering on about Si. like a young magpie? C. Elbow's elbow, but this is the Mündung, muzzle or mouth..."

"V. Good God, sister-in-law," he said with amazement,"this would make a brilliant G. Beobachtungsstelle or observation post."  

"Alias viewing tower," I appended.  
"V. Bollocks! A viewing tower's for civilians, but an observation post alias Beobachtungsstelle's for the military in time of war to follow the movements of the enemy! Sister-in-law, and you such an intellectual beauty too, if Captain Tonser heard you say that, he'd sock you with his sabre, yelling out, D. 'I'll have your frigging nuts for mincemeat!'"
"**Ph. Jmémem zákona,**" řekl, "milostivá, slezte dolů. A váš pan švagr taky."

"Pane de Giorgi, **I. nemáte závrat?**" povídám. 
"Povídám, jménem zákona slezte dolů," opakoval pan de Giorgi. 
"Povídám, pane de Giorgi, první?" povídám. 
"Ne," řekl pan de Giorgi a podíval se do útrob komína, "z cvičných důvodů **O. polezu** vnitřkem komínu," dodal.

"U kterého pluku jste slouţil, **G. kdo byl inhaber vašeho pluku?**" optal se pan doktor Gruntorád.

"What regiment were you? Who **G. were you under?**" Doctor Gruntorád enquired.

"A teď'ky ještě, jako poslední dechové cvičení, zaspívejte pane Josef, vysoký cê, ale dovnitř...ale pozor, **I. ať si nenaláme do trenýrek, anóbrž neuděláte do kalhot kytku.**"

"And now once again, one last breath exercise, sing us another high C, and this time sing it in the head...but watch **I. you don't do a job in your pants, or give yourself brown trousers!**"

"Strýc Adolf **Gr. byl** u nich akorát jeden měsíc, hned zkrájí ho vzali na stíhání jednoho **D. tachonyra...**"

"Uncle Adolf **Gr. had only been with the force just a month,** straight off they took him with them in hot pursuit of **D. one particular character...**"

"...a kdyţ na Adolfa **I. přišla řada,** tak ta vedoucí vzala lísteček, a kdyţ se vrátila, byla červená a hodila Adolfovi ten balíček nazpátek a zakřičela na Adolfa: **V. Kdyţ jste se posral, tak si to vyperte sám!** A šel dom s haňbou..."

"...and when Adolf's **I. turn in the queue came back** the manageress took his ticket, and when she came back, she was all red in the face and she threw the parcel back at Adolf and yelled at him, **V. 'Ye've shat yersel', haven't ye, so ye can just go and wash it yersel'!** And he went home all shamefaced..."

"Co je to za **V. šmejď?** Kde to ten člověk koupil?" řekl pan doktor. 
Povídám: "**V Praze, ale vy máte rýmu, tady je tak krásný přístroj, to je něco jako C. bory šumí po skalinách.**"

"What kind of **V. junk** is that? Where did the fellow buy it?" said the doctor. 
I said to him: "In Prague, but seeing as you've got a cold, here's really beautiful attachment, **C. a bit like our national anthem, pines rustle on the rocky slopes.**"
"Povídám, Boďo, chci ostříhat vlasy tak, jak to nosí C. Josefine Bakerová."  
Boďa potěžkal moje vlasy a vyvalil oči: "Tenhle M. zbytek starého Rakouska? Tohleto: Já, Anna Czilágová, narozená v Karlovicích na Moravě? Nikdy!"

Boďa trval: "Tyhle vlasy ustřihnout, to je to samé, Sí. jako kdybych vyplivl po svatém přijímání svatou hostii."

Ch. Gratulujte si, švagrová, tak tohle je S. ševcovská smůla anóbrť obuvnický pop," řekl strýc Pepin a položil otevřený kelímek na židle.

"Maryško, teď strýc Pepin může řvát, teď mohu dělat protivenství v pivováři, jak kdo bude chtít mne můžu urážet, tady...tady jsou ty léčivé jiskry, které se mění ve zdraví, vysoké frekvence, které dodávají O. novou radost ze života, novou životní odvahu...Maryško to je i pro tebe, pro tvoje nervy, pro tvoje zdraví, tady tohle je katoda, která léčí uši, tadyta katoda masíruje srdce, tady tohle zvětšuje srážku srdačního srdce! A tadyto je na hysterii a epilepsy, ten fialkový ozón od tebe odejme touhu na veřejnou činnost doma, a další elektrody jsou na jejich srážku svaly, proti migreně, patnáctá je proti překvpení mozku a halucinaci," hovořil tiše Francin...  

And I said, "Boďa, I want my hair cut short like C. Josephine Baker's."

Boďa weighed my hair in his hands and rolled his eyes, "What, M. this surviving link with the old Austria? This hallmark, which says, 'Here am I, Anna Czilágová, born Karlovice, in Moravia? Never!'"

