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Translations of The Merchant of Venice**

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

Plzeň, duben 2017

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1. Introduction

The topic of this bachelor thesis is a comparison of three Czech translations of *The Merchant of Venice* written by William Shakespeare. For the analysis were chosen translations by Erik Adolf Saudek, Martin Hilský and Jiří Josek. The aim of this thesis is to compare the original text with the three translations and refer to translation methods, which will be shown in the analyses of ten extracts from Shakespeare's drama.

The thesis is divided into two main chapters, the theoretical part and a comparative analysis. After introductory chapter follows the theoretical part. First will be mentioned the basic principle of the translation and its development throughout the last century. The next subchapter is concerned with seven main procedures used for the translation process. The following chapter describes the phases of translator's work and deals with the demands placed on the translator. Attention is paid also to the translation of the drama, which is important for the thesis. Subsequently, will be described the blank verse, which is a typical verse for Shakespeare's plays, and will be shown an example of blank verse from the original text of *The Merchant of Venice*. The next subchapter deals with the historical context behind the drama and events, which influenced Shakespeare to write this play. The summary of the play follows. At the end of the theoretical part, there are presented the three Czech translators whose translations were chosen for this thesis.

The following part is the comparative analysis itself. In ten extracts will be examined the differences between the translations written by Erik Adolf Saudek, Martin Hilský and Jiří Josek. Translations will be compared with each other as well as with the original text.

The aim of the thesis is to analyse three different translations of Shakespeare's drama *The Merchant of Venice* and to comment on translation approaches of the translators. Taking into consideration the period when the translations were written and published, for example, the translation by Erik Adolf Saudek is expected to be verbatim with using of

obsolete words. On the other hand, translations by Martin Hilský and Jiří Josek are supposed to be more comprehensible to contemporary readers and freer. This hypothesis will be taken into account and proved or rebutted in the conclusion.

2. Theoretical part

2.1. Translation in general

Prior to the comparative analysis itself, it is important to mention a development of the translation and Translation Studies which are relevant for the classification of the types of translation, including the translation of drama.

Translation is a transfer from a source language text into the target language text. The meaning of the source text and the target text should correspond to each other and the structure of the source text should be maintained as closely as possible, otherwise the target text would be distorted (Bassnett 2002, p. 12). However, as Mona Baker notes, the transfer of meaning from one language into another “continually contains some degree of loss” (Baker 1998, p. 3).

In the middle of the 20th century, the translation theory was predominated by the issue of translatability. Figures from different fields, for example, philosophy, literary criticism or linguistics, speculated as to whether translation can surmount the differences between languages and cultures. The obstacles to translation were properly registered and the translation methods were formulated (Venuti 2004, p. 111). After the 1980s, Translation Studies were dominated by the methodical approach developed by Gideon Toury, who published in the year 1995 a book named *Descriptive Translation Studies and Beyond*. Thereafter, Translation Studies began to move to the forefront, began to research its own genealogy and endeavoured to assert its independence as an academic field (Bassnett 2002, pp. 6-7). Moreover, after the emergence of electronic media in the 1990s, it became important to access the world through the information as well as to understand more about one’s own point of departure. Translation thus played a principal role in trying to understand an increasingly fragmentary world. After this period, the relationship between the translation and the new technology has risen and become even more important (Bassnett 2002, pp. 1-2).

The translation of fiction was traditionally focused on aesthetical approach. In the second half of the 20th century, the linguistic approach towards translation was developed. Currently, these two methods are united in the integrated method, which takes into consideration mainly the pragmatic aspect of translation. Moreover, the role of linguistics for the study of translation should not be omitted, particularly with respect to microstructure and macrostructure analysis, including coherence, cohesion, thematic strings, etc. In addition, sociolinguistics, pragmalinguistics as well as psycholinguistics are of importance not only for text-linguistics, but especially for the process of translation. In drama and poetry translation, acoustic aspects, or rather phonetic and phonological details, must be taken into consideration (Knittlová 2000, p. 5). Nevertheless, according to Jiří Levý, the crucial role in the process of translation is played by the syntax since *“short sentences and paratactic structures are easier to articulate and follow than compound sentences with a complex hierarchy of subordinate clauses”* (Levý 2011, p. 129).

2.2. Traditional translation procedures

The main problem of translation theory and even practice is the reproductive accuracy of translation. Literal translation allows only a change of language material often at the expense of comprehensibility, i.e. at the expense of general sense. On the other hand, free translation emphasizes the general. It substitutes national and period specificity of the original for national and period specificity of the region in which the translation is published. The example below shows the difference between the “literal” translator (B. Štěpánek) and the “free” translator (E. A. Saudek):

*Zítřa je svatý Valentin,
je ještě noc a stín:
já, dívka pod tvým okénkem,
chci být tvůj Valentin.*

*On rychle vstal a plášť si vzal
a závoru jen smet;
vzal pannu v chýž a pannou již
ji nenechal jít zpět.
(B. Štěpánek)*

*Zítřa je Jana Křtitele,
a raničko, hned zrána –
Jeníčku, spíš? – já přišla již,
tvá souzená ti Jana.*

*On s lůžka hup, do šatů šup
a už ji vedl vrátky,
panenku svou již panenkou,
ach, nepropustil zpátky.
(E. A. Saudek)*

(Levý 2012, pp. 103-104).

According to Knittlová, the translation process uses various methods and procedures as well as various namings of these methods (Knittlová 2000, p. 14). The translator can select between literal translation (also direct translation) and oblique translation. When an equivalent in the target language cannot be found, a particular translation method has to be used. As an example, seven translation methods or procedures by Jean-Paul Vinay and Jean Darbelnet will be discussed below. The first three are literary translation procedures and the others are oblique (Darbelnet, Vinay in Venuti 2004, p. 128).

1) Borrowing

The simplest of all translation procedures. Borrowings are used in order to introduce, for example, particular cultural aspects by using foreign terms. Already established words which are widely used are no longer regarded as borrowings and are a part of the target language vocabulary (Darbelnet, Vinay in Venuti 2004, p. 129).

2) Calque

A special type of borrowing. A form of an expression borrowed from the source language, which is literally translated into the target language and every of its elements

literally translated into target language (Darbelnet, Vinay in Venuti 2004, p. 129).

3) Literal translation

Literal translation or alternatively word-for-word translation. The source language text is directly transferred into the appropriate target language text. This method is frequently used when translating between two languages of the same family or the same culture (Darbelnet, Vinay in Venuti 2004, pp. 130-132).

4) Transposition

This procedure replaces one word class with another one without changing the meaning of the text. Two types of transposition are distinguished: obligatory transposition and optional transposition (Darbelnet, Vinay in Venuti 2004, p. 132).

5) Modulation

The variation of the form of the text by changing the point of view. It is distinguished between free, optional, fixed or obligatory modulations. A modulation from negative expression into positive expression is the most frequent one (Darbelnet, Vinay in Venuti 2004, p. 133).

6) Equivalence

Procedure where one situation can be translated by two texts using different stylistic and structural methods. The common examples of equivalence are animal sounds or interjections (Darbelnet, Vinay in Venuti 2004, p. 134).

7) Adaptation

Adaptation can be described as a special type of equivalence. It is used when the source language refers to a situation which is unknown in the target language. Therefore, the translator has to create a new equivalent situation. This procedure is often used in the translations of books and films (Darbelnet, Vinay in Venuti 2004, pp. 134-136).

2.3. Three main phases of translator's work

The source text of the literary work serves as a material, which a translator has to artistically transform. There are three main requirements that a translator must take into consideration: understanding of the source text, interpretation of the source text and transformation of the style of the source text (Levý 2012, p. 50).

Firstly, in order to understand the source text, the translator has to be a good reader. The translator's comprehension is realized on three different levels (Levý 2012, p. 50).

The first level is a matter of professional preparation and practice and is called a philological understanding. The translator can make mistakes by polysemous words or mistake words of the similar wording and graphics. The second level is represented by aesthetical values of the source text. This includes ironic or tragic background of the text or aggressive orientation on reader. A common reader does not have to be aware of these values but a translator should be able to recognize them and identify what values they represent. Last not least, a translator should be able to comprehend the work of art as a whole. That means to understand characters of the work and their relations, surroundings of the plot and the ideological intent of the author. Translator may have a difficulty to imagine the situation or the thought of the author. Therefore, translators are divided into two groups: creative translators and mechanical translators. The creative translator is able to imagine facts the

author is writing about, i.e. to infiltrate behind the text to characters and situations. On the other hand, the mechanical translator translates the source text mechanically without understanding the context (Levý 2012, pp. 50-55).

The second phase deals with the interpretation of the source text. By translating the source text into the target text it is impossible to express the semantic sameness, therefore, an interpretation is necessary. A translator has to understand the context so that he/she can translate, for example, ambiguous words. This difficulty concerns, for instance, translation from English to Czech (Levý 2012, p. 56).

