



## **Bakalářská práce**

# **Translation, Translatability and Cultural Transferability of the Seminar Part of the Theatre Play *Záskok* by Jára Cimrman**

*Studijní program:*

B0114A300068 Anglický jazyk se zaměřením  
na vzdělávání

*Studijní obory:*

Anglický jazyk se zaměřením na vzdělávání  
Tělesná výchova se zaměřením na vzdělávání

*Autor práce:*

**Miroslav Veselý**

*Vedoucí práce:*

Mgr. Bc. Slavomír Míča, Ph.D.  
Katedra anglického jazyka

Liberec 2024



## Zadání bakalářské práce

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<i>Jméno a příjmení:</i>	<b>Miroslav Veselý</b>
<i>Osobní číslo:</i>	P21000086
<i>Studijní program:</i>	B0114A300068 Anglický jazyk se zaměřením na vzdělávání
<i>Specializace:</i>	Anglický jazyk se zaměřením na vzdělávání Tělesná výchova se zaměřením na vzdělávání
<i>Zadávací katedra:</i>	Katedra anglického jazyka
<i>Akademický rok:</i>	2022/2023

## Zásady pro vypracování:

Cílem této bakalářské práce je vyhodnotit možnosti přeložitelnosti semináře divadelní hry *Záskok* od Járy Cimrmana z češtiny do angličtiny. Za účelem splnění cíle bude přeložen celý seminář a následně budou z tohoto celku vybrány takové jazykové aspekty a příklady, které mohou být pro svou kulturně jazykovou podmíněnost problematické z pohledu překladu a jeho následného uchopení cílovým, tj. anglickým publikem. Práce se bude snažit problémové výrazy zařadit do kategorií a navrhnout pro každou z nich nejvhodnější překladatelskou strategii či strategie, které umožní výše zmíněné celkové vyhodnocení přeložitelnosti a kulturní převoditelnosti analyzovaného díla. K samotnému překladu bude především využít komunikativní/idiomatický typ překladu, včetně srovnání s předchozími pokusy o převod hry do anglického jazyka.

The aim of this Bachelor's thesis is to evaluate the possibilities of translatability of the seminar part of the theatre play *Záskok* by Jára Cimrman from Czech to English. In order to reach the aim, the whole seminar will be translated. Particular language aspects and examples, which may be problematic because of their linguistic and cultural conditionality for the target (i.e. English) audience or from the point of view of their translation, will be selected from the piece. The thesis will attempt to categorise these problematic features and suggest the most suitable translation strategy or strategies, which will permit for the above-mentioned comprehensive evaluation of the translatability and cultural transferability of the analyzed piece. The translation itself will use primarily the communicative and idiomatic type of translation, including comparisons with previous translation attempts of the play into English.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování práce:

Jazyk práce:

tištěná/elektronická

angličtina

## Seznam odborné literatury:

### Books

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Vedoucí práce:

Mgr. Bc. Slavomír Míča, Ph.D.  
Katedra anglického jazyka

Datum zadání práce:

29. června 2023

Předpokládaný termín odevzdání: 12. července 2024

L.S.

prof. RNDr. Jan Pícek, CSc.  
děkan

Mgr. Zénó Vernyik, Ph.D.  
garant studijního programu

V Liberci dne 29. června 2023

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# Anotace

Tato bakalářská práce má cíl přeložit a vyhodnotit přeložitelnost a kulturní převoditelnost semináře divadelní hry *Záskok* od Járy Cimrmana. Teoretická část se věnuje teorii překladu, specifickými metodami, překladem do nemateřského jazyka a popisem divadla Járy Cimrmana. Praktická část je rozdělena na překlad samotného semináře a na jeho překladovou analýzu. Analýza kategorizuje problémové jazykové aspekty a vyhodnocuje jejich přeložitelnost. Práce také zohledňuje předchozí překladatelské pokusy od Cimrman English Theater a Šárky Nygrýnové.

## **Klíčová slova**

Jára Cimrman, *Záskok*, překlad, přeložitelnost, kulturní převoditelnost, komunikativní překlad, idiomaticita

# Abstract

This Bachelor's thesis aims to translate and evaluate the translatability and cultural transferability of the seminar part of the theater play *Záskok* by Jára Cimrman. The theoretical part deals with the translation theory, specific methods, translation into a non-mother tongue, and description of Jára Cimrman's theater. The practical part is divided into the seminar translation and its translation analysis. The analysis categorizes the problematic language aspects and evaluates their translatability. The work also considers the previous translation attempts by Cimrman English Theater and Šárka Nygrýnová.

