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**A COMPARATIVE ANALYSIS OF TWO
TRANSLATIONS OF AS YOU LIKE IT**

Jana Mačejovská

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**Západočeská univerzita v Plzni
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Katedra anglického jazyka a literatury
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Bakalářská práce

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

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1. Introduction

Theme of bachelors work is A Comparative Analysis of Two Translations of *As You Like It*. The comedy, written by William Shakespeare, was first time published in print in 1623. The book was translated into Czech language by Erik Adolf Saudek or Martin Hilský.

This work is divided into two parts, theoretical and practical. In theoretical part, there is a biography of William Shakespeare, information about his life and works, the period of time during Shakespeare have lived. In this part also occur parts about the term “translation”, translation theories, types of translation and translation difficulties, such as problems of equivalence, translation of names, poetry translation, how to translate rhyme to Czech, and translation of drama, meant as a literary gender.

The practical part is mainly based on the theory from Dagmar Knittlová.

In practical part, there are some basic facts about the chosen translators of Shakespeare's *As You Like It*, definition of the term pastoral, the characters of the play, the structure of the play, basic information about the play and a content of the drama.

The tasks of this work are to show the differences in those two translations.

THEORETICAL PART

2. William Shakespeare

William Shakespeare, author of 38 plays and 154 sonnets, was born 26th April 1564 in Stratford upon Avon. He was a son of John Shakespeare, member of city council and glove-maker, and Mary Shakespeare. At the age of 18, he married Anne Hathaway and had 3 children Susann, born in 1583, and twins Hamnet and Judith, born in 1585. In 1592 Shakespeare moved to London. [1]

When Shakespeare got into the London's theatre, he could read the latest pieces of news or books and later he used some passages to his own work. For example, the romance *Rosalynde* written by Thomas Lodge in 1590, he rewrote into *As You Like It*. In this comedy, he also quotes his antecedent, Christopher Marlowe, directly which can be easily identified: "Alas, poor shepherd! searching of thy wound / Who ever loved that loved not at first sight?." This line is written in Marlowe's poem *Hero and Leander*, beautiful and funny story. *Hero and Leander* is an early piece of literary gender, which was abundant in the late 16th century. The poems were long, romantic and were inspired by Ovid with its form and theme. The poems raised Shakespeare's literary position and also his social status. With his poems he spoke to the audience, more than with the plays and proved that he could compete with high educated men such as were Marlowe or Lodge.

In 1594, he came to a company, Lord Chamberlain's Men, to which was also one of the founder members. He had more positions at this company- actor and shareholder. As an actor, he played for example the Ghost in *Hamlet* or old Adam in *As You Like It*. As a shareholder, he wrote the plays for the company for over than 15 years. In between the foundation of Lord Chamberlains Men and building of the Globe in 1599, he preferred writing comedies to tragedies. It is the time when *Love's Labour's Lost* *A Midsummer Night's Dream*, *The Merchant of Venice* and *Much Ado About Nothing* were

written, then less romantic *The Merry Wives of Windsor* and historical plays *Henry IV, Part 1 and 2*, and *Henry V*. Into that time belong also romantic tragedy *Romeo and Juliet* and tragic historical plays *Richard II*, and *King John*, and at the end of this period of time, he wrote *Julius Caesar*. [2]

The Lord Chamberlain's Men had at first only eight shareholders and in 1603 had twelve and everybody was an actor. The company gave work to about twenty people. This number could play every one of the Shakespeare's plays. The role played only men, even the female parts, because in England women could play in the theater after the restoration on the monarchy in 1660.

The company played at first mainly in the Theatre and the Curtain. The Theatre was built by James Burbage in 1576. In 1597 moved the company to the Curtain. In 1599 the Globe was built and for that theatre wrote Shakespeare for eight years his last romantic comedies such as *As You Like It*, *Twelfth Night* or tragicomedies *Measure for Measure*, *All's Well That Ends Well*, non-classable play *Troilus and Cressida* and finally his most significant tragedies *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Timon of Athens*, *Antony and Cleopatra*, and *Coriolanus*. The last period of his work is composing of romantic ballads such as *The Winter's Tale*, *Cymbeline*, *The Tempest*, then *Henry VIII*, *The Two Noble Kinsmen* and *Cardenio*. These plays used music and dance much more than the previous ones. [3]

In 1614 the Globe burnt down and the same year Shakespeare ended writing and come back to his hometown. He died 23rd April 1616 in Stratford upon Avon.

Seven years after the Shakespeare's death (1623) was edited in London by two of his colleagues (John Heminge and Henry Condell) the first complete edition of Comedies, historical games and tragedies into First Folio. Even after Shakespeare's death, many of his plays and poems occurred in print and many of them were also played. Then many writers started to recreate his work. Shakespeare's language was considered as outdated, phrases were hard to understand and the ones which were understandable were grammatically incorrect. [4]

3. The Tudor and Stuart Periods in England

The Tudors ruled Britain from 1485 to 1603, the period of English power and world influence.

The Tudor Dynasty came from Wales and came to power after Wars of Roses (1455-1485). The first Tudor on the English throne was Henry VII; he strengthened power of the crown and the Kingdom. In 1509 took the throne young king Henry VIII and by that time, England was already important European superpower. Henry VIII married Catherine of Aragon, daughter of Spanish Catholic king Ferdinand, and ruled for 15 years in a care-free manner. After the war with France in 1513, Henry VIII started to engage in politics. Because of the fact, that he wanted a son, yet Catherine gave birth only to a daughter, he filed for divorce. However, his entreaty was denied by the Pope. At that time new thoughts of religion started to develop and Henry VIII broke away from the Church of Rome. In 1534 he divorced Catherine of Aragon and declared himself Supreme Head of English Church. With this change he also closed monasteries and sold out its estates. Henry VIII remarried six times, strengthened the rule of England above Wales and Ireland, extended the navy and planned business and colonial campaigns.

After his death in 1547 ruled his son Edward VI (1537-1553), who died at the age of 16. During his rule the position of the Church of England was strengthened.

Then Mary I (1516-1558) also known as Bloody Mary took the throne. She was the oldest daughter of Henry VIII and during the five years of reign, she tried to re-establishment of Catholicism.