Boďa was implacable, "Cutting it short Sí. would be like spitting on the host after holy communion!"

"Maryška, now Uncle Pepin can bawl his head off, now they can make trouble at the brewery, now people can insult me as they please, but here...here are these sparks of healing which turn into health, high frequencies which give you a O. new joie de vivre, fresh courage in life...Maryška, this is for you too, for your nerves, for your health, this one here is a cathode which treats your ears, this cathode here massages the heart, imagine, a heart-enhancing sizzling phosphorescence! And this one is for hysteria and epilepsy, this violet ozone removes your desire to do in public things a decent person can only think of or do at home, and other electrodes are for styes and liver-spots, torn muscles, and migraine, the fifteenth one is for hyperaemia of the brain and hallucinations," said Francin talking quietly...
**Dialect**

In general, dialect in the target language text is transferred by using colloquial expressions (*chappie*) or elements of Class Dialect (*dinna, wasna*). Consequently, the translation does not use another dialect, which would absolutely omit the cultural aspect of the original, but gives a general idea of colloquial speech.

**No já su vaše švagrová, vítajte pěkně!** - Your sister in law, you are right welcome. - This case is an example of the fact I described above; the dialect is indicated by using colloquial devices - omission of the verb in the first part of the sentence.

**baba** - old girl; old woman; the old thing; poor thing - The Czech word *baba* (in the context of the novel a dialect expression for an old woman) occurs several times in the original text and the translator uses several possibilities to translate it. All of them are appropriate and conveys the meaning well; only in the last expression *poor old thing* I consider the word *poor* unnecessary.

**tachonýr** - joker; one particular character - The word *tachonýr* is used two times in the text. In Czech it is close to word *darebák* (rascal) and in the original it carries the same meaning in both cases. The translator decided to use two different words and in my opinion both of them are slightly different in meaning from the original. Especially in the first case the word *joker* (*vtipálek* in Czech) does not really transfer the real meaning of the word *tachonýr*. On the other hand, in the second case the expression *one particular character* is closer to *rascal* or (bearing in mind the context of the text) *criminal*; therefore, it seems suitable to me.

**čupr** - a fine winsome - I think that even using two adjectives still does not transfer the actual meaning of the word *čupr* which is rather used as an expression for a good-looking and also energetic person, whereas the English translation *a fine winsome* is more centred on the appearance. On the other hand, it sounds well in the context and again it conveys the colloquial mode.
**nic se mi nesce dělat** - *I dinna want to do nothing*: Here, the dialect is expressed in the word nesce, in the translation this is done by using informal form of *do not - dinna*. The double negation (*dinna, nothing*) also empahsizes colloquialism.

**já jsu taky nějaké maróda** - *I'm no exactly one hundred percent* - Here, the dialect is indicated by using colloquial negative form *no* instead of *not*; also, there is a reduced form of *I am*.

**ty buchty jsó dobrý** - *my those buns are good* - In the source language version, the dialect is expressed in the verb *jsó* (jsou in Literary Czech), while in the English this is done by using at first the word *buns* which is purely colloquial in this sense and also by including the possessive pronoun *my* which here serves rather as an exclamation than a pronoun. This usage is also typical for colloquial speech.

**lisklo to babu po čuni** - *lammed her right in the mug* - The indication of dialect in this sentence is achieved by using colloquial expressions *lammed* and *the mug*. I find *the mug* as an appropriate equivalent of the word *čuňa*.

**Co to plandáte za zmaty?** - *What nonsense are you blethering?* - This translation is appropriate. There are no equivalents the translator could use to translate words *plandáte* and *zmaty*, but the chosen words convey their meaning well, though they do not transfer the level of informality of the original phrase.

**malinké pakátl Lolan** - *wee chappie Lolan* - The dialect is included at first in the adjective *malinké* (ending with -é instead of -ý) and at the second place in the word pakátl (expression for a little children). The translator uses colloquial expressions *wee* for *malinké* and *chappie* (derived from chap-hoch) for *pakátl*. I find it absolutely correct and comprehensible.

**ajroplány** - *airyplanes* - The word *ajroplány* has its origin in English but it is influenced by dialect (common Czech version of English aeroplane is rather éroplán,
but it used only rarely). The translator conveys the changed pronunciation by using the colloquial expression *airyplanes*.

celá třída se radostně nahrnula k volenu, jistě si pan učitel zpřelámal nohy v tulipánech, ale Látal už tam nebyl... - *and the whole class rushed gleefully to the window, surely teacher must've broken both his legs in the tulip bed, but Latal wasna there...* - In this extract, the dialect word *voleno* is translated simply as *window*, whereas the used dialect is indicated in the second part of the sentence by colloquial reduced form of *was not* (*wasna*). In conclusion, this version is absolutely comprehensible for the English readership and at the same time transfers the colloquial tone of the original.