## **Keywords**

Jara Cimrman, Zaskok, translation, translatability, cultural transferability, communicative translation, idiomaticity,

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# 1 Introduction

Almost every member of the Czech nation is familiar with Jára Cimrman, the famous Czech dramatist, inventor, self-thought gynecologist, etc. This imaginary genius has accompanied Czech citizens for over half a century, and his popularity remains. Why is this non-existent protagonist still praised among Czechs, and why would someone need to write academic theses about him? He reflects the Czech spirit and gives the people a feeling of nationalism. After the struggling history of oppression, uncertainty, and insignificance, it is great to have the concept of a national hero outclassing all the great names. The Czechs affected by the Smoljak's and Svěrák's ingenious seriosity tend to play along. Their love for this phenomenon pushes them to share it with others, for they know that life with such humorous geniality is a paradise. However, it is generally known that Cimrman corresponds only with the Czech nation and its mentality. Therefore, any attempt to share it with other nations seems impossible. Despite that fact, some cannot keep such a masterpiece to themselves and want others to benefit from this greatness. This thesis is no different.

This bachelor thesis aims to see whether a specific piece written by Cimrman's theater is translatable into English. More specifically, the focus will be translating the seminar part of Cimrman's play *Záskok*. This play is one of the most iconic and has already had some translating attempts. The main aim is to evaluate this piece's translatability and cultural transferability.

The theoretical part will first discuss translation theory alongside specific methods. Translation into a non-mother tongue is rare, so one chapter will be dedicated to this phenomenon. The last chapter will examine the Theater of Jára



Cimrman itself to comment more on the context and character of the artwork. After these steps, the whole seminar will be translated through communicative translation, focusing on idiomaticity. The problematic features will then be sorted into categories, mainly regarding the lexical level and pragmatism, where they will be analyzed and evaluated. Lastly, the evaluation will also consist of a comparison with two previous translation attempts. All these steps will help define the piece's translatability and cultural transferability.

The outcomes of this thesis should then help the English audience recognize the Czech imaginary phenomenon. Furthermore, the evaluation could contribute to the future translation efforts of Cimrman's plays.

## 2 About Translation

Translation is a process of converting the meaning of a piece into another language. Therefore, The original meaning should be maintained according to the author's intention (Newmark 1988, 5).

Translations used to be centered on literary aesthetics; however, the linguistic approach became frequent in the late 20th century. These two styles then tend to integrate, yet in the end, they focus primarily on the pragmatic aspect of translation. It is a matter mainly of artistic literature. Today's translator's priority is to overcome intercultural barriers and provide a safe passage for the reader (Knittlová 2010, 7).

Several works have been written regarding the linguistic approach, and the problem of equivalence was seen as a main translation challenge. The focus was on the transfer of all textual information from a source language (SL) into a text of a target language (TL) despite the dissimilar grammatical systems of both languages (Knittlová 2010, 7).

Oro Cabanas mentions that integrating translation and linguistics is essential for sociocultural arguments, which cannot suffice. The translation is, therefore, to be understood as a linguistic mechanism that transfers the nature of the language through linguistic analysis (Oro Cabanas 2012, 93).

Catford claims that the theory of translation is a theory of applied linguistics. This term incorporates the categories of general linguistics that characterize a particular language (Catford 1965, 19).

However, nowadays, the functional approach is considered the basic principle of translation. This means that it is not crucial whether the same or different

language devices are used. More importantly, they regard the main purpose of a text through the denotative, connotative, and pragmatic aspects (Knittlová 2010, 7).

The fundamental component of a text is its semantics, defined by the lexical elements bound with the grammatical system. The denotative aspect defines the literal or primary meaning of a situation. Alongside denotation is the aspect of connotation, which signifies the text's implied meaning based on its expressiveness. Lastly, the pragmatic aspect is interpreted as a relation between the words and the participants of the communicative action. All these three features correlate together, and particular translation methods are essential for their preservation in a text (Knittlová 2010, 8).

The sociocultural context should be taken into account during the translation process. The character of the message, as well as the author's intention and the type of recipients, should not be excluded from the process. Therefore, the primary aim of translation is to deliver the meaning and form. Translation ought to be oriented on the equivalent recipient's reaction, thus accommodating the requirements of the TL, its culture, communicative context, and recipient. It is crucial to choose the correct word symbols and arrange them according to stylistics, for languages might have different stylistic norms. However, it takes work to uncover the recipient's intake corresponding with the effect of the SL. The common cognitive base can be only assumed (Knittlová 2010, 9).

Translation could be perceived as a manner of communication in which practicality is determined by the fact that the target receiver is "different" from the source language's receiver. Adequate translation struggles to maintain the text's pragmatics. Pragmatically correct translation adapts itself to correlate with the pragmatic rules of TL. It does not recreate text through grammatical and semantic

substitution but through pragmatic reconstruction. Therefore, the translator needs to be familiar with the speaker's and language devices' relations in SL and TL (Knittlová 2010, 11).