But it was the reign of Elisabeth I that brought peace and stability once more to England. She also supported European Protestants and dispatched English pirates against Spanish navy and colonies. She settled disputes between Catholics and Protestants. During the Elisabeth age England became a leading naval power which later led to colonies being set up in East India and in the Americas. The last monarch of the Tudor dynasty died in 1603 without any heir to the throne. [5]

After her death the Stuart, which dynasty came from Scotland, James I ascended the English throne. England and Scotland had common king but stayed independent states. Eventually he achieved a union of these two states. During his reign a group of Catholic agents led by Guy Fawkes attempted to blow up the Parliament in the Gunpowder Plot. This event happened 5th November 1605 and is remembered as the Bonfire Night. James I died in 1625. [6]

4. Translation

Translation is a transfer from a source language (SL) text into the target language (TL) text. It must be guaranteed that the meaning of the two texts is roughly similar and the structures of the SL are as close as possible but not so close that the TL structures is seriously misrepresented. Translation is a process, within the competence of anyone with basic knowledge of the language, which is other than their mother tongue. [7]

A translation should be a complete transcription of the ideas of the original work. Translation involves the transfer of “meaning” from one language to another with use of the dictionary and grammar, in every translation must be considered the culture of the language. [8]

“Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. “[9]

5. Inter-textual translating operation

Every language analysis, which does the translator, comes from reading with determining of specific problems. This stadium can be called interpretative and can be really important: the knowledge of the whole text can prevent from misunderstanding of more complicated parts.

Interpretation has an analytically-synthetic character (interpreter have to understand, adapt and transfer the information). Language is the best of all human invention, every nation has unique one and cannot be torn form history, psychology and sociology of the nation.

After interpretation comes stage of equivalence, that is formulation of the translation as a secondary text.

Translation can be characterized as an oscillation between two terminals.

There are three ways:

- (a) Between SL and TL
- (b) Between recipient of the text and author
- (c) Between information, which is explicit (information that is in the text) and implicit (information that needs to be added, indicated or specified).

Translation is not only recoding SL text to TL text, it is reorientation to different reader, adaptation of the text to be understood by a member of different culture. The target of every translation is for reader to understand the text's meaning. [10]

6. Types of Translation

According to Zlata Kufnerová, translation is divided on the basis of principles, if predominates principal of differential type or principal of the text variability.

6.1. Principal of differential type

To this group belong the types of translation, in which translations are differed in the true sense of the word for example by literary gender. It includes these types of translation: (a) based on semiotic relations between SL and TL, (b) typological distance of both languages, (c) direction of translation with respect to mother tongue, (d) style of an initial text and (e) level character of translated element. [11]

ad. (a) There are three types of translation distinguished by Roman Jakobson:

*“(1) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs in the same language
(2) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language
and (3) Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.” [12]*

The type (1), rewording, is replacement of one syntactical or lexically-syntactical construction by another construction for example synonymic. These are shortened and adapted texts and they are used mainly in translations from old language to contemporary language.
[13]

The type (2), translation proper, is a process of transfer from SL to TL. Central problem of this transference is that even if the translation is acceptable interpretation of code units, it is never fully equivalent. Apparent synonymy does not have to be equivalent. In the dictionary of synonyms can be found the one synonym, but in neither case can be said, that the words are equivalent completely, because each word is set of non-transferable associations and connotations. [14]

In the type (3), transmutation, every language belongs to another type of semiotic system. These are for example natural language in comparison with artificially created language or natural language in comparison with language of music composition. [15]

ad. (b) Typological distance of both languages. Here translation is divided according to the distance between SL and TL. It is mainly typological distance, when it is translated from related languages or from typological distant languages.

ad. (c) With this translation is important the direction of the translation. It differs, if it is translated from the foreign language or to the foreign language. Translation can be also done from one foreign language to another foreign language; with neither of the languages is translators' mother tongue.

ad. (d) This is tightly connected with stylistic character of the original text. There are two basic types of translation with respect to the style of the text- technical and literary. The translation of patents, manuals, official documents, journalistic news and comments, reports or business correspondence pertains to the technical translation. As the crucial problem of technical translations are considered the technical terms. The literary translation is divided into poetry, prose and drama which are in correspondence with the differentiation of literary genres on lyric, epic and drama. The prose itself, is differentiated as well, the translations have various types. Poetry is considered as the height of

translation skills and at the same time, there is a risk of departure from the original.

With the stylistic aspect is also connected division into written translation and oral translation, called interpretation. Interpretation is divided into consecutive and simultaneous. In consecutive interpretation, there is allowed making notes, whereas simultaneous interpreting runs parallel to rhetorician speech.

ad. (e) The last is connected with partial translations. These translations are for example phonematic, morphematic, lexical or sentence translation. The partial translation is important in translating literary texts and includes transliteration or transcription of borrowed words. Morphematic translation comes through in calques of word structures, which are not typical for TL. Etymologic translation is considered as a special case. In TL text are transferred words mechanically, these words are identical etymologically with original word, but they are not identical semantically.

6.2. Principal of the text variability

For invariant original text are created many variant versions. Variation of individual translations is influenced by objective and subjective factors such as place and time of the translation, its extent or its pragmatic approach.

National (Territorial) Variety of the translations has its pragmatic variants. Pragmatic respect to the reader is manifested mainly in way of presentation of local atmosphere and culturally-historic hints connected with the locality. Local atmosphere represents untranslatable words. This distinguishes exoticizing and naturalizing translation. The first mentioned maintains exotic expressions in the highest extent, proponents of the second mentioned are trying to

eliminate these exotic expressions. The culturally-historic base is given by author of the translation in the form of notes, in special comment.

The factor of time implies that between the origin of the text and its translation is shorter or longer time sequence. Contemporary translation is released shortly after the original and is called synchronous. Later translation is time distant from the original is called diachronic. The time differences come into existence, because the translations fall behind really quickly and it is needed to renovate them for every generation of the readers.

Extent variants of translations are caused by radical interventions into the original text. In this process are distinguished reduced translations and extended translations. Both of these operations are changing original composition of the work.

Pragmatic variants of the translation reflect the relationship between the translator and other participant of the translation process. Specific type of translation is authorial translation. It is translation of translators own work to different language.

It is also possible, that the text is translated by more translators, which collaborate.

The last is type is **Variant of the translation**. It is assessed according the proximity or distance from the original. Approximate are all variants of the translation, but the most relevant are the ones, which tend to gain the independence. According to this type of text variability, the translations are divided into adequate translation, which is optimal alternative of expressions and substandard translation, which does not observe stylistic or linguistic qualities of the original. [16]

Translation is a process of decoding and recoding. The translator cannot be the author of the SL text, but as the author of the TL text, he has a responsibility to the TL readers. [17]

7. Word-formation

Translation uses many different methods, ways, even though they head towards the same problem. There are many methods of translation, at first, the theorists did not use any specific terms, and then there were used 7 basic principles, with which were solved lack of direct equivalent in other language.