**Pantáto, tady máte ty vaše tule a tanóny a já jdu dom, já vojákem nebodo.** - *Mister, here's yer bullets and buns, I'm gaun home, I'm quittin' the service...* - In the original text, this passage is written in the dialect of people from Haná (area in the northern Moravia) which is noticeably different from the one spoken by Uncle Pepin. The translator emphasized this fact by using even more colloquial form of language including reduced forms (*here's*), missing endings (*quittin'*) and especially very informal form of words *your* (*yer*) and *going* (*gaun*) which are related with Class Dialect.

**Jebem vám čurce na drobno!** - *I'll have your frigging nuts for mincemeat!* Similar case as the above one, though much more rude; the adjective *frigging* serves as a mark of informality as well as using the word *nuts* in this sense.

**zbacal** - *scuffs up* - In this case, there is a phrasal verb which helps to achieve the informal mode.

**juž** - *already's* - The level of informality is achieved by use of an unusual kind of short form - *already is* is transformed to *already's*, which transfers the meaning and also the unnecessary letter (*juž* - *already's*).
**Vulgarisms**

There are few vulgarisms in the novel and exclusively used by only one character. On the other hand, these vulgarisms are used repeatedly and since translating vulgarisms is one of the most challenging branches of translator's work, I would like to pay further attention to them.

**prdlačky - bollocks** - The most common vulgarism in the novel; the level of vulgarity is equal in both languages.

**hovno - balls** - The second most common vulgarism. Once again, the level of vulgarity is well transferred.

**sakra - Good God; Christ** - Both translations of the word *sakra* are appropriate considering their religious origin (*sakra* – derived from sacre in Latin), though in the Czech context *Good God* and *Christ* are less rude.

**Když jste se posral, tak si to vyperte sám! - 'Ye've shat yersel', haven't ye, so ye can just go and wash it yersel'!** In my opinion in this case the level of informality is too high in the translation. The original sentence is quite formal apart from the one vulgarism, which makes a contrast. The translation has more features of informality and is more expressive than the original.

**blbec - idiot; dunderhead** - The word *blbec* was used two times; each time it was translated by different word, but in this case the actual meaning is the same, so I find it appropriate.

**šmejd - junk** - In my opinion, the English word *junk* does not transfer exactly the level of vulgarity of the Czech *šmejd*. I would suggest using different translation, e. g. *trash*. 
Words of German origin

The original text contains quite a high number of words of German origin called "germanisms", which is a consequence of a long time of coexistence and mutual influence of Czech and German culture. These words are used frequently in spoken language. However, most of "germanisms" used in the original text are used in context with their Czech equivalent, e.g. "tak tohle je kolbenšuh neboli botka". As a result, in these cases the translator simply uses the original German word (not its form influenced by Czech) and its English equivalent, e.g. "and so this is the Kolbenschuh or butt-end shoe." Nevertheless, there are several cases in which this is not possible. These cases are widely discussed below.

-byl naše městečko auf! - was in a right tizz! - The expression bylo auf means that the town was all excited; therefore, I find the used expression a right tizz suitable because it also conveys the colloquial tone.

-z mašinkvéro - with their popguns - The word mašinkvér originates in German Maschingewehr (kulomet in Czech and machine gun in English), but in the context of the original, here even with features of dialect (ending with o instead of u), it serves as a mark for a training gun; therefore, the word popgun with the meaning of a toy gun is appropriate.

-balkáncuk - Balkan express Balkáncuk was created by joining words Balkan and Zug (train), so the translation is semantically appropriate. However, it does not transfer the colloquial mode of the word.

-kdo byl inhaber vašeho pluku - who were you under – Here, the translator absolutely omit the German word (inhaber) and completely replaced the sentence by another one. It, of course, precisely carries the meaning of the original, though it misses the cultural context. However, the chosen way of translation is appropriate.
from the point of view of the readership; the point of the translation is fulfilled.

**parisr šnit** - Pariser Schnitt - This is the case of using the proper German form of the word; it conveys the meaning, cultural context as well as colloquialism. The same applies to the rest of the words in this section and therefore I just listed them to show how the translator worked with these words.

- **gelenk** - Gelenk
- **absac** - the Absatz
- **šulbildung** - Schulbildung
- **kolbenšuh** - Kolbenschuh
- **beobachtungštele** - Beobachtungsstelle
- **myndunk** - Mündung

**Professional slang**

The novel also contains number of terms from professional slang. The most of them comes from the slang of shoemakers because one of the characters used to work as one. Moreover, we can find there some words connected with beer industry since the novel takes place in a brewery and also with warfare. As it will be proved by following paragraphs, most of these expressions have their equivalents in the target language and can be simply translated. Nevertheless, some of them require closer consideration.

- **ševcovská smůla** - cobbler's glue - This translation is appropriate, because the word *smůla* in this context means glue. Also, the *cobbler* is the equivalent of the Czech *švec*.