The translator also adjusts the text based on the situational context of the experience. The issues with the words that refer to the objects connected with history, culture, economics, and overall way of life that have no equivalents in TL must be dealt with. Those are the names of institutions, newspapers, magazines, national meals, clothing, dances, games, musical instruments, and school systems whose equivalents do not evoke the proper meaning due to the addressee's lack of experience. The differences are then overcome usually by adding the needed information to the text and by omitting the redundant details as well. However, adding the information may have a negative impact mainly on the art-based texts. Higher explication shifts the text's effectiveness, and adding explanatory information lengthens the text. The specification should only be used if the details are necessary for proper text comprehension. Adding information should be alternatively compensated with compression, which implies omitting elements comprehensible from the context. Compression should not be used if the details are essential. Generally, a particular reduction does not have to mean information loss (Knittlová 2010, 12, 13).

The pragmatic aspect does not only include literal information but also respects the social conventions of the TL community, such as emotional state, social cliché, or other speech signals. The translator's task is, therefore, to adjust the text, considering not only the different facts but also the recipient's distinctive background; hence, the final effect of the source and target text would be identical (Knittlová 2010, 13).

Preserving the semantic component in the translation process is considered natural, yet the stylistic component is not adequately respected, and the pragmatic aspect tends to stand on the edge. If the focus is only on communication, this aspect could be neglected. However, if the task is to convey the optimal meaning of the art-based piece, then it is crucial to maintain all the elements equally (Knittlová 2010, 14).

Since the '80s, a new orientation has been introduced in the theory of translation. It is more focused on cultural transferability than on language. Therefore, the stress is on the communicative component and not on the system of language coding. The orientation is on the function of the target language, which is not an isolated linguistic structure (Knittlová 2010, 14).

### 3 Types of Translation

An adequate translation must fulfill specific requirements. The translation process consists of many partial choices and decisions that may be reflected in the final product. The translation is successful if the receiver does not recognize this decision-making process in the piece. A good translation should be seen as something other than a translation but as an original work written in a corresponding language. Generally, a fine translation should follow these three rules:

1. Discourse in the TL feels completely natural.
2. The final element possesses the same meaning (or the most similar) in TL as its original and has the same impact on a receiver as the original.
3. Discourse in the TL maintains the original dynamics. The translation should evoke the same reaction as in the SL.

All the above-mentioned criteria are the conditions of a successful transposition in TL; therefore, the final product is not deformed through the specific language of the original (Knittlová 2010, 14,15).

The text being translated is characterized by its form and its meaning. Due to this fact, there are two types of translation: form-based and meaning-based. Then, it is possible to talk about formal and dynamic equivalence. The formal equivalence represents the best agreement between the form and the content of SL and TL texts. The dynamic equivalence tries to pass the same effectiveness to the TL recipient (Knittlová 2010, 16).

The following types of translation consist of two formal-based types and two meaning-based types. Some might be highly unsuitable, yet sometimes they can be practically used:

1. **The interlineal translation** is an extreme branch of literal translation. It does not regard the grammatical system of the TL. This type maintains only the linguistic information; therefore, it is used for metalanguage purposes.
2. **The literal translation** transfers lexical units without contextual usage yet respects the grammatical system. However, the idioms, collocations, etc., are losing their true nature in the TL. The text is grammatically correct, but the choice of lexical units causes a feeling of unfamiliarity.
3. **The free translation** is the opposite of the previous types, for it does not essentially regard the original text. It does not consider the stylistics or connotative units. The information is transferred freely and usually incorrectly.
4. **The communicative/idiomatic translation** is closely related to the pragmatic aspect of translation. It is mainly used with conventional elements (such as greetings), sayings, proverbs, idioms, and other conversation clichés. The most essential part of this type is the fact that the context must be taken into consideration (Knittlová 2010, 16, 17).

The literal/formal translation is not an appropriate form of communication since the translator's main aim is to produce a text that has the same meaning as the original, and simultaneously, the formal arrangement feels natural in the TL. It is required to preserve the identity of meaning and not the identity of form. Those translations are called communicative or idiomatic. It uses natural formal figures of the TL, namely from grammatical structures to the selection of lexical units. Eventually, the idiomatic translation should feel like an original work, which should be the translator's main aim (Knittlová 2010, 17).

In contrast to the literal translation is the unduly free translation. This type adds information that the original piece does not possess, which shifts the meaning. It may cause misinterpretation of specific historical facts or cultural frameworks, thus ruining the original text. The exaggerated stress is based on the recipient's reaction, yet the meaning might not correspond with the original meaning portrayed in the TL (Knittlová 2010, 18).

The opinions on which translation approach is the most accurate have shifted throughout time. Nowadays, translation must consist of three basic principles: accuracy (meaning agreement), clarity (definite meaning and intelligibility), and naturalness (formal interpretation of the TL). The work of academic literature might comprehend the literal translation, for it respects the core meanings, unlike free translation, which might be more natural but irresponsibly treat pieces of information (this may cause translation loss). In contrast, the work of fine literature must neglect the literal translation since it carries not only the informative aspect but mainly the aesthetic one. The risk of *translation loss* is tolerated here because the work does not have mainly informative purposes. The content adaptation is more acceptable than the form deformation (Knittlová 2010, 18).