- (1) transcription (important is also transliteration, which is rewriting of the alphabet- for example Chinese)
- (2) calque, loan translation (literal translation)
- (3) substitution (replacement of one element by another, equivalent one)
- (4) transposition (grammatical changes because of different language system)
- (5) modulation (change of the viewpoint)
- (6) equivalence (usage of different tools than in the original, for example in the expressivity area)
- (7) adaptation (substitution of a situation, used in the original, by another, appropriate one). [18]

On account of the fact that between the surface structures of two different languages do not exist crystal clear relations, the surface structure should be analyzed by method of back-formations. By this method, in TL is found matching equivalent and then transform the equivalent to the structure of TL by direct transformation. Because of the fact that every language has several variants, the translator has to count on stylistic restrictions, when he reconstructs the text. [19]

8. Theory of translation

Theory of translation has been discussed since the end of the last century. World linguistics did not seem to be interested in analyzing of the translations. Not only in thirties started to emerge the first linguistic works about translation.

The theory of translation is an interdisciplinary discipline. The opinion of its interdisciplinary has been still changing with development of differentiation of individual scientific disciplines. [20]

There are three basic constituents of the text. (1) *Semantic or denotative* is expressed with the relation of lexical elements and grammatical system. The denotative information is focused on objective situation. (2) *Connotative* is set by functionally stylistic and expressive character of the expression. (3) *Pragmatic aspect* is stated by the relation of the expression and communication. All three mentioned aspects are tightly connected. [21]

There exist even approaches, because character of translations and its structure is more complex. These are communicative, semiotic, psychological and cultural-anthropologic approaches. The communicative approach studies the literary work not only in the context of home literature and culture but also in the context of inter-literature and intercultural. Translation is a communicative process of decoding and recoding. Basic scheme of communication is about a communication between author and translator, and translator and reader. In semiotic approach, there are important factor of time and place. The factor of time describes whether the translator emphasis the author of the original or the recipient of the text. The factor of place delimits the opposition between two cultural systems, system of SL and TL. Psychology is connected with the theory of translation by language creativity. Cultural-anthropology observes the contrary of translatability and non-translatability of the literary work as a whole unit or its individual parts. [22]

9. Translation difficulties

9.1. Problems of equivalence

Problem of equivalence pertains to the central problems of linguistic translation. It is not dictionary equivalency (lexical element for another one), it is textual equivalency. [23]

The translation of idioms pays attention to the question of meaning. Metaphor is in the SL a new piece of information, a semantic novelty and it means that it does not have any existing equivalence in the TL, because metaphors are unique. Sometimes the equivalence cannot be found, but will have to be created. The question is, whether the metaphor can be translated as such, or whether it can be reproduced in some way.

There are two division of translation. According Dagut, it is translation and reproduction. Catford distinguishes between literal and free translation. However Popovič took into account the view that sees translation as semiotic transformation and distinguishes these four types: [24]

“(1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) Paradigmatic equivalence, where there is equivalence of ‘the elements of a paradigmatic expressive axis’, i.e. elements of grammar, which Popovič sees as being a higher category than lexical equivalence.

(3) Stylistic (translational) equivalence, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning’.

(4) Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.” [25]

Translation is not just replacement of lexical and grammatical items between languages. When idioms and metaphors are translated the basic linguistic elements can be eliminated.

There are two types of equivalence, according to Eugene Nida, formal and dynamic. Formal equivalence focuses attention on the message itself in both form and content (poetry to poetry, sentence to sentence). Dynamic equivalence has basis on the principle of equivalent effect. The relationship between receiver and message should feel the same as between the original receivers and original message. [26]

According to Knittlová, there are three types of equivalence: absolute equivalency, partial equivalency and zero equivalency.

Absolute equivalents have the exact meaning. Absolute equivalents are considered as denomination with almost definite denotation meaning denoting the same or equivalent part of the extra linguistic reality, which determine people, parts of body, things, and animals. Total equivalents are symmetric even by the form that means one-word expression is translated by one-word expression, and multi-word expressions for the multi-word ones. [27]

Partial equivalents results from the fact, that for example Czech and English are different typologically, cultural-historically, socially and geographically. These differences are divided into formal, semantically denotative, semantically connotative and pragmatic. These types can be also combined.

Formal differences include matter of one-word for multi-word expressions or explicitness and implicitness. English is analytic language, which means it has more explicit and multi-word expressions than Czech, which is synthetic and inflected language. The multi-word expressions are more likely explicit. Explicitness is expressed by bigger amount of information. Czech does not opposite of English nominal phrases and has no possibility to use the same structure, so Czech language adds to the phrase at least preposition, which

gives the more specific information. (Radio programs- program z rádia).

Extension of the TL texts is caused by adding the words in translation. The extension can be compensated by text compression, which leads to omission the information that the translator considers as exigency. [28]

Semantically connotative differences are divided into expressive and stylistic.

Expressivity is understood as an accentuation of utterance or as a strengthening of influence of linguistic element on recipient's perception.

Emotionality and intensity are the important parts too. Emotionality in English language arises from context or situation and it is less expressed by the speech. Czech uses more morphological expressions to show the emotionality. Vulgarisms are words, which are taboo. It depends on society and era to what is when considered allowed and what is forbidden.

Connotation of vulgarity is also unstable. At translation has to be considered and respected pragmatic aspect. Intensity is very strong component of expressing the expressivity, but it is not the only component. Besides the mentioned emotionality, there is usage of inherently and adherently expressive words, figurative expression, simile, omission or transformation of the expressions and stylistic usage of different language layers. Stylistic connotations are using the language layers in different ways. Neutral English expressions correspond with stylistically marked Czech opposites, and these are expressive, informal, common Czech, dialectal, slang, students, sports and professionalisms. [29]

Semantically pragmatic differences are caused by the fact, that translator took different language skills of the speakers of SL and TL into consideration. By that there exist different types of translations. Translator can add a part, which he thinks readers would not understand, and can omit a part, which would reader consider as redundant. The most typical is usage of analogy, which means replacement of clichés, phatic expressions and phrases or salutations. [30]

Zero equivalency is considered, when TL does not have the lexicon's equivalent. The non-existing element is in translation replaced by borrowing the word from foreign language. [31]

9.2. Names and translation

Names are one of the main translation difficulties in technical works and artworks. If names are translated, there have to be considered these circumstances: graphical system of the languages, frequency degree of the name and a degree of its adoption and customs of the time.

When the names are translated, it depends, which two languages they are and what is the relation between their graphical systems. Graphical system means, if the name is written in roman letters or in Cyrillic alphabet.

Frequency degree of the name and a degree of its adoption means that names of many historical famous people or writers occur in different shapes or forms. The name can have more modification according to the name's origin.