As stated above, the most important task of a translator is an appropriate interpretation of the text, which contains three “issues”:

1) seeking of the objective idea of the text

Every translation is more or less an interpretation. The interpretation is correct when it includes all characteristics and objective values of the text.

2) interpretative attitude of the translator

The translator knowingly determines his/her interpretative attitude and knows what he/she wants to say to the reader through his/her translation of the source text.

3) the interpretation of objective values from this attitude – translator’s approach

The ideological basis of the translator’s creative methods. The translator cannot advance his/her own approach in the translation by shortening or extending the original text. That is not, however, a translation but an adaptation (Levý 2012, pp. 57-60).

The third phase includes the transformation of the style of the original text. The translator primarily needs a natural ability for stylistics. The language used in the source text and the target text is not equivalent, therefore, it cannot be translated mechanically. The more the text is artistically constructed, the more it is difficult to translate it. Other difficulty is on the semantic level. These differences are, for example, obvious when translating the periods of a day. The language of the original text also interferes in the translation. The original text influences the target text directly or indirectly. Direct influence of the source text can be positive or negative. Indirect influence includes the omitting of stylistic features of the original text (Levý 2012, pp. 63-77).

The translator must also possess a natural ability and the feel for his/her own language. Peter Newmark calls it a “sixth sense”, and it comprises intelligence, sensitivity and intuition as well as knowledge. This sense often tells the translator when to translate literally and when to translate instinctively (Newmark 1988, p. 4).

It is obvious that all-important requirements placed on the translator are mainly an imagination and translator’s flair for stylistics.

2.4. Translation of drama

In this chapter will be summarized the translation of drama and potential difficulties associated with it.

Drama has a specific position in the Translation Studies as well as in the translation practice. The translation of drama has been changing during the last two decades. In the 1980s, the focus of interest has moved from a linguistic to a culture-bond perspective, and thereupon from literary (text-oriented) to theatre (stage-oriented) translation (Mišterová 2013, p. 231).

The dramatic text cannot be translated in the same manner as the prose text because a theatre text is read differently. The translator has a

central problem and, that is, whether to translate text as a literary text, or translate it as a complex system, as one element in another (Bassnett 2002, pp. 119-120).

The structure of dramatic text follows rules, which contributes to the composition and rapid course. The smallest architectural unit of the dramatic text is a replica, which represents dramatic dialogue. The plot is mainly presented with indicative and a verse or a prose can be used as a literary language (Mišterová 2014, p. 103).

The dialogue is a discourse and has a functional relation to the common norm of the spoken language, to the listener (recipient) as well as to the speaker, that means to the drama character. It is characterized by rhythm, intonation, patterns, pitch and loudness. The dialogue is a spoken text meant for a recitation and for a listening. Words, that can be hardly pronounced and misheard or long complex sentences are inappropriate, therefore the sentence structure is important. The informal language is formulated in the dialogue to the colloquial language. Common characters speak in the language similar to the informal language, on the other hand, literate characters speak in the standard spoken language. Eventually, the translator has to take into consideration the theatre and acting tradition of the certain country (Bassnett 2002, p. 121 and Levý 2012, pp. 146-157).

According to Alessandro Serpieri, the translation of Shakespeare, including his dramatic work, requires,

- 1) *an excellent knowledge of the historical period and of the theatre which staged that world and its contradictions;*
- 2) *a deep acquaintance with the works of the entire canon in order to assess, as far as possible, the meanings Shakespeare attached to words and phrases;*

3) *an adequate grounding in textual criticism in order to cope with the frequent cruces and neologisms whose significance is still debated;*

4) *a theoretical competence in the peculiarities of dramatic discourse in order to render the virtual theatricality of speeches which have to be delivered and move on stage* (Translating Shakespeare for the Twenty-first Century 2004, p. 27).

2.5. Blank verse

This subchapter deals with the blank verse which is an important element in Shakespeare's play *The Merchant of Venice*. The difference between the English and Czech blank verse and its structure will be briefly discussed.

Firstly, the distinction between English and Czech blank verse is, that in English every syllable is stressed or unstressed, without a regard to the rhythmic context. Stressed can be nouns, adjectives, adverbs, interrogative and demonstrative pronouns, auxiliary verbs, prepositions, conjunctions, articles or personal and relative pronouns. In Czech, only multisyllabic words on first syllable are stressed. The decision, whether are other words stressed, is mainly on actor's approach to the speech. Secondly, in English verse the rhythmical context is gentler. Czech language distinguishes only two types of stress. On the other hand, English apart from three main types distinguishes three more types. Thirdly, irregular distribution of stress can be used in English. For example, in Shakespeare after emphatic ending of syntactic complex follows emphatic beginning of a next sentence. Fourthly, the tempo of English blank verse defines the rhythmical form. This detail of performance is determined directly in text, on the contrary, in Czech these details are left on actor's presentation. Fifthly, Czech verse is noticeably divided into lexical units. On the contrary, in English it is divided into

syntactic sections. Czech verse consists of multisyllabic words. With few exceptions is a word self-contained rhythmical section of verse. Sixthly, the word order participates in meaning of verse in the Czech language. English has fixed word order therefore author can form a verse in only one way. And last but not least the distinction between English and Czech blank verse is in intonation. Czech sentence has several increases and decreases in intonation. Intonation contour of English blank verse is mainly seamless (Levý 2012, pp. 300-312).

The sample of blank verse in the play *The Merchant of Venice*:

*Antonio: In sooth, I know not why I am so sad;
It wearies me, you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself (Josek 2010, p. 12).*

2.6. The Merchant of Venice

2.6.1. Historical context

The evidence proves that *The Merchant of Venice* was written not before the 3rd of July in 1598 and the latest deadline can be set to the 22nd of July in 1598. On this day, a book named *A booke of the Marchaunt of Venyce* was entered in the Stationer's Register under the name of James Roberts. The first quarto of *The Merchant of Venice* was published two years later. This quarto became a basis for all modern publications of *The Merchant of Venice* (Hilský 1999, pp. 34-35).

Although, *The Merchant of Venice* was classified as a comedy in the foil publication from 1623, and this classification is to this day generally accepted, the genre of this Shakespeare's play is very ambivalent. The title of the first quarto publication from 1600 was:

The most excellent
 Historie of the *Merchant*
of Venice
 vvith the extreame crueltie of *Shylocke* the lewe
 towards the sayd *Merchant*, in cutting a iust pound
 of his flesh: and the obtayning of *Portia*
 by the choise of three
 chests.

*As it hath beene diuers times acted by the Lord
 Chamberlaine his Seruants.*

Written by William Shakespeare
 (Hilský 1999, pp. 35-36).

In the Elizabethan era was customary that the title of the play did not contain only the title, but also brief description. The point was to excite the reader's interest. This play meets the requirements of the comedy. The story ends happily with triple wedding and Antonio, after all, did not die. Shylock, on the other hand, complicates it because there is no happy ending for him. *The Merchant of Venice* is not a tragedy but its genre can be described as "bitter comedy", so as "problem play" (Hilský 1999, pp. 36-37).

The Merchant of Venice is also linked to the trial with Roderigo Lopez, which took place on 21st of January in 1594. He was a Portuguese Jew and a personal physician to Queen Elizabeth. Lopez was accused of the intention to poison the queen for 50 000 of gold from King Philip II. The alleged murder should be done with the help from Prince of Portugal, don Antonio. The accusation was most likely artificially fabricated. The case of Roderigo Lopez became the one of the biggest political trials of the Elizabethan era. Altogether in this trial participated fifteen judges including Ear of Essex. The prosecutor was sir Edward Coke, who sent a number of significant figures of Elizabethan and Jacobean era to die. Roderigo Lopez denied all accusations at first, but eventually he admitted that he wanted to cheat King of Spain and get the gold but it was not his

intention to hurt the Queen. Nevertheless, Lopez was found guilty and transported to Tyburn where the executions took place. According to traditional Elizabethan custom Lopez was hanged, drawn and quartered (Hilský 1999, pp. 13-14).

2.6.2. The summary of the play

The Merchant of Venice begins with Antonio, the Venetian merchant, and his friend Bassanio. Bassanio needs a loan of three thousand ducats, so he can try to win favour of Portia, heiress from Belmont. Antonio has all his money invested in trade ships that are at the sea and he is waiting for them to return. That is why they suggest they will try to take a loan from one of the moneylenders in Venice and Antonio will guarantee the loan. Bassanio goes to Shylock, a Jewish moneylender, who does not like Antonio because of Antonio's mean attitude to him. The Jew wants to write down conditions of repayment if the loan goes unpaid. His condition is one pound of Antonio's flesh. Antonio is sure that his trade ships will return in time and he will pay Shylock so he signs the conditions.