- **obuvnický pop** - shoemaker's gum - In correspondence with the original, the translator replace the word *cobbler* with the word *shoemaker* which is equivalent to the Czech *obuvník*. As for the word *pop*, it is a synonym of the previous expression
smůla as well as the gum is a synonym of the glue. The term shoemaker's gum is proper translation of the Czech original.

ze spilky - from the plant - In this case the word plant seems to me a bit ambiguous, because the word spilka refers to one specific part of a brewery, while plant is a designation for the whole factory. Consequently, more appropriate term would be fermentation room, as it is a direct equivalent of spilka.

nárt - the vamp - Appropriate, the words are equivalent within shoemaker's trade.

ohbí - ankle upper - In the original ohbí is introduced as synonym for nárt, as well as the ankle upper is synonym of the vamp. Nevertheless, instead of the ankle upper simply the upper would be possible.

podešev - the sole - Appropriate, direct equivalents.

The following four words again serve as synonyms in the original text. They all refer to a particular part of shoe which serves to raise the heel of a shoe. All of them are appropriately translated, though I had some difficulties while searching for the actual meaning of the word rand, which does not seem to be widely used in this sense nowadays.

patka - heel-piece
pantiček - heel-tap
odkolek - edge-piece
kédr - the rand

rašple - a rasp - Again, a rasp is a suitable and precise translation of the Czech rašple.

odnímáček - remover - Appropriate translation, though remover marks any device used to remove things, while odnímáček refers to a specific tool. Nevertheless, the meaning is preserved.
škrabačka - a file - This translation is suitable and conveys the meaning well.

struhák - a scraper - Synonym of the above one; the translation is appropriate.

botka - butt-end shoe - Botka is the slang expression for the front part of a gun; direct equivalents.

Cultural words

Translating cultural words is another difficult branch of translation. The translator has to transfer the meaning of the original in the way which is understandable for the target language readership. However, this is not always possible without changing the original word or without further explanation, especially in the cases when there is no (or rather small) area of cultural overlap.

"Cutting it short" contains considerable number of cultural words, because it is closely connected with Czech cultural environment and also history. It would be an interesting and challenging work to analyse all these items, but since my thesis is dedicated to translating of direct speech only, the scope of this section is limited. I chose the items which seemed most interesting and important to me and also those which are considerably difficult to transfer.

na zabíjačku - to our slaughtering party - Since there is no adequate equivalent for the Czech word zabíjačka, the translator applies connection of usual expression for killing animals - slaughtering and the word party evoking an idea of celebration and gaiety. I think that this connection very nicely describe what typical Czech zabíjačka is about.

zabíjačkový guláš - the pork goulash - As I mentioned before, there is no English equivalent for zabíjačka, but from the context of the original it is obvious that the
mentioned goulash is prepared from pork. From my point of view, the pork goulash is the most economical and elegant solution.

**jaterničky s křenem** - **sausages with horseradish** - A suitable translation of the name of food which is not common in the target language culture. *Sausage* is used to describe several kinds of Czech meal (párek, salám, klobása, jitrnice).

**kroupová a žemlová jelítko** - **barley and breadcrumb puddings** - The translation is likely to work well in English speaking countries where the pudding made of meat is a known and typical dish, though, of course, *pudding* is not a direct equivalent of *jelítko*. However, I like this translation since it is short, strict and sounds natural.

**plzeňský pivo** - *the Pilsner Beer* - The Pilsner Beer is a usual term used to mark a specific kind of Czech beer; it is absolutely comprehensible because it is used internationally.

**na Jezerech** - *in the Great Lakes* - This translation seems appropriate to me; the place called *na Jezerech* is not generally known and its name does not care any significant meaning; therefore, it can be transferred like that without causing misunderstanding.

**medvídek mýval** - *a racoon* - A direct equivalent.

**co viděl, tak všecko uméval** - *you see, the German for racoon is Waschbar, and whatever that racoon saw, it simply had to wash it* - This is a great example of function of explanation while translating cultural aspects. In Czech, the connection between the name of the animal (*mýval*) and his favourite activity (*umývat*) is obvious. Unfortunately, the English equivalent does not offer such connection and the translator wisely used similarity of German word for *racoon* (*Waschbar*) and the verb *wash* to transfer the meaning and even included the wordplay. Moreover, using the initial phrase *you see* gives an impression of naturalness and perfectly fits the
context of the speech.

**o tom svatým Duchu** - *this one Whitsun holiday* - The translation is appropriate; both terms refer to Holy Spirit holiday which is common to Czech and English culture. In this case, the cultural overlap prevents possible misunderstanding.

**Moravská orlice** - *The Moravian Eagle* – Although it is not likely to translate names of newspapers and magazines, in this case it is understandable because *the Moravian Eagle* is commonly used equivalent of *Moravská orlice*.

**v Mnichově Hradišti** - *in Mnichovo Hradiště* - Since there is no equivalent English denotation for the name of the town (unlike *Praha - Prague*), the translator simply uses the original name, which is absolutely correct in this case.