The bigger difference is even with first names. First names have their parallels in many languages. If the name does not occur in Czech, it is transformed with phonic modification. For example names Johnny or Mary are not translated into Czech. First names or names of institutions can become a signal of strangeness of the text. Sometimes it is not convenient for keeping the name in its original form. One way, the name can be translated, is to translate the name by the protagonist's character. [32]

9.3 .Poetry and translation

Investigating the problems of translating poetry has been devoted more times than any other literary mode. Many of the studies investigating these problems are mostly different translations of a single work or personal statements by individual translators. Studies of poetry and translation try to discuss methodological problems from non-empirical position and that is the type of study that is most needed. [33]

The most frequently the opinions differ on translation of the poetry. There is no ideal optimal translation of the poetry or no optimal translator. However there is a clear conception about what is needed to be respected when translating, what is needed to undergo, for the translation to be the most accurate and at the same time impressive.

When translating poetry, there have to be observed more for the form and the content, than it is done when translating prose. The translator has to assess the relation between general and special in original and find an optimal formulation into the translation. That requires great knowledge of the languages, literature and cultural context. [34]

Roman Jakobson claims that poetry by definition is untranslatable. Only possible way is creative transposition, either intralingual transposition, from one poetic shape to another, interlingual, from one language into another or intersemiotic transposition, from one system of signs into another, that means verbal art into music, dance, or painting. [35]

9.3. Rhyme in translation into Czech

Rhyme is sound concordance terminal speech sound in verse. Every language is able to form different rhymes. That is dependent on type of language (for example: inflexed, analytical), on accent, length of the words and others. Synthetic languages are more likely able to make rhymes than analytic languages, to which belong for example English. System possibilities of rhyme making are influenced by inflexions of the word. There is main difference between Czech and English poetry. In Czech poetry is important two-syllable rhyme and is understood as unmarked rhyme, in English on the other hand has as the standard the monosyllabic rhyme.

Czech language has one tool, which has no other language and that is quantity of rhyme sounds which are not dependent on accent. Czech rhyme is established on consonance of vowels, which are not changeable, and voiced consonants in consonant clusters and at the end of the words lose their voicedness. The pair of consonants which are different by voicedness and are different even graphically can be considered as perfect rhyme.

To the rhyme character in poem and its translation belongs the combination of rhymes in individual strophes, so called rhyme scheme. [36]

9.4. Drama and translation

Dramatic texts cannot be translated as the prose texts, because drama texts are read as something incomplete, rather than as a full unit, it is only the performance where the fullness of the text is realized. That is why there are some central problems, for example if the translator should translate the text as a purely literary text or if he should translate the text in its function as one element to another. It is impossible to separate the text from performance, because theater is considered as a dialectical relationship between both of them. The dialogue is characterized by rhythm, intonation patterns, pitch and loudness, and other elements which are not apparent from reading of the text. Translator should hear the voice that speaks and consider even gestures of the language, the rhythm and pauses. The problem of an ability to perform in translation is more complicated by changing the concept of the performance. That is why, production of a Shakespearean text is nowadays put through many developments in acting style, playing space, the role of audience and the altered concept of tragedy and comedy that took place in 16th century. What are different are also the acting styles and concepts of theatre in another national context. Criticism of the theater text stage, that the translation can be too literal and not performable or too free and divergent from the original. The basic problem can be the deviation in gestural patterning, when the TL results some dissolution from the structures in the SL text. There have to considered the physical gestures of an actor. [37]

PRACTICAL PART

10. The Translators

10.1. Erik Adolf Saudek (1904-1963)

Erik Adolf Saudek, the Czech translator mainly from English, German, and French was born on October 18 1904 in Vienna, Austria and died on July 16 1963 in Sozopol, Bulgaria. He studied high school in Vienna and then Charles University in the Czech Republic, where he occupied with Germanistics, comparative linguistics and drama theory. He translated 15 most played Shakespeare's plays. As You Like It was translated in 1947. [38]

10.2. Martin Hilský (1943-)

Martin Hilský, professor of English literature and one of the most prominent translators of Shakespeare's plays and poems into Czech was born on April 8 1943 in Prague. He is a recipient of the Jungman Prize for Shakespeare's Sonnets (1997), in 2002 he was awarded the Tom Stoppard Prize for his essays on Shakespeare and An Honorary Member of the British empire by her Majesty the Queen Elisabeth II for his achievement as translator, writer and teacher. In 2012 he was awarded the State Award for Translation and the President's Medal of Merit. As You Like It was translated in 1999 and edited in 2007. Martin Hilský translated the whole Shakespeare's work. [39]

11. Analysis of As You Like It

*“All the world's a stage,
And all the men and women merely players”*

The play was written between 1598 and 1600. First was published in the Folio in 1623.

As You Like It is one of the first plays that were played in new theatre The Globe. For this comedy, Shakespeare was inspired by *Rosalynde: Euphues Golden Legacie*, a pastoral roman written by Thomas Lodge and published in 1590. Shakespeare borrowed from the novel the main outlines of the story. The portrayal of character, the humor and the poetry are his own creation. Three of the characters, Jacques, Touchstone and Audrey, do not appear in the novel at all. Other source is considered *Arcadia*, written by Sir Philip Sydney. The literary gender of this play is pastoral, which was known from ancient times and is still used until present days. Pastoral impulse works on a contrary between civilization and living in countryside. The whole millenniums, people are attracted and fascinated by civilization and at the same time, civilization drives people away by its overcrowding, hysteria and falsehood. That is why they are looking for ways to come back to nature and freedom. [40]

Shakespeare gave to these moods poetic and dramatic character. He heightened the charm of the pastoral according to what audience liked and that is why the play fascinate everybody. He also confronted the idealized figures of the shepherds with the real country and its real countrymen. By that, he created comic atmosphere, in which occur both irony and critical aspects. [41]

“As You Like It was described as the sweetest and happiest of Shakespeare’s comedies. It was written between the completion of the series of historical dramas and the beginning of the great tragedies. The play contains no perplexing problems, and there is no impending calamity to detract from the pure enjoyment of the play. Even the cynical mood of melancholy Jacques serves only to set in relief the cheerful wholesome spirit of the play. As You Like It is a idyll of the open air with simple pleasures and innocent mirth, and a love story, or rather a group of love stories, which end happily, - and this, as Shakespeare well knew when he gave the title of the play, in as you like it.” [42]

The play was remade by Charles Johnson in 1723, was named Love in a Forest and was created by uniting of parts of the plays *As You Like It* and *Midsummer’s Night Dream*. It awakens interest, because the romantic comedies were back since the closing of theatres in 1642[43]

The drama *As You Like It* has also several film adaptation. The first one was filmed by Laurence Oliver and released in 1936. Second adaptation is from the year 1978, it is a BBC videotaped version of the play and was directed by Basil Coleman. The most popular one is a version, which is set in 19th century Japan. The movie was directed by Kenneth Branagh and released in 2006. [44]

Shakespeare used rhyme chiefly for the purpose of giving emphasis to those lines in which the speaker expresses a purpose o decision, and it very frequently marks the close of a scene. Shakespeare used rhyme much more freely in his earlier than in his later plays. [45]

11.1 Definition of “pastoral”

The term pastoral has three different meanings. The first pastoral is a historical form, which began in poetry, than was generated in drama and now could be identified in novels. Pastoral in the Renaissance period referred to poems or dramas of a specific formal type in which performed shepherds, which talked to each other about their work, their loves and the act was situated mostly in the countryside. The form of pastoral was usually in pentameter verse.