Shylock's daughter, Jessica, is in love with Antonio's friend Lorenzo and wants to convert to Christianity for him. They decided to elope when Shylock is at the celebration in Antonio's house. When leaving they steal Shylock's ducats and jewellery. During the celebration, Bassanio and his friend Gratiano leave for Belmont. Shylock is furious because he found out, that his daughter ran away and stole his ducats and jewellery. But his mood gets better when he hears that Antonio's trade ships has wrecked and he can soon claim his debt.

Meanwhile in Belmont, Portia is waiting for suitors to arrive and try to win a marriage with her by choosing from three caskets – gold, silver and lead. If they choose wrong, they cannot marry any woman for the rest of their life. This was Portia's father condition before he died. Bassanio and his friend Gratiano arrives in Belmont. He cannot wait any longer and wants to choose from caskets immediately. He chooses lead and that is a

correct answer. With Portia, they profess their love to one another. Surprisingly, Gratiano and Nerissa, Portia's waiting-woman, confess to love each other as well.

Bassanio gets to know about Antonio's misfortune with trade ships and decide to return to Venice. Portia with her waiting-woman Nerissa decide to help them and arrive to Venice, dressed up as a young male lawyer and a clerk. By the court, Shylock is demanding his repayment of the loan. Here appears Portia to help Antonio. By using unassailable arguments, she achieves, that Shylock's suit is denied. He has to forfeit all his wealth and give one half to Antonio and the other to the state. However, Antonio returns his half back to Shylock under a few conditions. Shylock has to convert to Christianity and bequeath his property to his daughter Jessica. Bassanio and Gratiano express their thanks to disguised young lawyer and his clerk by giving them rings they were given as a symbol of love from Portia and Nerissa.

The two women arrive back to Belmont, Bassanio with Antonio and Gratiano return the next day. Portia and Nerissa accuse their men of giving their rings away. Thereafter, Portia confess that they were the lawyer and the clerk. Jessica and Lorenzo learn about their acquired property and Antonio finds out that his trade ships safely return to Venice (Josek 2010).

2.7. Three Czech translators of Shakespeare

2.7.1. Erik Adolf Saudek

Saudek is one of the most well-known Czech translators. In the year 1936, was published his first translation of Shakespeare's *Julius Caesar*. He was a publicist, literary critic, translator from English, French and German. He was born on 18th of October in the year 1904 in Vienna. From 1923 to 1928 Saudek studied German studies, comparative studies and theatre science at Charles University in Prague. Four years he

worked as editor at the National Theatre in Prague. He aimed his translations at William Shakespeare and was the first one who translated Shakespeare's dramas into Czech language to modern reader. During his career Saudek published his works under a pseudonym Karel Brož or under the name of his friend Aloys Skoumal (Drábek 2012, pp. 189-209).

2.7.2. Martin Hilský

Martin Hilský was born in 1943 in Prague. In 1966, he finished his studies at Charles University in Prague, where he studied English and Spanish. By profession he is a literary scientist, professor at Charles University in Prague and a translator from English to Czech. His works were first aimed at English and American literature in the twentieth century and later at the period of English renaissance and William Shakespeare. Hilský belongs to the prominent Czech translators of works written by William Shakespeare. In the year 1983 was created his first translation of Shakespeare, and that was *A Midsummer Night's Dream*. Since then, Hilský translated the complete works of Shakespeare. He uses method in which he is continuing Saudek's approach. Torst publishing house, lately Atlantis publishing company, published his translations of Shakespeare in bilingual editions. (Drábek 2012, pp. 280-296).

2.7.3. Jiří Josek

A Czech translator from English to Czech, a publishing editor, a theatre director and university teacher. Jiří Josek was born in the 1950. He studied English and Czech at Charles university in Prague. In 1998, he established a publishing house called Romeo. Here he publishes not only his translations of Shakespeare in bilingual editions but also other classical and contemporary literary works, for example, A. S. Puškin. His translations are aimed at modern Anglo-American prose and poetry. Josek constantly dedicate translations of English and American musicals.

In 1999, Josek began to direct in the Theatre of Petr Bezruč. From this year, he already presented six productions of Shakespeare. Translations by Jiří Josek are more comprehensible with the use of current language (Drábek 2012, pp. 280-298).

3. Comparative analysis

In this part of the thesis three Czech translations of Shakespeare's tragedy *The Merchant of Venice* will be analysed. Every translation was written and published in a different period of time. E. A. Saudek's translation was published in 1956, M. Hilský's translation was published in 1999 and J. Josek's translation was published in 2010. Thus, these three translations are obviously different. The differences make the individual approach of translators and their experiences in the field of translation. Comparison will be made on ten selected extracts from both the original text and translations. These excerpts were chosen by the specific criteria, mostly where the distinctions between Czech translations and original such as the length of the verses, translating names, the use of archaisms or crucial passages from the original can be seen.

1)

W. Shakespeare (Josek, p.12)	M. Hilský (p. 113)
<p>Antonio In sooth, I know not why I am so sad; It wearies me, you say it wearies you; But how I cougth it, found it, or came by it, What stuff 'tis made of, whereof it is born, I am to learn; And such a want-wit sadness makes of me, That I have much ado to know myself.</p>	<p>Antonio Já vážně nevím, proč jsem takhle smutný - soužím se tak, že souží to i vás. Sám bych rád věděl, jak jsem k tomu přišel, kde jsem to chyt a z jaké látky ta chmura může být. Smutek tak připravil mne o rozum, že se sám v sobě vůbec nevyznám.</p>

J. Josek (p. 13)	E. A. Saudek (p. 213)
<p>Antonio Opravdu nevím, proč jsem nešťastný. A taky mi to vadí, jako vám. Ale co na mě padlo, kde se vzalo to, co mě drtí, mučí, sužuje, opravdu netuším. Trápení mi tak sedí na mozku, že už se v sobě vůbec nevyznám.</p>	<p>Antonio Proč jsem tak smutný, na mou duši, nevím! Mám toho po krk, zrovna jako vy. Leč jak to na mne přišlo, sedlo, padlo, cože to vlastně je, kde se to vzalo, sám pánbůh ví! A tak jsem zhloupl samou truchlivostí, že stěží poznávám, že jsem to já.</p>

This excerpt was chosen because it is the very first scene and speech of the play *The Merchant of Venice*.

The differences between the three Czech translations can be seen at first glance. First, Saudek's translation is the most faithful to the original. On the other hand, he is the only one who used in the first and third line the imperative ended with an exclamation mark, to stress the sadness and exhaustion behind the speech. Second, Jiří Josek makes the sentences shorter, easier to understand for contemporary reader. However, he modified the third line by using words "mučí, drtí, sužuje", but he preserved the original meaning of the sentence. At the end of the fifth line, there is the phrase "I am to learn" which Josek translated verbatim "opravdu netuším", unlike Saudek who used an exclamation "sám pánbůh ví!" that can be translated as "only God knows" and Hilský, who translated it as "sám bych rád věděl". Hilský, as well as Josek, modified the third line. Hilský modified it by adding a word "chmura" which can be interpreted as "gloom". Each of the three translators utilized a different approach to the final sentence. A word phrase "a want-wit sadness makes of me" Hilský interpreted by using a personification "Smutek připravil mne o rozum". Josek used, just as Hilský, a personification "trápení mi sedí na mozku". Saudek, as the only one, changed the subject of the sentence by interpreting it as "tak jsem zhloupl samou truchlivostí". Czech translations of the last line appear to be apt. Hilský used translation "že už se v sobě vůbec nevyznám. Saudek applied two relative sentences instead of one and extended the line.

2)

W. Shakespeare (Josek, p.14)	M. Hilský (p. 117)
Salerio I would have stayed till I had made you merry, If worthier friends had not prevented me.	Salarino Rád zůstal bych a rozesmál vás trochu, však lepší přátelé to svedou líp.
Antonio Your worth is very dear in my regard. I take it your own business calls on you, And you embrace th' occasion to depart.	Antonio Pro mne jsi dobrý dost, leč podle všeho tě odsud volá jiná povinnost a využít chceš vhodnou příležitost.
Salerio Good morrow, my good lords.	Salarino Dobrý den přeju, pánové, vám všem.
Bassanio Good signiors both, when shall we laugh? Say,when? You grow exceeding strange. Must it be so?	Bassanio Kdy užijem si spolu dobrou chvíli? Proč chováte se k nám jak cizí, proč?

Salerio We'll make our leisures to attend on yours.	Salarino Řekněte kdy, a přijdem hned a rádi.
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J. Josek (p.15)	E. A. Saudek (p. 214)
Salerio Zůstal bych rád a zved vám náladu. Ustoupit ale musím vzácnějším.	Salerio Byl bych vás bavil, až byste se zasmál. Však dražší přátelé mě předešli.
Antonio Víte, že si vás vážím, ale chápu, že máte napilno a hodí se vám se chopit záminky a odejít.	Antonio Jak si vás obou vážím, sami víte. Však vlastní věc vás asi volá pryč a odcházíte, že se vám to hodí.
Salerio Dobrého rána, drazí pánové.	Salerio Dobrého jitra, milí pánové.
Bassanio Už jdete, páni? Nechcete se s námi pobavit? Zasmát? Tak snad někdy příště.	Bassanio Copak je s vámi? Kdy se zasmějeme? Jste teď tak skoupí na návštěvu. Proč?
Salerio Kdykoli se vám bude hodit.	Salerio My rádi přijdem. Budeme tak smělí.