### 3.1 Traditional Translation Methods

The translation process operates with various methods yet is heading toward the same problem previously discussed. Today's linguists employ the seven basic methods that deal with the lack of absolute equivalency in the TL:

1. Transcription (transferring a converted custom of the TL)
2. Calque (literal translation)
3. Substitution (replacing a language figure with an equivalent)



4. Transposition (necessary grammatical changes due to the different language system)
5. Modulation (change of perspective)
6. Equivalence (use of a different expression to reformulate the same reality.
7. Adaptation (substitution of a described situation with a different adequate one) (Knittlová 2010, 18, 19)

## 4 Translation into a Non-Mother Tongue

Translation into a non-mother tongue/native language/second language is currently the object of many disputes and theoretical research. This form of translation is considered as old as the translation itself. The translating work was already evident in ancient Rome, where slaves did most of the translating, which was connected to the administration of the empire. The lingua franca of the Roman Empire was Latin, and since the language of the slaves was predominantly Greek, they were translating into a non-mother tongue. This practice was also used during the Roman colonization, through which Latin spread across Europe, and most translators in these areas were translating from their minor languages (Duběda, Mráček and Obdržálková 2018, 18).

In the 21st century, translating into a non-mother tongue is a common practice. One of the main factors that helped with its expansion is the role of English as an international language for communication. Its growing significance helps the minor languages that are not frequently translated. However, translation into a non-mother tongue is also standard in countries with a shortage of native speakers. It simply depends on the current market and whether the translators are available. Some languages may also have similar features and, therefore, be culturally or geographically related. Consequently, the translator would be suitable to translate such language into a mother tongue even though one is not a native speaker. (Duběda, Mráček and Obdržálková 2018, 18).

The global position of the English language lowers the value of other languages, for it is seen as a universally intelligible language that provides global

communication; therefore, the translation into English as a non-native language is part of modern life (Duběda, Mráček and Obdržálková 2018, 21).

## 4.1 The Current View

Many leading figures in translatology view non-native translation as something problematical. In contrast, the users of the final product feel the same in terms of difficulty, for they are not familiar with the demands of the translation process (Duběda, Mráček and Obdržálková 2018, 23).

Generally, the authors of translatology express their skepticism and even denial towards the non-native translation. They emphasize that the translator's language competence in the target language is insufficient. There are areas of a language that the non-native speaker could never comprehend; hence, the native speaker would not perceive the translation as an original work. The final translation would contain small details preventing its language and cultural integration. A clear and natural speech can only be achieved if the translator directs the work towards the mother tongue (Duběda, Mráček and Obdržálková 2018, 26).

Newmark takes a strong negative stance against non-native translation. He states that the translator should always translate into their language of *habitual use*, for it is the only way for the translator to work naturally, accurately, and with maximum effectiveness. Newmark mentions that many translators do translate into non-mother tongues; however, these works should serve only as objects of amusement (Newmark 1988, 3).

It may seem that non-native translation is a rugged, unnatural operation and, therefore, undesirable. However, this practice is essential for minor languages, and

even though the translation may not feel adequate, it can at least amuse specific individuals.

## 5 The Theater of Jára Cimrman

### 5.1 The Beginnings

Genious Jára Cimrman was first introduced to the Czech nation on the 23rd of December in 1966 through the broadcast called Spider's alcohol-free wine bar. It used to be a fake live broadcast in a fictitious bar in Prague. Due to its seriousness, the audience assumed they were listening to the events happening in an actual wine bar. The cornerstone of Spider's wine bar laid the foundations of Cimrman's Theater (Svěrák 1993, 5, 6).

The idea of founding the theater of Jára Cimrman was first initiated by Jiří Šebánek (co-author of the broadcast mentioned above). It was thought that the unique humor of the broadcast could also be popularized in dramatic adaptation. Šebánek shared his concept with Miloň Čepelka, Ladislav Smoljak, and Zdeněk Svěrák, stars of the Jára Cimrman's theater today. It was received with a great deal of humor because the plan was that they were to perform in theater as well. The result of the first meeting was that Šebánek and Svěrák would each write a one-act-play (Svěrák 1993, 6,7).

Due to the ambitious directing of Helena Philippová, the first performance was arranged; therefore, the theater could start rehearsing its first play – *Act*. The second play – *The Home Pig Slaughter* – that was supposed to be introduced alongside the *Act* could not meet the deadline, and that is how the idea of seminars about the life and work of Jára Cimrman came into being. This particular form is kept in all future plays. On the 19th of June, the premiere took place in Malostranská beseda, occupied mainly by family members, friends, and representatives of the National Theater

Studio. After the performance, Phillipová announced that they were bought by the studio, which then contributed to the official establishment of the Theater of Jára Cimrman (Svěrák 1993, 7, 9, 10).