The other form of pastoral refers to an area of content. Pastoral refers to any literature in which is described a country with a contrast to the urban. Also it can be even a poem about trees in the city, because there is a contrast between nature and urban area.

The third use of the word pastoral is a celebration of nature. [46]

11.2. The structure of the play

As You Like It is a story, set up on several different stories or episodes. The basic framework of the play is a relationship between Duke Senior and Duke Frederick. Into this framework are set the story of Oliver and Orlando and the love story of Orlando and Rosalind and three added stories or episodes of Silvius and Phebe, Touchstone and Audrey and Oliver and Celia. The story of Orlando and Rosalind is the main plot and the Rosalind's disguise is considered as a complication of the story. The dramatic centre of the play is at the end of Act III, Scene II, when Orlando declares love for Rosalind and she, disguised as a man, offers to cure him. The unraveling is, when Rosalind throws aside the disguise and brings the drama the happy ending.

11.3. Characters of the play

In the play, there occur several characters. The main characters are Rosalind and Oliver.

Rosalind is one of the most complex and the most interesting character. At the first apparition in the play, she is depressed because her father was repudiated, but with Celia's company, she throws off her sadness and tries to be happy. Suddenly, she falls in love with Orlando. After that, Duke banishes her too and Celia decides to go with her. In order to be safe on the road, she decides to disguise as a man and once they reach the Forest of Arden, she is forced to act a part. Throughout the play, one does not know if they should admire her intellectual quickness and her gaiety of spirit, of the tender womanly emotions that lie beneath this playful exterior. Rosalind is the central figure of the whole play.

Celia is Rosalind's companion during the whole play. She sympathizes with Rosalind in her misfortunes and shares her confidence. She is more matter of fact and more practical than Rosalind. When any difficulties arise, she is the one suggesting, what to do. She supports her friend, when her father banishes Rosalind. She falls in love with Oliver, Orlando's brother.

Orlando is the good son of Sir Rowland de Boys. In the first scene, he complains of being neglected by his brother Oliver, who did not give him any money for education and treats him as a stranger and not as his family. He shows unusual physical strength, when he fights with the wrestler Charles and defeats him. And in this particular moment, he meets Rosalind and falls in love with her.

Touchstone is a court jester of Duke Frederick. In the play, he is described as "the clownish fool". As a professional fool, he makes people laugh which he does not do by his actions or playing with words, but by a spirit teasing and bantering. He makes fun of Orlando's verses, of Silvius's wooing, of Corin for not ever being at court and of William's simplicity. But even though he teases everybody, he court the favor of Audrey. He is also very loyal to Celia and Rosalind, because he joins them to their travels.

Jaques is the one saying the famous speech “All the world’s a stage”. Because of his cynical mood, he has always been a favorite character with the audience.

Other character, that appear in the play are:

Duke Senior, Rosalind’s father, who lives in banishment.

Frederick, Celia’s father, the one, who banished Duke Senior, his own brother into exile

Le Beau, a Duke Frederick’s courtier

Charles, wrestler

Amiens and **Jaques**, lords, who are in exile with the Duke

Oliver and **Jaques**, brothers of the once mentioned Orlando

Adam and **Dennis**, Oliver’s servants

Corin, **Silvius** and **Audrey**, shepherds and shepherdess

William, he is in love with Audrey

Audrey, a country girl

Sir Oliver Martext, a vicar

And **Hymen**

11.4. The translations of names in *As You Like It*

Differences, which can be noticed at first sight, are the translation of the names of characters. E. A. Saudek has translated the name “Touchstone” as “Prubík”, Martin Hliský keeps the name in the original form. On the other hand, Saudek keeps the name “Jaques” in original form and Martin Hliský translated it as “Žak”. He only made the name, which phonetically transcribes French pronunciation, in Czech.

11.5. The Summary of As You Like It

Act I scene I

The play begins by Orlando's complaining to Adam about his brother Oliver for not giving him at least the same education as his other brother Jaques has. Oliver comes and they fight about it. Oliver also affronts Adam, the old servant.

Oliver lets the servant to call Charles, the wrestler. They talk about the news at court- Frederick banished Duke Senior and some of his servants went voluntarily with him, however his daughter Rosalind could stay because of Frederick's daughter Celia, who would rather go with Rosalind to exile than stay home alone. Oliver hopes to get rid of Orlando and keep the inheritance by arranging a fight between Charles and Orlando. When Charles warns Oliver to keep his brother at home, Oliver calls his brother stubborn and he supports Charles to beat him up.

Act I, scene II

Rosalind is sad about the expulsion of her father and Celia tries to make her happy. In order not to be sad, Rosalind suggest making a game of love, Celia has an idea to lambast the Fortune instead.

Touchstone comes to call Celia to her father. Le Beau arrives with news about upcoming wrestling between Charles and Orlando. Celia and Rosalind try to talk Orlando out of the fighting, but with no result, so they at least wish him luck.

In the fight Orlando unexpectedly wins. Duke Frederick is impressed with Orlando, until he learns that Orlando is the youngest son of Rowland de Boys, his enemy and friend of Rosalind's father. Celia and Rosalind congratulate Orlando and as a gift, she gives him a chain. Orlando is so charmed with Rosalind that he cannot speak.

Le Beau warns Orlando and advises him to leave, because Frederick become angry and could harm him. Orlando learns that Rosalind is a daughter of the Duke.

Act I, scene III

Rosalind is distracted and is thinking about Orlando. Then Frederick enters and commands Rosalind to leave the court, or she will die. However, he does not have any specific reason; he thinks that Rosalind is a traitor as her father. Celia does not agree with his decision and determine to go with Rosalind to find her father in Forest of Arden. At this point, they realize, that two women traveling would be dangerous and Rosalind decides to disguise as a man. They change their names. As they leave to make preparations for the travel, they decide to take the Touchstone with them.

Act II, scene I

In the Forest of Arden, the Duke celebrates the new, free way of live. One of the Duke's lords is so sad, that they have to kill the deer.

Act II, scene II

At the court, Frederick finds out, that Rosalind and Celia are gone and Touchstone is nowhere to find too. One of Frederic lords thinks that Orlando had something to do with that and Frederick orders to look for them.