This extract was chosen mainly because of the distinctions in Czech interpretations of names. Saudek and Josek kept the same name “Salerio” as in the original but Hilský used “Salarino”. It is a widely discussed topic not only among the members of Shakespearian society. In the original text of *The Merchant of Venice*, there are four different characters with similar names: “Salarino”, “Solanio”, “Salanio” and “Salerio”. In the majority of publications and even in older Czech translations occur characters named “Salanio” and “Salarino”. Through centuries the names have been merged and changed. “Salarino” and “Salerio” were considered as the same name (Saudek 1956, pp. 293-294). In theatre productions both names are used, sometime “Salarino” and another time “Salerio”. In the first line, Saudek is closest to the original by using a phrase “až byste se zasmál. He and Josek divided the speech into two sentences. However, none of the Czech translators translated the second line verbatim. The Czech translation of verb “prevent” is “předejít, zamezit, vyhnout se”. Therefore, the sentence should be translated as “kdyby mi v tom váženější přátelé nezamezili”. Josek in this example omitted the word “friend” and kept only the adjective “worthier”. In the speech of Antonio, Josek and Hilský used one long sentence instead of two as in the original text. In translations by Josek and Saudek,

supplementary phrases “Víte” and “sami víte”, are added. While Saudek and Josek transcribed the phrase “Your worth is...” by using “vážit si”, Hilský, on the other hand, translated it as “Pro mne jsi dobrý dost”. It is worth mentioning, that Martin Hilský used rhyme in his translation. Translations of the Salerio’s greeting are slightly different. “Morrow” translated in Czech means “další den” or “ráno” in archaic language. Hilský translated it as commonly used salutation in the Czech language “dobrý den”. He had even to lengthen the sentence by phrase “přeju, vám všem”. Josek and Saudek used translations with a similar meaning, more faithful to the original. Saudek’s “jitro” has a more poetic meaning and seems to be more suitable than the other two translations. In Bassanio’s speech, Hilský shortened the speech. In contrast, Josek modified the speech but saved the meaning of the original even by omitting the sentence “You grow...”. Saudek’s translation “jste teď tak skoupí na návštěvu” can be a transcription to the word phrase “exceeding strange” which means “exceptionally distant”.

3)

W. Shakespeare (Josek, p. 22)	M. Hilský (p. 126)
Portia By my troth, Nerissa, my little body is aweary of this great world.	Porcie Ach, moje Nerisso, jak velice mě souží tenhle velký svět.
Nerissa You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are; and yet for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.	Nerissa A to byste teprv koukala, slečinko, kdybyste na tom byla tak moc špatně, jak moc jste na tom dobře; leč zkušenost mi říká, že ti, co se mají moc dobře, protože moc mají, jsou na tom stejně špatně jako ti, co nemají nic. Není nad zlatou střední cestu, dejte na mě. Z nadbytku se rychle stárne, střídmost mívá delší věk.
Portia Good sentences, and well pronounced.	Porcie Moc pěkné řeči.

J. Josek (p. 23)	E. A. Saudek (p. 218)
Porcie Řeknu ti, Nerisso, že moje tělíčko má toho velkého světa až po krk.	Porcie Na mou věru, Nerisso, má maličkost má toho velkého světa po krk.

<p>Nerissa Nedivila bych se, madam, takovým řečem, kdybyste na tom byla stejně špatně, jak jste na tom dobře. Ale jak vidno, ti, co toho mají moc, mohou strádat stejně jako ti, co nemají nic. A proto šťastní můžou být akorát lidi, co mají všeho tak akorát. Blahobytní rychleji zešediví, zato střídmí se dožívají vysokého věku.</p>	<p>Nerissa Tomu by nebylo jinak, znejmilejší slečno, kdybyste se měla špatně, jak se máte dobře. Ale už je to asi tak, že jsou stejně nemocní, kdož se přejídají, že mají všeho příliš, jako ti, kdož hladovějí, že nemají nic. Pročež, nemá se jen jakž takž, kdo má všeho jakž takž. Nadbytek dřív zešediví, ale dostatek má delší život.</p>
<p>Porcie Moudrá slova.</p>	<p>Porcie Znamenité průpovídky a skvěle pronesené.</p>

Firstly, name of characters in this play and their transcriptions will be discussed. Most of the names in all three translations are left in the same form as in the original. These are, for example, “Antonio”, “Bassanio”, “Salerio” or “Nerissa”. The name “Portia” is in all three Czech translations identically phonetically modified to “Porcie”. Another example of this modification are names “Šajlok” (originally Shylock), “Lancelot” (originally Launcelot), “Baltazar” (originally Balthazar), “Jessika” (originally Jessica) or “Stefano” (originally Stephano). The name Portia is derived from Latin word “portio” which means “hereditary share” and indicates that Portia is a “fortune lady”. The name Nerissa is the English version of Italian name Nericie. In the 16th century, a lady-in-waiting was a more noble companion for a lady than a maid (Hilský 1999, p.127).

This excerpt was taken from the scene II, where Portia and Nerissa appear for the first time. Here can be seen the similarity between the speech of Portia and the speech of Antonio in the first scene of this play. Saudek’s translation of the first sentence is the most faithful to the original by using “na mou věru”. Josek translated the line similarly like Saudek “mít toho po krk”. Hilský in his translation used a word “svět” as a subject and a verb “souží” in this sentence. To the address “sweet madam”, Saudek is closest with “znejmilejší slečno”, which is somewhat archaic expression how to address young women. Josek used a polite form “madam” omitting “sweet” and Hilský chose a diminutive “slečinko”. The sentence “It is no mean happiness...” can be translated differently. Saudek used the Czech informal word phrase “jakž takž”, that can be translated as “tolerably”. Hilský utilized the Czech word phrase “zlatá

střední cesta”. Josek used the adverb “akorát” which is in Czech language used in an informal language. Saudek as the only one translated the entire final line uttered by Portia. On the other hand, Hilský and Josek made it shorter and omitted “and well pronounced”.

4)

W. Shakespeare (Josek, p. 34 and 36)	M. Hilský (p. 146)
<p>Shylock This kindness will I show. Go with me to a notary, seal me there Your single bond; and in a merry sport If you repay me not on such a day, In such a place, such sum or sums as are Expressed in the condition, let the forfeit Be nominated for an equal pound Of your fair flesh, to be cut off and taken In what part of your body pleaseth me.</p>	<p>Shylock Tu laskavost vám prokážu, a rád. Půjdem hned k notáři a sepíšem tam prostý úpis: nesplatíte-li tehdy a tehdy dohodnutou sumu na dohodnutém místě, pokutou budiž, spíš jen tak pro zasmání, jediná libra masa vyříznutá z té části vašeho tak bělounkého těla, kterou si určím s dovolením já.</p>
<p>Antonio Content, in faith, I'll seal to such a bond, And say there is much kindness in the Jew.</p>	<p>Antonio Platí! Ten úpis zpečetím a budu všem zvěstovat, jak laskavý je Žid!</p>

J. Josek (p. 35 and 37)	E. A. Saudek (pp.224-225)
<p>Šajlok Však já vám dokážu, jak dobrý jsem. Půjdem k notáři a podepíšem společně dlužní úpis, do něhož jen v žertu napíšem, že pokud mi v určenou dobu na určeném místě určenou sumu nesplatíte, pak si od vás jako pokutu smím vzít libru vašeho masa vyříznutou vám z těla v místě, které já sám určím.</p>	<p>Šajlok Tak vlídně zachovám se! Zajděte semnou k notáři a prostý mi podepište úpis! A jen tak, jen špásem, kdybyste mi tam a tam, ten a ten den tu částku nebo částky, jak smlouva ustanoví, nezaplatil, buď za pokutu jmína rovná libra ctěného vašnostina masa, k zvetí a uříznutí s těla odkudkoli.</p>
<p>Antonio To беру. To ti klidně podepíšu a řeknu, že ten Žid je zlatý člověk.</p>	<p>Antonio Výborně! Platí! To ti podepíši! A budu říkat: Tenhle žid má cit.</p>

In this passage, Antonio is striking a deal with Shylock. Shylock is demanding the condition of cutting out a pound of Antonio's flesh. Saudek again changed the types of sentences, when he used in the first and second sentence of Shylock's speech instead of declarative sentence an imperative. He rephrased the sentence into exclamation. Opposite to the original, Saudek divided the speech into three sentences. To the first sentence Hilský added “a rád”, but his translation is the most faithful to the original. Josek created complex sentence with subordinate clause of

manner. In second sentence, Hilský changed semicolon to a colon and instead of 2nd person he used 1st person plural “sepíšem”. After a colon, he moved “and in a merry sport” in the middle of the sentence. Josek, as well as Hilský, used 2nd person plural “podepíšem” and “napíšem”. Saudek, in the third sentence of his translation, used two obsolete words “jmína”, which can be interpreted as “vzata” and “vašnostina”, which represents a polite form of address. The use of preposition in the translation of Saudek in word phrase “uříznutí s těla”, is reputed to be archaic and is not used nowadays. In Czech language are seven cases and with 2nd case is connected preposition “z”.