"**Wein jako víno!**" - *"Wein as in wine!"* – Here, the translator once again applies similarity of English and German pronunciation to convey the meaning of the original phrase and include the worldplay.

**to je něco jako bory šumí po skalinách** - *a bit like our national anthem, pines rustle on the rocky slopes* - Another usage of explanation. Once again, it is used in a very convenient way which is not disturbing. The translator managed to convey the cultural context by pointing out that the simile refers to the Czech national anthem. The question is whether *pines rustle on the rocky slopes* evoke the same idea in the minds of the target language readership as it do in the minds of Czech readers. However, I consider this version appropriate because replacing this with an expression which would be closer to the target language cultural context, e.g. another kind of tree or anything else what is usually connected with fresh wind, would destroy the connection with the culture of the source language text, which is in this case crucial.

(..)a tohle je takzvaný myndunk anóbrž ústí..." - *and this is the so-called.*
"Nad Labem," řekla jsem (...)"Ústí je město" - Of the Elbe," I said (...) "Elbow's elbow" - I included this extract as a whole in this section because I think that it requires closer consideration. The translator had to overcome two barriers - the first of them is obviously the meaning of the word mouth - ústí. The point is that in Czech it can refer either to a part of a gun or to the mouth of a river; in these cases the Czech word and English expressions muzzle and mouth are equivalent. However, in Czech Ústí is also a town on the river Elbe - nad Labem. Nevertheless, the translator could not simply translate the name of the town or just use the Czech name because this would not transmit the joke behind it and would not make sense to the reader at all. Instead, he completely omitted any reference to the town and used commonly known expression mouth of the Elbe - ústí Labe. Consequently, it was not possible for him to translate Ústí je město; instead of it he uses similar pronunciation of words Elbe and elbow. Thus the resulting Elbow's elbow could be explain as a mishearing and perfectly makes sense for the target language readership. From my point of view, this is a great solution which requires not only knowledge of both languages but also a considerable amount of imagination and creativity.

Josefína Bakerová - Josephine Baker's - In this case the cultural overlap is significant, as Josephine Baker was a popular person at the time in which the novel takes place and her name has the same effect in both cultural areas.

**Under-translations**

While searching for the under-translations, I was surprised that the target language text contains such a small number of them. In fact, I managed to find only one considerable example of under-translation which is discussed below.

kmotřenka - local woman - The word kmotřenka has more meanings in the Czech
language, but judging from the novel's context in this case it refers to a very old woman. In this case, it is a diminutive of the word *kmořa* - *godmother* and from the context we can guess that this woman was in this sort of relationship to the speaker - Uncle Pepin and his brother Francin. Therefore, I find the translation *local woman* insufficient and too general.

**Over-translations**

Unlike the above category, the group of over-translations is more extensive. Nevertheless, this is not a high number, which testifies the quality of the translation.

Říkal, tyhle vlasy jsou zbytek starých zlatých časů, takové vlasy jsem nikdy pod svým hřebenem neměl. - He said, "That hair of yours is a hark back to he golden days of yore, never have I had such hair under my comb before." - There are some noticeable changes which, however, still do not change the meaning of the original utterance. At first, the translator puts the sentence into direct speech, which is allright if we consider how the sentence would look like in English indirect speech - it would be more difficult to read perhaps and definitely it would not be so natural. Secondly, the resulting translation is in verse, which makes even more poetical than the original. Since Hrabal's language is poetical, I find it convenient. This verse helps to emphasize this fact in the target language. Nevertheless, it also adds something what was not included in the original text and may cause distinct emotional reaction of the readers.

**do potoka** - *to the nearest creek* – Here, the word *nearest* is unnecessary.

**temu dvornímu dodavateli Weinlichovi** - *to this court-supplier chappie Weinlich* - I find the word *chappie* in this context unnecessary and even innapropriate, as it is too familiar, which does not really describe the relationship of the speaker to the person
mentioned in the sentence.

**polezu - I shall descend** - The translator's version is too formal in comparison with colloquial expression *polezu*. Instead of it, I would use *I will climb down* or *I will descend*.

**novou radost ze života - new joie de vivre** - The translator uses a French expression which is probably more comprehensible to the target language readership and it transfers the meaning of the original, but in my opinion it makes the resulting speech more noble than it should be, according to the source language text, so I do not consider it appropriate. An English expression would be more suitable.

**Metaphors**

I managed to find one example of metaphor in the source language text and since I find the translator's solution interesting and even better than the original one, I decided to include it here.

**tenhle zbytek starého Rakouska - this surviving link with the old Austria** - The metaphor in the text refers to hair which are going to be cut short. I must confess that I like the English version even more than the Czech one since a strand of hair evokes the idea of a link which connects presence and the past.

**Idioms**

The idioms I found in the source language text are mostly available to be transferred to the target language without difficulties as they are widely used and not too tightly connected with any of the cultural backgrounds.