Act II, scene III

Orlando is warned by Adam not to trust his brother Oliver. As Orlando outfought Charles and is praised, Oliver is not happy about his failed plan. Adam gives Orlando his savings and goes with him as his servant. Orlando is surprised by his loyalty, even in times like these.

Act II, scene IV

Rosalind as Ganymede, Celia as Aliena and Touchstone are exhausted from the journey. They finally arrive to the Forest of Arden. Two shepherds Corin and Silvius come near the travelers. Rosalind asks them, if they have any food and some place where they could rest. As Rosalind finds out that the

shepherd is poor and knows about a place for sale, she gives him the money to buy it.

Act II, scene V

Amiens sings in another part of the forest, than previous scene. Jaques begs him to sing once again and learns that the Duke is looking for him the whole day.

Act II, scene VI

Adam is tired and hungry. Orlando tries to cheer him up, and he leaves Adam there and goes to find anything to eat.

Act II, scene VII

The Duke cannot find Jaques. Suddenly Jaques appears and is excited, because he just met a fool in the forest and spoke about a life with great wisdom.

Orlando attacks them in order to take food from them. They politely offer him to eat. Orlando is ashamed for his violent behavior. However, before he starts eating, he goes away to find Adam. Duke and Jaques comment on the misfortunes of life.

Orlando comes back with Adam. Duke Senior invites them and Amiens sings. Later Duke realizes, that Orlando is son of the Rowland de Boys.

Act III, scene I

Frederick is upset that Oliver did not know, where his brother Orlando is. Frederick confiscates Oliver's property until he finds his brother and brings him back to the Frederick.

Act III, scene II

Orlando hangs verses about Rosalind on the trees. Meanwhile, Corin and Touchstone are arguing about living at the court and they outdo each

other to show their wit. Rosalind enters and reads the verses about her. Celia wants to know who the one that wrote the verses is. When Celia finds out, Rosalind is so desperate to know and begs Celia to tell her. She learns that the writer is Orlando.

Orlando and Jaques appear. Jaques reprimands Orlando for being in love and writing the verses about it.

Rosalind in disguise talks to Orlando, who has no idea, it is her. Orlando admits that he is the one that wrote the poems and tells her he is in love with her. Rosalind offers to cure him of love and he has to call her Rosalind every day.

Act III, scene III

Touchstone meets Audrey, a country girl, and court the favor of hers. Jaques has comments on his behavior. Touchstone hired a vicar, Sir Oliver Martext, to the woods to marry him and Audrey. However they have no witnesses, so Jaques, amused from this situation, offers to be a best man. Jaques questions the whole marriage and in the end, Touchstone realizes that he does not want to be married after all.

Act III, scene IV

Rosalind still disguised as a man is complaining to Celia about Orlando being late. Rosalind thinks that he is a true lover and Celia criticizes him and calls him fickle and changeable. Corin comes and invites them for a show, in which shepherd Silvius declares love to Phebe, a shepherdess.

Act III, scene V

Silvius tells Phebe that he loves her, but she only pushes him away. When Rosalind scolds Phebe and calls her heartless, Phebe suddenly falls in love with Rosalind. And since Silvius dancing attendance on Phebe, she uses him to deliver a note to Rosalind.

Act IV, scene I

Rosalind meets Jaques in the forest and they talk about the melancholy he feels. When Orlando appears, Jaques goes away. Rosalind reproaches Orlando for being an hour late. Then she asks him to woo her, as if she was his real Rosalind. Orlando would die, if Rosalind did not love him back. Rosalind calls Celia to marry them. Rosalind warns Orlando that once a woman gets married, she changes and starts to be jealous, but Orlando does not believe her and defends her Rosalind. He goes away to have lunch with Duke Senior. Rosalind confesses to Celia to be deeply in love with Orlando.

Act IV, scene II

Jaques and the other lords sing about the deer they killed.

Act IV, scene III

Rosalind, once more, waits for Orlando, who did not come yet. Silvius brings Rosalind a letter from Phebe. Rosalind offers to read Silvius the letter. Silvius cannot believe to what Phebe wrote to the letter. Oliver appears with a bloody napkin and gives it to Rosalind. The women learn, that Orlando found Oliver, sleeping in the woods, and saved him pulls him out of the danger (first snake, then lion), in spite of what his older brother did to him in the past and they reconciled. However, Orlando was hurt by the lion and fell into a faint. When he woke up, he sent Oliver to excuse him for not coming to see Rosalind. When Rosalind sees the bloody handkerchief, she passes out.

Act V, scene I

Touchstone and Audrey are talking, meanwhile William, Audrey's suitor, comes to them. Touchstone gives him a speech about being the one and only for Audrey and William yields and goes away.

Act V, scene II

Oliver confesses to Orlando his love for Aliena (Celia). Rosalind enters. She learns that Oliver and Celia will have a wedding tomorrow and that Orlando would like to marry Rosalind too. Rosalind, still as Ganymed, assures Orlando that in the same time his brother will enter into marriage with Celia, Orlando will marry Rosalind.

Enter Phebe and Silvius. Phebe tells Rosalind off, for reading the letter from her out loud to Silvius. Phebe describes the state of being in love with which Silvius and Orlando agree. Rosalind promises them that every of their needs will be fulfilled tomorrow and invites them all to meet the next day.

Act V, scene III

Touchstone and Audrey are looking forward to their wedding. Two pages sing a love song.

Act V, scene IV

Everybody meets in the forest, and promises Rosalind to fulfill the oaths to marry and she goes away for a while. Touchstone and Audrey joins the couples.

Rosalind and Celia enter (as themselves) with Hymen, the god of marriage and Rosalind reveals who she was the whole time.

Jaques, the brother of Oliver and Orlando, arrives and informs everybody, that the Duke Frederick decided to give the throne back to his brother, the Duke Senior. After the couples entering into the marriages, the play ends with Rosalind epilogue.

11.6. Reviews of the play

The comedy was played in the “Divadlo J.K. Tyla” in Pilsen and had a premiere in 4th May 2013.

“As You Like It: Comedy or drama?”

Usurper, Duke Frederick, removed his brother from the throne, Oliver hates his brother Orlando. He and the Duke at the end change their ways. Four pairs of lovers aim over difficulties and misunderstandings at entering into marriage. For this purpose the God himself descended to the ground. Rosalinda, daughter of overthrown Duke, causes amusing complication disguised as a man. That is basic view of the comedy. However, is it actually a comedy? From Touchstone and Jacques is heard so much wisdom, skepticism and glosses for that time, that is can be felt the contemporary influence for presence.

At closer looks is not shown carefree whirl, but struggle of helplessness of misunderstanding and cruelty of power. Even though the drama could be interpreted as a magical pastoral, in which there are not missing shepherds or hunting scenes, or comedy, in which there are ironic sparks, its artificiality of the plot and even the rush, with which it was created, cannot be refuted. It is one of the most crowded works of the famous dramatist. Logic and psychology are substituted by theatrical verve and witty wordplays.