5)

W. Shakespeare (Josek, p. 44)	M. Hilský (p. 159)
Gobbo Marry, God forbid! The boy was the very staff of my age, my very prop.	Gobbo Ale ne, pánbůh chraň! Ten chlapec byl jedinou oporou a berlou mého stáří.
Launcelot (<i>Aside</i>) Do I look like a cudgel or a hovel-post, a staff, or a prop? – Do you know me, father?	Lancelot (<i>Stranou</i>) Vypadám snad jako klacek, kůl, opora či sloup? – Vy mě nepoznáváte, otče?
Gobbo Alack the day, I know you not, young gentleman, but I pray you tell me, is my boy, God rest his soul, alive or dead?	Gobbo Běda, běda, jak bych vás moh poznat, mladej pane? Ale povězte mi, prosím vás, je můj chlapec, Bůh mu dej lehký spočinutí, naživu, či mrtev?
Launcelot Do you not know me, father?	Lancelot Vy mě nepoznáváte, otče?
Gobbo Alack, sir, I am sand-blind, I know you not.	Gobbo Běda, pane, jsem napůl slepej. Jak bych vás moh poznat?

J. Josek (p. 45)	E. A. Saudek (p. 250)
Gobbo Bože chraň, ten chlapec byl mou oporou ve stáří, já na něm visel celým svým životem.	Gobbo Proboha! Ten chlapec byl pravou berlou mé staroby, mou jedinou oporou!
Lancelot (<i>Stranou</i>) Vypadám snad jako hůl, berla nebo šibenice? – Znáte mě, otče?	Lancelot Vypadám snad jako klacek nebo tyčka, jako berla nebo podpěra? – Znáte mě, táto?
Gobbo Bohužel. Neznám vás, mladej pane, ale prosím vás, řekněte mi, jestli je můj synáček – dej mu pámbu věčný nebe - naživu, nebo ne.	Gobbo Má ty bído, neznám vás, jemnostpanáčku. Ale prosím vás, povězte mi, je můj chlapec – Pánbůh mu dej lehké spočinutí – je na živu nebo je nebožtík?
Lancelot Vy mě nepoznáváte, otče?	Lancelot Vy mě, táto, neznáte?
Gobbo Bohužel. Jsem napůl slepej a	Gobbo Jsem pošpatnělý na zrak. Neznám vás,

nepoznávám vás.	pane.
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In this extract is visible the difference between blank verse and prose. Both Launcelot and Gobbo talk in prose. Josek created only one sentence instead of two sentences and used a word phrase in figurative sense “já na něm visel celým svým životem”. In Launcelot’s speech, Josek used wrong translation of word “prop“, and that was “šibenice”. The meaning which should be used was similar to translations by Hilský or Saudek “opora” or “podpěra”. The word “father” used in the third line has double meaning. In the 16th century was a word “father” used as salutation for every older man, not just someone’s own father (Hilský 1999, p. 159). In the second speech of Gobbo, Josek put in a parenthesis separated by dashes. Saudek applied the same approach. Hilský, on the other hand, followed the original and put in parenthesis separated by commas. Interesting in Saudek’s passage is the use of an archaic word “jemnostpanáčku” as a translation of a “young gentleman”. As a translation of word “boy” Josek used diminutive “synáček”, while Hilský and Saudek “chlapec”. Another distinction can be seen in translation of a word “God”. Hilský translated it simply as “Bůh”, Saudek “Pánbůh” with capital P and Josek “pámbu” which is a vernacular. The last difference in this sentence is the translation of a word phrase “alive or dead”. Hilský translated it word-for-word “naživu, či mrtev”, Josek preferred “naživu, nebo ne” and Saudek the combination of adjective and noun “na živu nebo je nebožtík”. In the final sentence Josek, as well as Martin Hilský, used a word phrase “jsem napůl slepej”. Saudek translated it as “pošpatnělý na zrak”. Hilský, who divided the speech into two separate sentences, modified the second sentence into interrogative.

6)

W. Shakespeare (Josek, p. 72)	M. Hilský (pp. 197-198)
Arragon And so have I addressed me. Fortune now To my heart’s hope! Gold, silver, and base lead. ‘Who chooseth me must give and hazard all he hath.’ You shall look fairer ere I give or hazard.	Aragonský princ Jsem připraven. Stůj při mně, Štěstěno! Zlato, či stříbro, nebo olovo? „Zvol mne, a v sázku tak dáš vše, co máš.“ Kdo žádá tolik, měl by býti hezčí!

<p>What says the golden chest? Ha, let me see: 'Who chooseth me shall gain what many men desire.' What many men desire! That many may be meant By the fool multitude that choose by show, Not learning more than the fond eye doth teach, Which pries not to th' interior, but like the martlet builds in The weather on the outward wall, Even in the force and road of casualty. I will not choose what many men desire, Because I will not jump with common spirits, And rank me with the barbarous multitudes. Why then to thee, thous silver treasure house, Tell me once more what title thou dost bear: 'Who chooseth me shall get as much as he deserves.' And well said too; for who shall go about To cozen fortune, and be honourable Without the stamp of merit? Let none presume To wear an undeserved dignity. O, that estates, degrees, and offices Were not derived corruptly, and that clear honour Were purchased by the merit of the wearer! How many then should cover that stand bare? How many be commanded that command? How much low peasantry would then be gleaned From the true seed of honour? And how much honour picked from the chaff and ruin of the times To be new varnished? Well, but to my choice: 'Who chooseth me shall get as much as he deserves.' I will assume desert. Give me a key for this, And instantly unlock my fortunes here.</p>	<p>Copak nám asi řekne zlatá skříňka? „Zvol mne, a získáš, po čem mnozí touží.“ Co je to „mnozí“? Pošetilý dav, co oklamat se dává vnějším vzhledem a neví víc, než napoví mu hloupý zrak, pod povrch nevniká, leč jako rorejs lepší své hnízdo na zevnější zeď, čímž vystaví se mnohým nehodám. Ne, ne zvolím to, po čem mnozí touží, protože nechci skákat, jak kdo píská, a držet krok jen s primitivním davem. Teď k tobě, stříbrná ty klenotnice, zopakuj, prosím, co mi vzkazuješ? „Zvol mne, a získáš, co si zasloužíš.“ Moc trefně řečeno. Vždyť podvodník je ten, kdo bez zásluh chce získat čest. Ať nikdo nepředstírá důstojnost, kterou si nezaslouží. Kéž by se majetek, titul, tučné prebendy nedaly získat pokoutně! Kéž pocty zasloužil by si jejich nositel! Co ohrnutých by narovnal zřáda! Co podřízených mělo by pak vrch! Co mezi pány našlo by se kmánů! Kolik pak v odpadcích a plevách času nalezlo by se nejryzejších zrn, jež by pak mohla znovu zazářit! „Zvol mne, a získáš, co si zasloužíš.“ Já volím zásluhy. Teď prosím klíč, ať odemknout si můžu vlastní osud.</p>
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<p>J. Josek (p. 73)</p> <p>Aragonský princ A já ho dodržím. Stůj, štěstí, při mně! Zlato a stříbro a mdlé olovo. „Zvol mne, a dáváš v sázku vše, co máš.“ Na tenhle hnus bych nevsadil si nic. Co říká zlatá skříňka? Podívám se. „Zvol mne, a získáš, po čem mnozí touží.“ Chci, „po čem mnozí touží“? „Mnozí“ mohou být tupý dav těch, jež k volbě vede vzhled. Na oko dají, jež je neschopné proniknout do nitra, lpí na povrchu jak rorýs, jež si hnízdo lepší na zdi a vydává se tak všanc zvrátům času. Ne zvolím si to, po čem mnozí touží, protože mně se příčí obyčejnost a povznesen jsem nad vkus křupanů. Co pravíš ty, stříbrná pokladnice? Jakou ty hlásáš pravdu do světa? „Zvol mne, a získáš, co si zasloužíš.“ To skvěle zní. Vždyť kdo se může pyšnit svým bohatstvím a důstojenstvím, když ne po zásluze? Je to ohavné, když vážnost získá nula bez zásluh, když hodnosti a tituly jsou k mání za úplatek. Kéž za pravou čest platí se po zásluze vykonaným činem! Kolik těch, co teď klečí, povstalo by? Kolik těch, co teď poroučí, by zmlklo? Kolik plev podlosti by odpadlo</p>	<p>E. A. Saudek (pp. 245-246)</p> <p>Princ Aragonský I já to učinil. Teď, štěstí, veď k naději mého srdce! Zlato stříbro a sprosté olovo. „Kdo zvolí mne, ten dej a v sázce měj své všechno!“ Poroučej! To bys musila být hezčí. Co praví zlatá skříňka? Co tu stojí? „Získá, kdo zvolí mne, co mnohý touží mít.“ Co mnohý touží mít? To „mnohý“ třeba znamená tupý dav, jež podle vnějšku si vybírá a nezná, než co vidí, jež v jádro nevniká, leč jako rorejs své hnízdo lepší na zevnější zeď, kam pere vichr, do nejhorší psoty. Ne, ne zvolím, co mnohý touží mít, protože nenávidím obyčejnost a v nevědomém houfu stát se štítím. Tak tedy k tobě, stříbrná ty schráno, a ještě jednou pověz mi své heslo: „Získá, kdo zvolí mne, čeho si zaslouhuje.“ A je to správné. Copak se to sluší, Štěstěnu podvádět a sklízet čest, kde není zásluh? Jaká nestydatost osobovat si bez zásluhy hodnost! Ó, kéž by úřad nebo důstojenství si nešlo vyšmejdit a ryzích poct zásluha dobývala nositele! Co zkroušených by narovnal hřbet! Co poručníků by pak poslouchalo!</p>
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od zrna hrdé cti? A kolik cti
by mezi odpadky a šlemem času
se nově zablýskalo? Teď k té volbě.
„Zvol mne, a získáš, co si zasloužíš.“
Já volím zásluhu. Ten klíč mi dejte,
ať mohu otevřít to, co mě čeká.