## 5.2 The Mission

The experience with broadcasting, the naive urge to play theater, and the pedagogical background of both main authors are the pillars on which the theater's poetic stands. Therefore, the performances are a fusion of professional reports of fictitious people and events, acting amateurism, and academic lectures. It is how the phenomenon of Jára Cimrman, a fictional character whose awkward geniality has been entertaining Czechs for half a century, was born (Smoljak and Svěrák 2009, 7).

The laugh that can be heard from the Cimrman's theater is exceptional. The comedic aspect is not only based on the comedy itself but also on "the sense of knowing." To know, to see, to be aware of the theater's mystification is a concept that gives the audience the feeling of collectiveness. Although people may stand outside the box, they laugh collectively and enjoy the humorous lies that are thoughtfully presented. Even during the Soviet occupation, when the Czech nation was at its lowest, the theater's comedy still prevailed. Cimrman was a symbol of the nation's glorification, and its humor secretly ridiculed the system for it had a form of the Czech version of totalitarian utopia (Smoljak and Svěrák 2009, 7,8).

Nowadays, the theater's intellectual mystification has transformed into popular entertainment, and Cimrman has shifted from an allegoric character into a famous, underappreciated genius. His character is connected with people's common aspects, making him a popular comical hero (Smoljak and Svěrák 2009, 10).

The best way to describe Cimrman's essence might be through its own externalism philosophy. Smoljak's externalism is based on the inverted existence: *"If I hold the chalk in my hand, then the chalk fills all of its surroundings except the space where you can see it. The thing I am holding is some sort of empty bubble inside of the consistent chalky massif."* It is the key to Cimrman's theater. Most of its features can be characterized as roads to nowhere. However, the empty destination can also be the valid answer: *"At the end of the learning process, we know nothing, but we know it correctly."* The empty space does not mean it cannot be apparent in the outer world, similar to Jára Cimrman. If there is more to know about Cimrman, the more of his existence is disproved. Therefore, the research aims to find a place where Cimrman is not, but simultaneously, Cimrman is everywhere else. In other words, Cimrman is part of everyone but himself (Smoljak and Svěrák 2009, 14).

## 6 Translation of the Seminar Part

<p>HAMLET WITHOUT THE HAMLET</p> <p>Prof. Miloň Čepelka:</p> <p>Good evening, dear friends. Tonight's performance will take you to the beginning of the last century, to the times when Jara Cimrman, as a master of an acting company, Lipany, traveled from one place to another, providing rural audiences with attractive and dramatic forms of entertainment and morals.</p>	<p>HAMLET BEZ HAMLETA</p> <p>Prof. Miloň Čepelka</p> <p>Dobry večer, milí přátelé. Dnešní představení vás zavede na začátek minulého století, do časů, kdy Jára Cimrman jako principál herecké společnosti Lipany putoval od štace ke štaci, aby venkovskému publiku přitažlivou divadelní formou poskytoval zábavu a poučení.</p>
<p>Apart from his plays, he offered Czech classics and the global repertoire.</p>	<p>Kromě her vlastních nabízel také českou klasiku i světový repertoár.</p>
<p>Based on the fragments of the commemorator's testimonies and local chronicles, let us try to trace in what aspect was Cimrman's touring theater special.</p>	<p>Pokusme se na základě kusých svědectví pamětníků a obecních kronik vystopovat, čím byl Cimrmanův kočovný divadelní podnik zvláštní.</p>
<p>It was mainly a small number of actors. In times of the greatest popularity, it had six members. If Cimrman was to put on the stage a play of his own, he was keeping in mind the ensemble's limits already in the writing process.</p>	<p>Především to byl malý počet herců. V době největšího zájmu publika měl šest členů. Pokud Cimrman uváděl hru vlastní, počítal s omezeností souboru již při psaní.</p>
<p>It was more problematic when he wanted to bring out a more challenging piece from someone else. His theater convoy renowned itself for how ingeniously managed to overcome this task.</p>	<p>Horší bylo, když chtěl uvést náročnější kus z cizího pera. Jeho divadelní družina se stala pověstnou právě tím, jak důmyslně se dokázala s tímto úkolem vypořádat.</p>
<p>After the lost legal dispute with Ladislaus Stroupeznicky, whose Loudmouths he performed with three people when leaving the courtroom, he shouted out: "Your Our Loudmouths</p>	<p>Po prohraném soudním sporu s Ladislavem Stroupežnickým, jehož Furianty sehrál ve třech lidech, zvolal Cimrman na odchodu ze soudní síně: „Vaši Naši furianti mi můžou být</p>