**ta už má po smrti - she's a goner** - This is a suitable transmission of the idiom which transfer the meaning well.
přišla řada - *turn in the queue came back* - The meaning of the original is well preserved. This is an appropriate translation in my opinion.

nemáte závrat’ - *don't you feel giddy* – Again, this is an appropriate usage; this idiom is used commonly.

at' si nenalámete do trenýrek, anôbrž neuděláte do kalhot kytku - *you don't do a job in your pants, or give yourself brown trousers* - There are two idioms in one sentence, both with the same meaning. The translation is undoubtly appropriate, as it conveys the message as well as the level of informality.

**Change of meaning**

There are few cases in which the translator slightly changed meaning of the original. Nevertheless, these changes are not significant for the target language readership; they are visible for me as a speaker of the source language.

Milostivá paní - *young missus* - There is a noticeable change in meaning since form of address milostivá paní has nothing to do with the age of the respective woman; milostivá is definitely not equivalent to young. The proper equivalent would be milady, though this word could sound too posh in the context of the novel. However, it would be still closer to milostivá.

kde je Francin? - *what've you done with Francin?* - In the Czech original the question means *Where is Francin?* and I would find this translation more appropriate and possible too. On the other hand, if I consider the context of the situation in the novel the translator's version seems natural and emphasizes the colloquial tone of the speech.

Gratulujte si - *Feast your eyes on this* - Feast your eyes on this is not a proper translation of Czech gratulujte si. On the other hand, this is the most comprehensible
way how to transmit it to the target language readership, because the direct translation *Congratulate yourself* would sound weird.

**Similes**

Similes are quite frequent items of spoken language. Since they are often closely connected with culture and habits of a certain region, it is sometimes uneasy to translate them. What is completely comprehensible in one culture can have absolutely different meaning in another one. On the other hand, some of similes are recognized universally or are very similar.

**jak mladý straky** - *you twittering magpie; like a young magpie* - The translation directly transfers the name of the animal *straka* - *magpie*, while the adjective describing the characteristics of the *magpie* is changed in the first case (*twittering - štěbetající*). This perfectly makes sense in the broader context of this particular extract "*What are you twittering about, like a twittering magpie?*", but still it does not mean the same as the original. The word *twittering* here suggests that the respective person talks too much, but the meaning of the Czech original is different; it refers to stupidity of someone's statement. On the other hand, the second translation of the same phrase - *like a young magpie* - manages to capture the actual meaning; the respective person said something what only a very young creature would say. Moreover, as this phrase occurs several times in the novel and is used by one character only and always in the same sense, I find it inappropriate to translate it by two different expressions.

**jak malý děcko** - *like a silly bairn* - In this case the meaning is basically transferred; both similes refer to a child. Even though the adjectives are once again different, I think that the Czech *jak malý děcko* is in its meaning perfectly equivalent to the English *like a silly bairn*.

**jste hlópá jako odpoledne ve zkóškách** - *daft as in a school test afore noon* - This
is a direct translation of the original; the meaning is well transmitted. Consequently, the translation makes sense in the target language context.

\textit{jako kdybych vyplivl po svatém přijímání svatou hostii} - \text{would be like spitting on the host after holy communion} - This simile can be easily translated to the target language because of its universality - the \textit{host} is an internationally recognized symbol of Jesus Christ's body and is worshipped by Christians of both source and target language culture. The only interesting distinction is the usage of \textit{spitting on} in the translation, because in Czech \textit{spit on} means \textit{plivat na}; more accurate would be using \textit{spitting out} (spit out – vyplivnout).

\textbf{Grammar}

In the section dedicated to translating grammatical features, I focused mainly on tenses as they are most significant and most likely to be compared. The aim is to decide whether the used grammatical structure does or does not change the resulting meaning of the translation in comparison with the original.

\textit{uvidím} - \textit{I'm going to see} - Appropriately chosen future form which is the best to transfer the meaning of \textit{uvidím} in this context.

\textit{jsem přijel} - \textit{I've come} - Usage of present perfect is accurate in this case.

\textit{byl} - \textit{had only been} - Appropriately transmitted. In this context, \textit{had been} is the only suitable equivalent.

"\textit{Povídám, takového dodavetele kdyby císař potkal na kole, tak mu vezme..." - "I'm telling you, if the Emperor met the likes of your court-appointed supplier riding on a bicycle he'd have taken his..."} – Here, we can detect two grammatical features. Firstly, it is the use of present continuous tense in \textit{povídám} - \textit{I'm telling}, which is suitable. Secondly, it is the translation of the conditional clause \textit{kdyby císař potkal na kole, tak mu vezme... - if the Emperor met (...) he'd have taken...}, which is in
correspondence with English grammatical rules and also with the original meaning.

tak jeden blbec zbacal boty a donesl je - there's this idiot scuffs up his shoes and brings them - There is a shift of tense from the past to present in the translation, though it is appropriate.