Co sprosté chátry by se vydělilo
z pravého zrna cti! A kolik cti
by povstávalo z plev a rumu času
k novému lesku zas! Leč nyní k volbě!
„Získá, kdo zvolí mne, čeho si zaslouhuje.“
Jsem pro zásluhu. Podejte mi klíč
a tady odemkněte mi mé štěstí!

In this excerpt is visible the difference in the structure of sentences between the Czech translations and the original text. Saudek, as well as William Shakespeare, used more developed sentences in comparison with Josek and Hilský. Shorter sentences are making the text readable and comprehensible. E.A. Saudek's translation, as can be seen at the first glance, is as the original one line longer than the other two translations. Reading the translation by Josek, it is noticeable the similarity with Saudek's translation. In the first sentence, Arragon answers to preceding Portia's speech and each translator chose different approach. In the second sentence, Hilský used name "Štěstěna" unlike Josek and Saudek, who used general "štěstí". Hilský, modified the fourth line into an interrogative sentence and omitted the translation of the word "base". The distinction in the translation of direct speech is between Josek's and Hilský's "zvol mne" and Saudek's verbatim "kdo zvolí mne". Saudek added a word "poroučej" in the fifth line. Josek used in this sentence an abusive word "hnus". By the translation of question "What says the ...", Saudek used a transcription "Co praví ...", Josek verbatim "Co říká ..." and Hilský more developed sentence "Copak nám asi řekne ...". A word phrase "which pries not to th' interior" Hilský translated "pod povrch nevníká", Josek "jež je neschopné proniknout do nitra" and Saudek "jenž v jádro nevníká". Each of these translations preserve the meaning of the original. The word "martlet" Hilský, as well as Saudek, translated with non-standard form "rorejs". Josek used standard form "rorýs". Hilský translated the word phrase "silver treasure house" as "stříbrná ty klenotnice", Saudek preferred "stříbrná ty schráno" and Josek "stříbrná pokladnice". The complex sentence in the twenty-third line "O, that estates, degrees, ..." was transferred by Hilský, who divided it into two separate wish clauses. Josek created one indicative sentence and

one wish clause. Saudek kept the structure of one wish clause ended with exclamation mark. The three consecutive questions Josek translated verbatim and kept the structure of interrogative sentences. On the other hand, Hilský, just like Saudek in his translation, used exclamation by all three sentences. Finally, in the last sentence the word phrase “unlock my fortunes” is preferably translated by Saudek “odemkněte mi mé štěstí”, Hilský used an equivalent “odemknout osud” and Josek modified it to a word phrase “co mě čeká”.

7)

W. Shakespeare (Josek, p. 82 and 84)	M. Hilský (p. 211 and 213)
Tubal Your daughter spent in Genoa, as I heard, one night fourscore ducats.	Tubal Vaše dcera v Janově utratila, jak jsem slyšel, osmdesát dukátů. Za jeden večer.
Shylock Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting, fourscore ducats!	Shylock Vrážíš do mě dýku! Už nikdy nevidím svoje zlato! Osmdesát dukátů, a na posezení! Osmdesát dukátů!
Tubal There came divers of Antonio's creditors in my company to Venice that swear he cannot choose but break.	Tubal Různí Antoniovi věřitelé, které jsem cestou do Benátek potkal, mi řekli, že zbankrotuje. Nemá na vybranou.
Shylock I am very glad of it. I'll plague him, I'll torture him. I am glad of it.	Shylock To mám radost! Budu ho trápit! Budu ho mučit! To mám radost!
Tubal One of them showed me a ring that he had of your daughter for a monkey.	Tubal Jeden z nich mi ukázal prsten, který dostal od vaší dcery za opičku.

J. Josek (p. 83 and 85)	E. A. Saudek (p. 250)
Tubal Ano. Povídali, že tvoje dcera tam utratila za jeden večer osmdesát dukátů.	Tubal Vaše dcera, jak jsem slyšel, utratila v Janově za jediný večer osmdesát dukátů.
Šajlok Vrážíš mi dýku do srdce. Už nikdy své peníze nevidím. Naráz osmdesát dukátů! Osmdesát dukátů!	Šajlok Vrážíš mi dýku do srdce! Co živ už své zlato nevidím. Osmdesát dukátů na posezení! Osmdesát dukátů!
Tubal Cestou zpátky do Benátek jsem potkal nějaké Antoniovy věřitele a ti se dušovali, že Antonio je na mizině.	Tubal Vracel jsem se do Benátek s některými Antoniovými věřiteli, a ti se dušovali, že se musí položit, kdyby dělal nevím co.
Šajlok To jsem moc rád. Jak já si na něm smlsnu! Já ho zničím! To jsem moc rád.	Šajlok To mě z míry těší. Budu ho sužovat! Napnu ho na skřípec! To mě těší.
Tubal Jeden mi ukázal prsten, co vyměnil s tvou dcerou za opičku.	Tubal Jeden z nich mi ukázal prsten, který dostal od vaší dcery za opičku.

In this passage can be seen, that not all characters talk in blank verse. In case of commoners in the play, like Tubal or Launcelot, the distinction is they talk in prose. Another difference in this part is the form of addressing and its translations. The English language does not discriminate between being on first-name basis and using the polite form of address. It is used the same form of word “you” for 2nd person in singular and 2nd person plural. In contrast to English, in Czech language is a distinction between these forms. 2nd person singular is translated as “ty” and 2nd person plural as “vy”. Josek, as the only one, translated Tubal’s speeches as a being on first-name basis. Hilský and Saudek, on the other hand, gave preference to the polite form of address. Shylock is, in this case, a respectable person and a polite form is preferable. Jiří Josek divided the first sentence into answer that contain only word “ano” and an indicative sentence. In the first sentence, Josek left out the name of the city “Genoa” and substituted it by adverb “tam”, which means “there”. Hilský and Saudek interpreted the first line similarly. They both translated verbatim the parenthesis “jak jsem slyšel”. The only difference is, that Hilský divided the first sentence into one indicative sentence and one irregular sentence. In the first Shylock’s speech, Hilský used in all three sentences exclamation. The exclamation emphasizes Shylock’s outrage because of the theft of his ducats. Saudek’s use of “se musí položit” is another example of using a figurative sense. All of the three Czech translators transferred the next Shylock’s speech into four instead of three sentences. Every translation is slightly different but has the same meaning. Hilský modified all four sentences into imperative and in the first sentence omitted adjective “very”. Josek translated the first and the last sentence verbatim but slightly changed the second sentence by using expressive phrase “Jak já si na něm smlsnu!” and third sentence by using instead of “I’ll torture him”, translation “Já ho zničím!”. Saudek in his translation was closest to the original. In the third line, he used “Napnu ho na skřípec!” as a reference to the method of torture. In the final speech, every translator translated “monkey” by using diminutive of it “opička”.