can bugger off." From then on, he primarily focused on foreign authors or the ones who were securely dead.	ukradení!“ A od té chvíle se zásadně věnoval autorům zahraničním nebo bezpečně mrtvým.
For instance, in Chekhov's play, he daringly lowered the number of sisters to one; Alibaba and the forty thieves were successfully presented as Alibaba the Loner.	Odvážně například snížil počet sester v Čechovově hře na jednu, Alibabu a čtyřicet loupežníků úspěšně uváděl pod názvem Samotář Alibaba.
When there was no female role representative, Cimrman didn't hesitate to perform Ibsen's famous drama under the heading A Ken's House.	V době, kdy neměl žádného představitele dámských rolí, neváhal Cimrman hrát slavné Ibsenovo drama pod názvem Nor.
He had to turn to more violent text adjustments in more complex cases. A particularly daring feat extensively discussed among dramatists was his launch of Shakespeare's Hamlet without the Hamlet.	Ve složitějších případech musel sáhnout k drsnějším textovým úpravám. Přímou husarským kouskem, o němž se v divadelních kruzích dlouho mluvilo, bylo jeho uvedení Shakespearova Hamleta bez Hamleta.
So you can see how Cimrman wittily managed this; we will first read you an excerpt from the original piece. Dr. Šimon will read Hamlet, Dr. Svěrák the Queen, and Dr. Weigel the King.	Abyste názorně viděli, jak si Cimrman vtipně poradil, přečteme vám nejprve úryvek z originální verze v překladu Milana Lukeše. Kolega Šimon bude číst Hamleta, kolega Svěrák královnu a kolega Weigel přečte krále.
KING: But now, my cousin Hamlet and my son, how is it that the clouds still hang on you?	KING: Co ty, Hamlete, synovče a synu? Cože tě pořád obestírá chmura?
HAMLET: Not so, my lord; I am too much in the sun.	HAMLET: Naopak: vždyť jsem na výsluní přízně.
QUEEN: Good Hamlet, cast thy nighted color off, And let thine eye look like a friend on Denmark. Do not forever with thy vailèd lids Seek for thy noble father in the dust. Thou know'st 'tis common; all that lives must die.	KRÁLOVNA: Hamlete, odlož konečně tu čern a přátelsky hled' na dánského krále! Nepátrej po svém urozeném otci. Je to tak běžné: živí musí zemřít.
HAMLET: Ay, madam, it is common.	HAMLET: Je to tak běžné, paní.

<p>QUEEN: If it be, Why seems it so particular with thee?</p>	<p>KRÁLOVNA: A když je, proč tobě se to zdá tak podivné?</p>
<p>HAMLET: 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, No, nor the fruitful river in the eye, Nor the dejected havior of the visage, Together with all forms, moods, shapes of grief, That can denote me truly.</p>	<p>HAMLET: Ten inkoustový plášť, má milá matko, ani ta čerň, co obvykle se nosí, úrodně rozvodněné oči, tvář příslušně sklíčená – žádná z těch forem, projevů, druhů smutku nemohou mě věrně vystihnout.</p>
<p>KING: 'Tis sweet and commendable in your nature, Hamlet, But to persever In obstinate condolement is a course Of impious stubbornness.'Tis unmanly grief.</p>	<p>KRÁL: Ten cit tě šlechtí, milý Hamlete, ale setrvávat v zaryté lítosti je nemůžné.</p>
<p>Prof. Miloň Čepelka:</p> <p>Yes, that's enough. Thanks to the preservation of the old notebook copy of the play with Cimrman's cuts and additions, we can read you the same passage of the famous Hamlet without the Hamlet. Thus, Dr. Šimon is of no use to us anymore.</p>	<p>Prof. Miloň Čepelka:</p> <p>Ano, to stačí. Díky tomu, že se dochoval starý sešitový výtisk hry s Cimrmanovými škrty a doplňky, můžeme vám teď přečíst stejnou pasáž slavného Hamleta bez Hamleta. Čili kolegu Šimona už nebudeme potřebovat.</p>
<p>QUEEN: Bad news, King! Hamlet has hidden himself again.</p>	<p>KRÁLOVNA: Zlá novina, králi! Hamlet se nám zase schoval.</p>
<p>KING: Pity, I was about to tell him: But now, my cousin Hamlet and my son, how is it that the clouds still hang on you? As I could hear his response: Not so, my lord; I am too much in the sun.</p>	<p>KRÁL: Škoda, chtěl jsem mu zrovna říct: Co ty, Hamlete, synovče a synu? Cože tě pořád obestírá chmura? Ale jako bych slyšel, co na to řekne: Naopak, vždyť jsem na výsluní přízně.</p>
<p>QUEEN: Yes, that's him all over. And do you know what I would say? I would say: Good Hamlet, cast thy nighted color off, And let thine eye look like a friend on Denmark. Do not forever with thy vailèd lids Seek for thy noble father in the dust. Thou know'st 'tis common; all that lives must die.</p>	<p>KRÁLOVNA: Ano, to je celý on. A víš, co já bych mu na to řekla? Řekla bych: Hamlete, odlož konečně tu čerň a přátelsky hled' na dánského krále! Nepátřej po svém urozeném otci. Je to tak běžné, živí musí zemřít.</p>