**Possible misprint**

There was one item which seemed extremely interesting to me, yet I was not sure to which category I should have put it. Nevertheless, as it seemed to me as a pure misprint I created another category for it.

dvacet bas - twelve (crates) - One of the characters in the novel orders twenty crates, but in the translation this is transferred as twelve. I could not think about any other possible explanation than that this is a misprint. Another possible explanation is that twenty crates simply seemed too much to the translator.

**Phrases**

Finally, I would like to pay attention to a minor, yet from my point of view still interesting category of phrases, i.e. the sentences or expressions which are used in certain situations. Their translation should not be difficult because they are used quite universally. In addition, there is a broad area of overlap concerning Czech and English. Therefore, most of phrases have their counterpart in the other language.

Jméinem zákona - *In the name of law* - An example of an easily transferred phrase, there is no other suitable possibility.
5.4 Quality of translation

The translator managed to achieve his intentions in a very satisfactory way. The plot of the novel is without any doubt transferred with a great faithfulness, which in my opinion makes it comprehensible and enjoyable for the target language readership. This is caused by the fact that the translator stays at the reader's linguistic level all the time. As was mentioned before, the original contains lots of elements which are uneasy to translate, but the translator did a very good job coping with them. Even in the cases when he had to use explanation, he did it with easiness which does not interrupt the flow of the text and is not intrusive. Transmitting of the meaning of individual words and expressions is almost always done without any change, apart from those few cases I mentioned in the previous chapter. However, as I am supposed to evaluate the translation independently of the original, these changes could be consider unnecessary because they are found insignificant by the target language readership.

Nevertheless, Hrabal's text is unique mainly for its poetical impression on the readers. Concerning this aspect of the novel, I am not sure if the translator fully managed to transfer it. It is very difficult to create the very same atmosphere as the original did and I am afraid that this is not achieved in the translation. The overall quality of the translation is very high, though from my personal point of view it still misses the emotive impact of the original. This is not connected with any concrete component of the translation; this is rather based on my feelings. If I had to describe it, I would say that the translation as a whole seems colder and more abstract than the original. This is without any doubt caused at first by cultural differences as well as by my own standards and requirements for translations. However, I realize that achieving a full correspondence with all aspects of the original is almost impossible; therefore, I would assess Naughton's translation as accurate at all levels and the intentions of the translator as fulfilled.
5.5 *The translation's future*

The goal of this sub-chapter is to assess the translation's future and successfulness within the target language culture. Unfortunately, because I am not a native speaker of English and at the same time not very experienced in English cultural environment, I am able to do this only at the level of pure assumption. Judging from the pieces of knowledge I gained during preparing my bachelor thesis, I would say that Naughton's translation is very likely to be successful among readers. As I already mentioned in the previous sub-chapter, reading the translation is enjoyable, the text is written smoothly and in an extremely comprehensible way for the target language readership. Thus I do not see any reason why this translation should not become popular. Moreover, I think that since the source language text is full of cultural aspects which are well transmitted, the target language readership could find it attractive because they would be able to gain some cultural knowledge through it. Anyway, the topic of the novel itself is a great allurement for any keen reader.
6 CONCLUSION

This is the conclusion of my bachelor thesis. Firstly, I am going to briefly summarize the stages through which I went while working on my bachelor thesis. Secondly, I am going to conclude the practical part of my work and state my conclusions resulting from the translation analysis. Finally, I close the conclusion with evaluation of my work and its benefits in general sense as well as its benefits for me personally.

The aim of my bachelor work was to analyse and compare items of direct speech in Bohumil Hrabal's Postřižiny and its English translation by J. D. Naughton called Cutting it short. The first part of the work is theoretical and prepares background for the practical analysis. I summarized the basic knowledge about spoken interaction in general and compared its typical characteristics with those of written language. Furthermore, the theoretical part deals with spoken forms of Czech and English. The structure of each language is briefly described and their typical features are pointed out. In addition, this chapter contains also a part dedicated to certain grammatical features of Czech and English, their comparison and capture of differences between them. Additionally, there is a chapter dedicated to the theory of translation. This chapter deals with methods of translation, with the theory of equivalent effect and first of all with Newmark's plan of translation criticism which is the most important part of the practical analysis. Finally, translation of dialect is discussed, as it is one of the most frequent phenomenons I dealt with in the practical part.

The practical part consists of a brief introduction in which the logic of my work is described. After that, the analysis follows the pattern suggested by Newmark. Thus, in the first part, there is a source language text analysis in which I stated the intentions of the author of the novel: at first to describe a part of his childhood and capture the atmosphere of that time; the leitmotif of the novel is then collision of the old and the new era. I also described the language of the novel and the devices which the author used to achieve such a high quality and richness of
language.

In the second part of the analysis, I considered the original text from the point of view of the translator. The possible problems of the translation and difficult parts are pointed out in here as well as the method of translation which is suitable for this kind of text - communicative translation.