8)

W. Shakespeare (Josek, p. 118)	M. Hilský (p. 263)
Duke How shalt thou hope for mercy, rend'ring none?	Dóže Jak v milost doufat chceš, když žádnou neznáš?
Shylock What judgement shall I dread, doing no wrong? You have among you many a purchased slave, Which like your asses, and your dogs and mules, You use in abject and in slavish parts, Because you bought them. Shall I say to you, 'Let them be free!' Marry them to your heirs! Why sweat they under burdens? Let their beds Be made as soft as yours, and let their palates Be seasoned with such viands'? You will answer, 'The slaves are ours.' So do I answer you: The pound of flesh which I demand of him Is dearly bought as mine, and I will have it. If you deny me, fie upon your law! There is no force in the decrees of Venice. I stand for judgement. Answer – shall I have it?	Shylock Mám se bát soudu? Jsem snad něčím vinen? Mnoho z vás vlastní otroky, co slouží vám jako vaše hovada a psi, k nejhorší robotě je používáte, protože jste je koupili. Když řeknu: „Dejte jim volnost, vdejte za ně dcery, proč mají v potu dřít, ať ustelou si měkce jako vy, ať osladí si patro lahůdkami,“ odpovíte: „Jsou přece naši.“ Odpovím vám stejně: Ta libra masa, co si od něj žádám, je draze koupená: je má a já ji chci. Kdo mi ji upře, poplve váš zákon! Benátské dekrety pak ztratí moc. Chci rozsudek, aha: tak dostanu ho?

J. Josek (p. 119)	E. A. Saudek (pp. 269-270)
Dóže Chceš dojít spásy, když sám neznáš milost?	Dože Jak dojdeš milosti, když sám ji neznáš?
Šajlok Kdo mě odsoudí? Jednám po právu. Většina z vás má doma otroky, co u vás dřou jak psi, jak dobytek při nejhrubějších pracích, protože jste si je koupili. A když vám řeknu: „Pust'te je! Vdejte za ně svoje dcery! Nenechte je tak dřít! Ať mají lůžka měkká jak vaše, ať si pochutnají na stejném jídle!“, co mi odpovíte? „Ti otroci jsou naši.“ Proto říkám: Ta libra masa, kterou požaduji, je moje, já ji koupil a mně patří. Když mi ji upřete, k čemu je zákon? Za to, co chci, mě nikdo v Benátkách nemůže stíhat. Tak co? Dostanu ji?	Šajlok Proč bych se soudu bál, když nepravého nic nepáchám? Vy máte jedenkaždý v majetku otroky, jichž užíváte jako svých hovad, oslů, psů a mezků k odporné chámské práci. A to proto, že jste je koupili. Což, kdybych vám teď řekl: Pust'te je, vdejte za ně svoje dcery!? Proč pod tíhou se potí? Ustelte jim měkce jako sobě, lechtejte jim patro jak sobě lahůdkami? Odpovíte: „Jsou naši. Patří nám.“ A tak i já: Ta libra masa, kterou na něm žádám, je draze koupená. Je má a chci ji! Když mi ji odepřete, hanba vám a benátskému právu! Nemá platnost. Chci rozhodnutí. Mluvte! Dostanu je?

This extract was chosen because of Shylock, defending himself by the court. It is noticeable the difference in the structure of sentences. Compared to the original text, translations by Josek and Hilský are different in length of the sentences. Saudek's translation is again the most faithful to the original text. Josek added in the first line word "spása". Saudek and Josek used word phrases "dojít milosti" and "dojít spásy"

instead of Hilský, who translated word-for-word “v milost doufat”. All of the three translators used same equivalent for the phrase “rend’ring” and that is “neznáš”. Hilský divided the first line of Shylock’s speech into two separate interrogative sentences instead of one question. Saudek used unusual word “jedenkaždý”, which meaning is everyone, without exception. Josek’s translation is “většina z vás” and Hilský translated it as “mnoho z vás”. In the next sentence, Saudek added word “oslů”, Josek omitted “asses” and instead of translating verbatim word “mules” used universal word “dobytek”. Another distinction is in translation of word phrase “in abject and in slavish parts”. Hilský used “k nejhorší robotě”, Josek “při nejhrubších pracích” and Saudek with attribute “k odporné chámské práci”. In the sixth line, Josek and Hilský followed the original by using direct speech. Josek kept the same quantity of sentences as Shakespeare, Hilský on the other hand created one complex sentence. Saudek divided the speech into three separate interrogative sentences. The sentence in the seventh line Josek modified from interrogative to imperative and translated it as “Nenechte je tak dřít!”. The tenth line Saudek divided into two sentences by adding “patří nám”. Hilský in the eleventh line separated the sentences by using colon, Saudek created two separate sentences, one indicative sentence and one imperative. Josek modified the sentence in the fifteenth line and slightly changed the meaning compared to the original. In the final sentence, Hilský, again as the only one, used colon. Saudek created three sentences, one indicative, one imperative and one interrogative. Josek used two separate interrogative sentences.

9)

W. Shakespeare (Josek, p. 122)	M. Hilský (p. 269)
Portia I did, my lord.	Porcie Ano, můj pane.
Duke You are welcome, take your place. Are you acquainted with the difference that holds this present question in the court?	Dóže Bud’te vítán. Posad’te se. Jste obeznámen, pane, s předmětem sporu, jímž se zabývá tento soud?
Portia I am informed throughly of the cause. Which is the merchant here? and which the Jew?	Porcie Jsem o té kauze dokonale zpraven. Kdo z vás je tady kupec a kdo Žid?

Duke Antonio and old Shylock, both stand for.	Dóže Shylocku, Antonio, předstupte!
Portia Is your name Shylock?	Porcie To vy jste Shylock?
Shylock Shylock is my name.	Shylock Shylock je mé jméno.
Portia Of a strange nature is the suit you follow, Yet in such rule that the Venetian law Cannot impugn you as you do proceed. – You stand within his danger, do you not?	Porcie Ta vaše pře je, pravda, trochu zvláštní, z hlediska ovšem benátského práva váš postup nelze v ničem napadnout. (<i>Antoniovi</i>) A vy jste vydán jemu na milost?

J. Josek (p. 123)	E. A. Saudek (p. 272)
Porcie Jdu, pane.	Porcie Tak jest.
Dóže Prosím, zaujměte místo. Je vám znám předmět sporu, o kterém se vede toto soudní řízení?	Dože Budťe nám vítán! Zaujměte své místo, prosím! Je vám, pane, známa podstata sporu, o němž se tu jedná?
Porcie Ten případ je mi dostatečně známý. Který je kupec? A který je Žid?	Porcie Jsem s věcí dopodrobna obeznámen. Který je tady kupec, který žid?
Dóže Antonio, Šajloku, předstupte.	Dože Předstupte oba, Antonio i Šajlok!
Porcie Vaše jméno je Šajlok?	Porcie Jmenujete se Šajlok?
Šajlok Ano, Šajlok.	Šajlok Ano, Šajlok.
Porcie Váš spor je vskutku zvláštní, nicméně je toho druhu, že benátské právo ho musí uznat jako zákonný. – A vy jste ten, jenž dluží pokutu?	Porcie Spor, který vedete, je divný sic, leč potud zákonný, že váš postup dle benátského práva nelze rušit. – A vy jste strana v prodlení?

In this extract can be seen, that all three translators kept the same structure of the text as in the original. In the first sentence, each used a short answer to the question from previous speech. In the second speech, Josek omitted “you are welcome” and replaced it with shorter “Prosím”. Saudek divided the first line into two sentences in imperative sense and put rarely used “Budťe nám vítán!” as a translation of “You are welcome”. The archaic word “throughly”, which form in contemporary language is “thoroughly”, Josek translated as “dostatečně”, Hilský “dokonale” and Saudek “dopodrobna”. Josek as the only one, kept the structure and divided the first Portia’s speech into three sentences, one indicative and two interrogatives. In the seventh line Hilský interchanged the names and Saudek put the names at the end of the sentence. Both translators modified the sentence into imperative. Only Hilský translated the speech

of Shylock word-for-word “Shylock je mé jméno”. In the final speech Hilský used word “pře” as the translation of a word “suit”, Josek and Saudek “spor”. The most faithful translation of the last sentence is the one by Hilský, “A vy jste vydán jemu na milost?”.

10)

W. Shakespeare (Josek, p. 154)	M. Hilský (p. 315)
Antonio Here, Lord Bassanio, swear to keep this ring.	Antonio Slib, Bassanio, že ten prsten nedáš.
Bassanio By heaven, it is the same I gave the doctor!	Bassanio Vždyť je to ten, co dal jsem doktorovi!
Portia I had it of him. Pardon me, Bassanio, For by this ring, the doctor lay with me.	Porcie Však ho mám od něj. Odpusť, Bassanio, za tenhle prsten doktor se mnou spal.
Nerissa And pardon me, my gentle Gratiano, For that same scrubbed boy, the doctor's clerk, In lieu of this last night did lie with me.	Nerissa Odpusť mi taky, milý Graziano, neboť ten oušlapek a špunt, ten písař, za tenhle včera se mnou sdílel lože.