KING: Good. And do you know what he would say to you?	KRÁL: Správně. A víš, co by ti na to řekl?
QUEEN: No.	KRÁLOVNA: Ne.
KING: He'd say: Ay, madam, it is common.	KRÁL: Řek by: Je to tak běžné, paní.
QUEEN: Yeah, yeah. That's his way of copping out. But I wouldn't back off. I would justly ask him: If it be, Why seems it so particular with thee?	KRÁLOVNA: Ano, ano. Takhle on se vykrucuje. Ale já bych se nedala. Pěkně bych se ho zeptala: A když je, proč tobě se to zdá tak podivné?
KING: Blimey, you'd mess that up. That would be grist to his mill. You know what a big mouth he is.	KRÁL: No, to bys tomu dala! To by byla voda na jeho mlýn. Víš, jak je užvaněnej.
QUEEN: Horrific; I know exactly how slyly he would respond to my question. We once talked about something similar; those were the times when he wasn't hiding that much, and do you know what he said to me? I purposely noted it down: 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, No, nor the fruitful river in the eye...	KRÁLOVNA: Až hrůza. Vím přesně, jak šroubovaně by na mou prostou otázku odpověděl. Onehdy jsme o něčem podobném mluvili, to bylo ještě v době, kdy se tolik neschovával, a víš, co mi řekl? Schválně jsem si to tady zapsala (čte): Ten inkoustový plášť, má milá matko, ani ta čern, co obvykle se nosí, úrodně rozvodněné oči...
KING: Such a thesis. We shouldn't have sent him off to school. The fruitful river in the eye! Who the Hell wrote it?	KRÁL: To je sloh! My jsme ho neměli dávat studovat. Úrodně rozvodněné oči! Kdo to přeložil, prosím tě?
QUEEN: Some Shakespear. Listen to more: Nor the dejected havior of the visage, Together with all forms, moods, shapes of grief, That can denote me truly.	KRÁLOVNA: Nějakej Lukeš. Poslouchej dál: Tvář příslušně sklíčená. Žádná z těch forem, projevů, druhů smutku nemohou mě věrně vystihnout.
KING: Well, I don't know; I think I will go find him and tell him: 'Tis sweet and commendable in your nature, Hamlet, But to persever In obstinate condolement is a course Of impious stubbornness.' 'Tis unmanly grief. 'Tis the same unmanliness as keeping on	KRÁL: Já nevím, já ho snad půjdu najít a řeknu mu: Ten cit tě šlechtí, milý Hamlete, ale setrvávat v zaryté lítosti je nemůžné. Zrovna tak nemůžné jako pořád se schovávat jako malej kluk.

hiding like a small child.	
<p>Prof. Miloň Čepelka:</p> <p>Thank you, gentlemen.</p> <p>You might be interested in how the audience received Cimrman's adaptation of Hamlet. In the thoroughly kept chronicle of the town Kopidlno, we found a memoir on the appearance of his touring company Lipany in the town hall on the 15th of October 1906:</p>	<p>Prof. Miloň Čepelka:</p> <p>Děkuji vám, pánové.</p> <p>Možná vás bude zajímat, jak na Hamleta v Cimrmanově úpravě reagovalo publikum. V pečlivě vedené kronice města Kopidlno jsme našli vzpomínku na hostování jeho kočovné společnosti Lipany v sále místní radnice 15. října 1906:</p>
– When a sign appeared in Mr. Hoffmann's drugstore announcing that a theater company would perform the world-famous English piece Hamlet, the public appreciated it.	– Když se v lékárně p. Hoffmanna objevila cedule, že herecký spolek u nás sehraje světoznámý anglický kus Hamlet, bylo to veřejností příznivě kvitováno.
The pharmacist Hoffman, who saw the play last year in the National Theater in Prague, personally recommended the visit of the performance to all customers, and to more literate, he revealed the chemical structure of the poison which will be in the evening inserted to the ear of the prince's father.	Lékárník Hoffmann, který hru viděl loni na Národním divadle v Praze, osobně doporučoval všem zákazníkům návštěvu představení a vzdělanějším prozradil i chemické složení jedu, jenž bude večer vpraven princovu otci do ucha.
The performance itself, until the intermission, observed with tension whether Hamlet, whom everyone looked forward to seeing, would finally appear on the stage. Since he was still hiding in the second part, pharmacist Hoffmann formed a group of volunteers to offer that they would find the prince.	Představení samo až do přestávky sledováno s napětím, zda se Hamlet, na kterého se všichni těšili, konečně objeví na jevišti. Jelikož se však i v druhé polovině kusu někde skrýval, lékárník Hoffmann zorganizoval skupinu dobrovolníků, která se nabídla, že prince najde.
The gamekeeper Sodomka brought his dog from the adjacent pub, asking for any part of the prince's clothing so that the Spaniel would detect a scent.	Hajný Sodomka přivedl z přilehlého lokálu svého psa, žádaje jakoukoli součást princova oděvu, aby křepelák chytil stopu.
The actors, however, were against the search for unknown reasons even	Herci se však z nepochopitelných důvodů pátrání bránili, ačkoli si sami