How did the theatre company “Divadlo J.K. Tyla” deal with the premiere in May? The amazing is the stage by Jana Hauskrechtová. Non-divided, dark walls hold the atmosphere of the Duke’s court. The projection of the backdrop creates horrifying atmosphere of the Forest of Arden, the shelter of the banished people. However, they find here the idyllic selected place of green foliage, meadows and grassy clearings. The forceful space for fugitives and love-birds is replaced by sadness and hope, play with love and for love, pity and defiance.

The direction of Juraj Deák honors Shakespeare. The room for the lovers, expatriates and countrymen was delimited by two opposites: Irrational

ire of the usurper and calm resignation of the expatriate.” [47] (Translation mine)

“Markéta Frösslová made her mark in the play. The Forest of Arden changes this exaggeratedly serious, even impassioned person into irresistibly frolicsome talkative girl. Markéta Frösslová plays this part with admirable enthusiasm. Her Rosalind catches everyone’s attention; she is the master of the situation, even though sometimes her intrigues are getting out of control. The great opposite to her is Kamila Šmějkalová as a simpler, but faithful friend Celia.

Jan Malěř is great and manly Orlando, who is in love and in the perfect role of Oliver, Orlando’s envious brother, plays Jakub Zindulka. His Transformation from fiend into amorous, kind-heartedly vulnerable man, who desires for forgiveness, love and peace, is irresistible, unexpectedly major and comedic. Milan Štěřba handled the role of Touchstone excellently.” [48] (Translation mine)

12. Conclusion

The theoretical part discussed the translation, its theory and translation problems, which can appear in the translating process. For theoretical part, there were used theories from Dagmar Knittlová with comparison to other authors, who engage in the process of translation theories and translation itself. These authors were mainly Susan Bassnett and Zlata Kufnerová.

Many problems can occur in the process of translation. However, some incongruities in translation do not directly refer to the translation mistakes. The translation incongruities mostly concern the inappropriate treatment of mother tongue or ignorance of the contextual issues. In addition, translator may misunderstand author`s idea, thus the translation incongruity appears as well. Research of the theory of translation shows that there is a great number of aspects which is translator supposed to consider prior to translation as well as in the process of translation.

Translator is supposed to translate the text as well as conduct the research. Whether the expression, meaning of which is not clear for translator, appears in the text, the research has to be conducted. Translator should not just guess the meaning of the expression. He is supposed to consider and examine contextual situation in which the text was created.

It should be noted that the author`s character projects into the translation as well as the character of translator, which is evident in the language creativity used in translation. As a result, the piece of work is a sign not only of author, but also of the translator`s knowledge and comprehension.

Both of the translations of *As You Like It* are decent, even though the translations have a margin of almost sixty years. In the Appendix is shown, that the translation can differ only at exiguous parts, which also differ mainly because the time interval.

13. Endnotes

- [1] Wells, S., *Věčný Shakespeare*, p. 23, 25, 39
- [2] Ibid. p. 69-74
- [3] Ibid. p. 78
- [4] Ibid. 124, 186, 190, 198
- [5] Pochylý, M., Půrová, V., *Encyklopedie historie světa*, p. 2010- 211
- [6] Ibid. p. 246- 247
- [7] Bassnett, S., *Translation Studies*, p. 12-13
- [8] Ibid. p. 16
- [9] Ibid. p. 46
- [10] Kufnerová, Z., a kol., *Překládání a čeština*, p. 12
- [11] Kufnerová, Z., a kol., *Překládání a čeština*, p. 23
- [12] Bassnett, S., *Translation Studies*, p. 23
- [13] Kuffnerová, Z., a kol., *Překládání a čeština*, p. 23-24
- [14] Bassnett, S., *Translation Studies*, p. 23
- [15] Kufnerová, Z., a kol., *Překládání a čeština*, p. 24
- [16] Kufnerová, Z., a kol., *Překládání a čeština*, p. 26- 34
- [17] Bassnett, S., *Translation Studies*, p. 32
- [18] Knittlová, D., *K teorii a praxi překladu*, p. 14
- [19] Ibid. p. 15-16
- [20] Kufnerová, Z., a kol., *Překládání a čeština*, p. 7
- [21] Knittlová, D., *K teorii a praxi překladu*, p. 6
- [22] Kufnerová, Z., a kol., *Překládání a čeština*, p. 8- 9
- [23] Ibid. p. 13
- [24] Bassnett, S., *Translation Studies*, p. 32- 33
- [25] Ibid. p. 33
- [26] Ibid. p. 34
- [27] Knittlová, D., *K teorii a praxi překladu*, p. 35
- [28] Ibid. p. 28- 39
- [29] Ibid. p. 55-77
- [30] Ibid. p. 81

- [31] Ibid. 84- 85
- [32] Kufnerová, Z., a kol., *Překládání a čeština*, p. 172- 174
- [33] Bassnett, S., *Translation Studies*, p. 86
- [34] Kufnerová, Z., a kol., *Překládání a čeština*, p. 135
- [35] Bassnett, S., *Translation Studies*, p. 23
- [36] Kufnerová, Z., a kol., *Překládání a čeština*, p. 131- 135
- [37] Bassnett, S., *Translation Studies*, p. 123- 135
- [38] E. A. Saudek, Wikipedia [online]
- [39] Martin Hilský, Department of Anglophone Literatures & Cultures [online]
- [40] Stříbrný, Z., *Dějiny Anglické literatury*, p. 184
- [41] Saudek, E. A., *Komedie*, p. 602- 603
- [42] Stevenson, O. J., *Shakespeare's As You Like It*, p. 12
- [43] Wells, S., *Věčný Shakespeare*, p.192- 202
- [44] *As You Like It*, Wikipedia [online]
- [45] Stevenson, O. J., *Shakespeare's As You Like It*, p. 10
- [46] Giffod, T, *Pastoral*. p.1- 3
- [47] *Jak se vám líbí*, DJKT [online]
- [48] *Jak se vám líbí*, DJKT [online]

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15. Abstract

The objective of the bachelor`s thesis was to show which problems may occur in the translation process.

The other objective was to highlight the fact that the knowledge of the source language is not the only factor required for the creation of an appropriate translation.

The thesis is divided into theoretical and practical part. The theoretical part deals primarily with theory of translation and particular translation problems, which may occur in the process of translation. This part also includes basic information about the author of the drama *As You Like It*, William Shakespeare and the period of time, in which Shakespeare lived and wrote his works.

The practical part concerns with the analysis of the work *As You Like It*. It also includes basic information about the translators and mainly the content of the play. Practical part also shows some differences between the translations.