J. Josek (p. 155)	E. A. Saudek (p. 289)
Antonio (K Bassanioví) Slib, že ten prsten nikdy nedáš z ruky.	Antonio Zde Bassanio! Slib, že ten prsten nedáš!
Bassanio Vždyť je to ten, co jsem dal doktorovi!	Bassanio Vždyť to je týž, co si jej odnes doktor!
Porcie A doktor ho dal mně a za ten prsten se se mnou vyspal. Odpusť, Bassanio.	Porcie Však jej mám od něho. On mi jej dal, a odpusťte mi, za to spal i se mnou
Nerissa I ty mi odpusť, milý Graziano, že výměnou za tenhle prstýnek ten písař strávil noc na dnešek se mnou.	Nerissa Odpusťte rovněž, milý Graziano! Ten mrňous takový, doktorův písař, zas tady za ten se mnou ležel v noci.

As a final excerpt was chosen the scene where Portia and Nerissa are giving back the rings to Bassanio and Gratiano. The first distinctions, between the original and the Czech translations, in this passage are in the sentence structures. Each translator changed the polarity of the first speech. A positive sentence which verbatim translation is “Zde, Bassanio, slib že si tento prsten ponecháš” was transferred to negative sentence by using verb “nedáš”. Saudek changed the subject in the second sentence from Bassanio to doctor. The translation of Portia’s speech is slightly different in each extract but all signify the same as the original. The archaic word “scrubbed” which meaning can be transferred to “stunted”, Hilský translated by adding Czech archaic word “oušlapek” and

equivalent “špunt”, Saudek used colloquial “mrňous” and Josek quite omitted this word. Another difference is that Saudek, when Nerissa and Portia address Bassanio and Gratiano, used polite form of address, 2nd person plural “vy”. Josek and Hilský, on the other hand, used 2nd person singular “ty”.

4. Conclusion

The objective of the thesis was to analyse three different translations of *The Merchant of Venice*. The theoretical part provided readers with information about the translation, translator's work, the drama translation and about the context of the play. At the end of the part are introduced the three selected translators.

Resulting from the comparative analysis, some differences in translations by Erik Adolf Saudek, Martin Hilský and Jiří Josek can be observed. The distinctions will be summarized below.

As it was assumed in the introduction, Saudek's vocabulary contains a number of archaic words and colloquial language. Therefore, his translation can be unintelligible. On the other hand, Hilský and Josek used everyday spoken language and brought their translations closer to the contemporary reader. Although, Saudek is considered to be "free" translator, he was closest to the original text in most cases. Hilský's translation is not always verbatim but he tried to be faithful to the original as well. Josek's translation, on the other hand, is the freest one. He modified sentences and omitted some words.

As regards syntactic structures, Shakespeare is known for long and complex sentences. This can cause that reader becomes lost in the text. Saudek tried to be faithful to the original and kept the length of sentences. Josek created shorter sentences by omitting a number of words from the original text. Hilský made the best in this case, by dividing sentences into more units. His translation makes the play more comprehensible.

Concerning the orientation of the text, Saudek's translation and his intention to be poetic is considered to be stage-oriented. Hilský, by using natural language and dividing sentences into shorter units makes the play understandable to a common reader as well as to the audience in the theatre. Josek's translation is both stage-oriented and literary-oriented,

because he makes his translation intelligible to a modern reader and a viewer.

Taking these results into consideration, Saudek provides the reader or the audience with a more poetic, slightly archaic, translation of the play. Josek adapted the drama for a modern reader/spectator. Hliský's translation is considered to be closer to the original than the translation of Josek because of preserving dramatic nature of the play, while using modern language.

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Pictures in Appendix 2:

Archiv Divadla J. K. Tyla

6. Abstract

The aim of the thesis is to compare three translations of the play *The Merchant of Venice* by William Shakespeare and point out the similarities and differences between these translations. Erik Adolf Saudek, Martin Hlinský and Jiří Josek were chosen for this purpose. The bachelor thesis is divided into two parts, theoretical part and practical part. The theoretical part deals with the development of translation, translation procedures and the translator himself/herself. Subsequently, the drama translation and blank verse is described. The following chapter contains information about *The Merchant of Venice* and the summary of the play. In this part are also briefly introduced the three translators. The practical part consists of the comparison of ten selected passages from the original text with their Czech translations.

7. Resumé

Cílem této bakalářské práce je srovnání tří překladů divadelní hry *Benátský kupec* od Williama Shakespeara, a poukázat na podobnosti či rozdíly mezi těmito překlady. Pro tento účel byli vybráni překladatelé Erik Adolf Saudek, Martin Hlinský a Jiří Josek. Bakalářská práce je rozdělena do dvou částí, teoretické a praktické části. Teoretická část se zabývá vývojem překladu, metodami překladu a překladatelem samotným. Následně je popsán překlad dramatu a verše, a také informace o knize *Benátský kupec* a její obsah. Součástí je také stručné představení vybraných překladatelů. Praktická část sestává ze srovnání deseti vybraných pasáží z originálního znění hry s jejich překlady.

8. Appendices

8.1. Appendix 1: Shakespeare's *The Merchant of Venice* on Pilsen stage

The Merchant of Venice was performed on a Pilsen stage in 1867 for the first time. The performance was based on Josef Jiří Kolár's translation and was directed by Pavel Švanda (Mišterová 2013, p. 15).

In 1954, an interpretation of the play, based on Erik Adolf Saudek's translation was introduced. The Pilsen theatre was under leadership of Luboš Pistorius. The moneylender Shylock was performed by Jiří Kostka and became a negative character, who needs to be convicted and punished. Portia, performed by Zora Jirásková, was characterized by a self-confidence and a sense of humour. Her love to Bassanio was noticeable at first glance. Nerrisa, performed by Jarmila Balašová, was vital and optimistic just as her lady Portia. Luděk Kopřiva achieved the greatest success by performing Launcelot Gobbo (Mišterová 2013, p. 103).

In 1973, the last performance of *The Merchant of Venice* at J. K. Tyl Theatre was based again on Saudek's translation. The play was directed by Ivan Šarše. He focused on the contrast between Antonio, the merchant of Venice and Christian, and the Jew Shylock, as his opponent. Shylock, same as in 1954, was performed by Jiří Kostka. Miloslav Včala as Antonio, the merchant of Venice, was celebrated for his oral presentation. Portia was performed by Svatava Šanovcová, Bassanio by Viktor Vrabec and Launcelot Gobbo by Tomáš Šolc (Mišterová 2013, pp. 149-150).

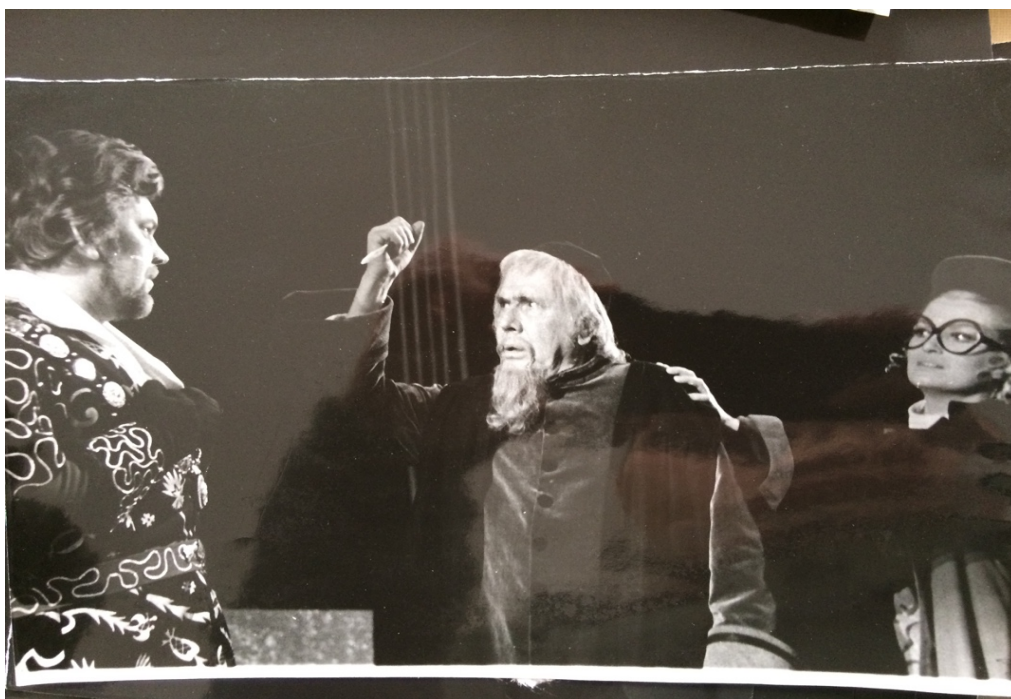
8.2. Appendix 2: Pictures from the performance of *The Merchant of Venice* in 1973



Viktor Vrabec as Bassanio and Svatava Šanovcová as Portia



A picture from the performance of The Merchant of Venice in 1973



Miloslav Včala as Antonio, Jiří Kostka as Shylock and Svatava Šanovcová as Portia