The third part is dedicated to comparison of the translation and source language text. Since this part is the heart of my work, I would like to devote more space to it. The basis of the translation analysis is represented by the corpus which I incorporated into the chapter. The corpus consisting of chosen extracts from the original text and their English counterparts serves as an aid for creating the translation analysis. The analysis is divided into categories which are filled with items of common features. There are fourteen categories: dialect, vulgarisms, words of German origin, professional slang, cultural words, under-translations, over-translations, metaphors, idioms, similes, change of meaning, grammar, possible misprint and phrases. Now, I would like to pay attention to each of these categories and to state the conclusions which I came to during the analysis.

Firstly, the categories of phrases, metaphors, under-translations and the category possible misprint are rather minor, because they all contain only one item. As for the metaphors and phrases, the resulting translation is appropriate; my reasons for this statement are thoroughly expressed in the analysis. The low number of items in the category of under-translations is a mark of high quality of the translation and its capability to convey the original without unnecessary reduction of the meaning. The category of possible misprint is quite clear according to its name and contains an item which, in my opinion, is rather a result of misprint than the intention of the translator.

Secondly, one of the broadest categories - dialect showed that the translator follows traditional and suggested pattern of translating dialect. He does not translate it with another dialect but only indicates it by using colloquial expressions and devices to distinguish speech of the characters speaking dialect from those who use common form of spoken language.

Thirdly, vulgarisms are mostly transferred appropriately and are
successful at conveying the level of vulgarity of the original text.

Fourthly, there is a considerable number of words of German origin in the original text. As my analysis showed, the translator coped with them in two ways: either he used the particular German word in its original form or he completely omits it and uses another expression to transmit the meaning.

Fifthly, the words of professional slang are usually translated by their direct equivalents from the target language, apart from one case in which the translation does not transmit exactly the meaning of the original word.

Sixthly, cultural words were the most interesting category to compare. As there were no appropriate direct equivalents to these words, the translator had to use explanation to convey the meaning in seven out of sixteen cases. However, the level of preserving the meaning and cultural context is considerably high.

Seventh, number of over-translations in the text is relatively small, which once again marks the translation as very good.

Eighth, idioms of the original text are translated well by their English counterparts because they are common in both cultural areas.

Ninth, similes are in the most of the cases translated in an accurate way and also transmit the meaning. There was only one case of shift in the meaning on which I thoroughly commented in the analysis.

Tenth, I chose three examples of change of the meaning from the translation. The reasons why I chose these particular extracts and also suggested solution are included in the respective category. Nevertheless, in the context of the target language these changes of meaning are insignificant.

Eleventh, I included several cases of translating grammar: namely tenses and conditional clauses. All the grammatical features were translated appropriately and did not change the meaning of the original text.

Finally, I assessed the translation from the point of view of its overall quality, i.e. how the translator managed to fulfil his own intentions. The overall quality was evaluated as accurate and the translator's intentions as fully fulfilled. Though, as I added from my personal point of view, the achieved emotive function
of the translation is different than it was while reading the original. Additionally, I evaluated the translation's future within the target language culture as promising and likely to be popular among the readers.

As I have mentioned and included everything I wanted in the thesis, I consider my work on this particular topic closed and I am not planning to continue with it in the future. However, as was already written, Hrabal's work is very challenging topic in the area of translation theory. As a consequence, there is a wide range of features which can be analysed and assessed, not only in "Cutting it short" but also in other works of this author. Considering general benefits of my thesis, I would say that it could serve as a basis or a practical example for those who would like to dedicate their bachelor or diploma thesis to similar topic in the future.

I benefited from work on this thesis a lot. At first, I expanded my knowledge in the area of translation theory; I became acquainted with the most common methods of translation and with the basic terminology of translation theory. As I am interested in translating, I find this benefit the most important. I also gained valuable information from the area of spoken interaction, especially about basics of spoken forms of Czech and English. Moreover, writing the thesis in English certainly improved my knowledge of the language and writing skills. Further, I learned a lot about Czech language too while working on the practical part of the thesis, which required a deeper insight into linguistic theory of Czech. Since the Czech language is not my field of study, this was quite interesting for me.
7 SUMMARY

The aim of bachelor thesis "Translations of Czech fiction to English: Bohumil Hrabal - Postřižiny" is to analyse and compare translation of direct speech in the translation of Hrabal's work by James D. Naughton called "Cutting it short". The work consists of theoretical and practical part. The theoretical part is at first dedicated to spoken interaction and its general characteristics. Further, the theoretical part deals with spoken forms of Czech and English. The last part is dedicated to theory of translation and deals with methods of translation, equivalent effect, translation criticism and translation of dialect. The practical part of the thesis consists of translation analysis and follows the plan of translation criticism by Peter Newmark. The thesis is closed with conclusion which includes brief review of the work and my conclusions.
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