16. Resumé

Cílem bakalářské práce bylo poukázat na problémy, které mohou vzniknout během překladu.

Dalším cílem bylo zdůraznit, že znalost výchozího jazyka není jediným požadovaným faktorem pro vytvoření kvalitního překladu.

Práce je rozdělena do teoretické a praktické části. Teoretická část se zabývá především teorií překladu a konkrétními překladatelskými problémy, které mohou při překladu vzniknout. Tato část také obsahuje informace o autorovi dramatu *Jak se vám líbí*, Williamu Shakespearovi, stejně tak jako obsahuje i základní informace o době, ve které žil a tvořil svá díla.

Praktická část se zabývá celkovou analýzou díla *Jak se vám líbí*, obsahuje stručný přehled informací o překladatelích a popisuje děj hry. Praktická část také poukazuje na některé odlišnosti obou překladů.

17. Appendices

List of Appendices

Appendix I. The translation

Appendix I

The following table include translated version by Martin Hilský¹ in the first column, for comparison, is there a translation by Erik Adolf Saudek² in the second column and Original verse, written by William Shakespeare³ in the third column.

| Hilský | Saudek | Original |
|--|---|--|
| <p>A teď jaksepatří rozparádím toho hejska. Kéž by na to zařval. Jak já ho vroucně – nenávidím! A vlastně ani nevím proč. Je to přece jen urozený pán, univerzitu nemá, vzdělání však ano, hlavinku má plnou ideálů, každému učaruje, každý ho má rád, miláčka, a nejvíc moji vlastní lidé, kteří ho znají nejvíc.</p> | <p>Ted' toho kohouta jaksepatří rozkohoutím. Snad se ho přece zбудu. Sám nevím proč, ale nic se mi tak z duše neprotiví jako on. A přece je ušlechtilý ažaž, vzdělaný, třeba neškolený, vznešených vznětů pln, kdekým, jako učarování, zbožňován a vůbec takový miláček lidí – nejvíc ovšem mých vlastních - , že já vedle něho nejsem dočista nic.</p> | <p>Farewell, good Charles.- Now will I stir his gamester: I hope I shall see an end of him: for my soul, yet I know not why, hates nothing more than he. Yet he's gentle; never schooled and yet learned; full of noble device; of all sorts enchancingly beloved; and, indeed, so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised:</p> |

¹ HILSKÝ, Martin. William Shakespeare Jak se Vám líbí. Brno: Atlantis, 2007. ISBN 978- 80- 7108-290- 3.

² SAUDEK, Erik Adolf. Komédie. 1. vyd. Praha: Odeon, 1938.

³ Shakespeare, William. *As You Like It* [online] LiteraturPage. 2003- 2012. Available from: <<http://www.literaturepage.com/read/shakespeare-as-you-like-it.html>> [2013- 04- 27].

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| <p><u>ŠAŠEK</u> Když vidím burana, hned celej ožiju. My, co máme troche vtipu v hlavě, máme taky velkou odpovědnost. Bruanům se musíme vysmívat, nemůžem si pomoct.</p> <p><u>WILLIAM</u> Dobry večer, Audrey.</p> <p><u>AUDREY</u> Dobry večer, Williame.</p> <p><u>WILLIAM</u> Vám taky, vážený příteli.</p> <p><u>ŠAŠEK</u> Dobrej večír dobrejm lidem, příteli. Nech na hlavě, nevh na hlavě, jen nech, prosím, na hlavě. Kolipak ti je let, příteli?</p> <p><u>WILLIAM</u> Pětadvacet, pane.</p> | <p><u>PRUBÍK</u> To si dám! Takové nemehlo je pro mne hotová pastva. To bys ani neřekla, jaká je to odpovědnost, když má člověk ducha. Pořád si ho musí na někom brousit, a kdyby na sůl nebylo.</p> <p><u>VILÍK</u> Dobrého večera, Kačenko!</p> <p><u>KAČENKA</u> Dej pánbůh, Vilíku.</p> <p><u>VILÍK</u> Dobrého večera, milostpane!</p> <p><u>PRUBÍK</u> Dobry večer, milý příteli! Dej na hlavu, dej na hlavu, prosímtě, dej na hlavu. Kolipak je vám let, milý příteli?</p> <p><u>VILÍK</u> Pětadvacet, prosím.</p> | <p><u>TOUCHSTONE.</u> It is meat and drink to me to see a clown: By my troth, we that have good wits have much to answer for; we shall be flouting; we cannot hold.</p> <p><u>WILLIAM.</u> Good even, Audrey.</p> <p><u>AUDREY.</u> God ye good even, William.</p> <p><u>WILLIAM.</u> And good even to you, sir.</p> <p><u>TOUCHSTONE.</u> Good even, gentle friend. Cover thy head, cover thy head; nay, pr'ythee, be covered. How old are you, friend?</p> <p><u>WILLIAM.</u> Five and twenty, sir.</p> |
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| <p><u>ŽAK</u> Zazpívejte mi ji: můžete i falešně, hlavně, že bude pořádný randál.</p> <p><u>DRUHÝ PÁN</u> (zpívá) Kdo srnce nám složí, zaslouží paroží, až se mu rozmnoží, někdo mu zas složí na jeho paroží písničku: Za parohy nestydíme se, nenosí se jenom v lese, Měl je děla, má je táta, ty k nim přijdeš natotata. Komu bije srdce v hrudi, na parohy ať je hrdý!</p> | <p><u>JAQUES</u> Tak ji zazpívejte! Hezká být nemusí, jen když bude hodně hlučná.</p> <p><u>AMIENS</u> (zpívá) Kdo jelena zabil, co dáme tomu?</p> <p><u>SBOR</u> (zpívá) Z jelena kůži a parohy k tomu!</p> <p><u>AMIENS</u> (zpívá) Tož s tancem a zpěvem ho zprovedme domů!</p> <p><u>SBOR</u> (zpívá) Nic ty se na nás nehněvej! A parohy se věnčit dej! Vždyť všichni předci tvoji Je nosívali v boji, Tvůj otec, děd a praděd, parohy, parohy jako květ.</p> | <p><u>JAQUES.</u> Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head for a branch of victory.--Have you no song, forester, for this purpose?</p> <p><u>LORD.</u> Yes, sir.</p> <p><u>JAQUES.</u> Sing it; 'tis no matter how it be in tune, so it make noise enough.</p> <p><u>SONG.</u> 1. What shall he have that kill'd the deer? 2. His leather skin and horns to wear. 1. Then sing him home: [The rest shall hear this burden.] Take thou no scorn to wear the horn; It was a crest ere thou wast born. 1. Thy father's father wore it; 2. And thy father bore it; All. The horn, the horn, the lusty horn, Is not a thing to laugh to scorn.</p> |
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