<p>though they constantly complained to the audience that they could not find Hamlet. After the fruitless exchange of views between the podium and the auditorium, the pharmacist Hoffmann formed a second group that decided to demand a refund of the ticket's money.</p>	<p>publiku neustále stěžovali, že nemohou Hamleta najít. Po bezvýsledné výměně názorů mezi jevištěm a hledištěm zorganizoval lékárník Hoffmann druhou skupinu, která se rozhodla vymáhat zpátky vstupné.</p>
<p>The master of the ensemble was trying to calm the growing turmoil down, but no one could hear him because the whole of Elsinore castle was gradually carried away by some Gale from the Mountains, which, as Mr. Pharmacist was swearing blind, wasn't on the National stage at all.</p>	<p>Principál společnosti se pokoušel vzrůstající vřavu utiřit, ale nebylo jej slyšet, neboť celý hrad Elsinor postupně odnesl jakýsi víchř z hor, který, jak se dušoval pan lékárník, na Národním vůbec nebyl.</p>
<p>The performance literally ended in a fiasco. In the end, not only couldn't the Hamlet be found, but also no one from the acting group, as they deserted the town in haste, aiming for Jicin.</p>	<p>Divadlo skončilo doslova fiaskem. Nakonec totiž nebyl k nalezení nejen Hamlet, ale nikdo z herecké tlupy, která nakvap opustila město směrem k Jičínu.</p>
<p>The crowd of outraged audience who rushed out from the hall to the square will remember for a long time the words that pharmacist Hoffmann shouted at the fleeing actors: "You show yourselves here one more time, and you will see what kind of medication I give you!" Thank you for your attention.</p>	<p>Zástup rozhořčených diváků, který se vyhnul ze sálu na náměstí, bude dlouho vzpomínat na slova, která poslal za prchajícími herci lékárník Hoffmann: „Ještě jednou sem páchněte a uvidíte, jaký vám dám kapky!“ Děkuji za pozornost.</p>
<p>PITCH-BLACK</p> <p>Assoc. Prof. Jaroslav Weigel:</p> <p>At the time of Cimrman's travel acting, most of the tavern's concert halls and gyms had already been electrified. However, it happened relatively frequently that in the middle of the performance, the electricity would be cut off, and the whole theater would be</p>	<p>TMA JAKO V PYTLI</p> <p>Doc. Jaroslav Weigel:</p> <p>V době Cimrmanova hereckého kočování byla většina hospodských sálů a sokoloven již elektrifikována. Ale poměrně často se stávalo, že uprostřed představení došlo k přerušení dodávky proudu a celé divadlo se ponořilo do tmy.</p>

submerged into darkness.	
After the Brooklyn Theater Fire, lightning candles or kerosene lamps were strictly prohibited. Therefore, the audience had to wait until the problem was solved. For such unpleasant moments of waiting, Cimmrman wrote a comic intermezzo that was played in the dark the whole time.	Zapalovat svíčky či petrolejové lampy bylo po požáru Národního divadla přísně zakázáno. Muselo se tedy čekat, až se závada odstraní. Pro tyto nepříjemné chvíle čekání napsal Cimmrman vtipnou scénickou vložku, která se celá odehrávala potmě.
When we found it in actor Ota Plk's heritage, we realized that long before the invention of radio, Cimmrman laid the foundation for radio drama. See for yourselves. Please switch the lights off. (Lights are switched off)	Když jsme ji v pozůstalosti herce Oty Plka našli, uvědomili jsme si, že tu Jára Cimmrman dávno před vynálezem rozhlasu položil základy k rozhlasové hře. Posuďte sami. Prosím, zhasněte světlo. (Zhasne se.)
ACTOR: Dear audience, please remain seated. Due to the malfunction of the electrical lightning, we will perform the humorous act "Pitch-Black. "	HEREC: Velevážené publikum, zůstaňte na svých místech. V důsledku poruchy elektrického osvětlení sehraje vám veselý výstup „Tma jako v pytli“.
TAILOR: My wife, do you mind that I am going away and leaving you alone in our apartment, which is also the tailor shop?	KREJČÍ: Manželko, nevádí ti, že odcházím z domova a nechávám tě tu samotnou v našem bytě, který je zároveň krejčovskou dílnou?
WOMAN: I don't mind. I know that you, as a tailor, need to travel from home to your customers when our lights are cut off so often and you can't see while working.	ŽENA: Nevadí. Víím, že jako krejčí musíš za svými zákazníky z domu, když nám tak často vypínají světlo a ty tu nevidíš na práci.
TAILOR: Farewell then, wife.	KREJČÍ: Tak sbohem, manželko.
WOMAN: Farewell, husband. And don't slam the door so that you won't wake up Granddaddy, who is sleeping in the adjacent room. He is gone. I was almost afraid that he wouldn't leave. My lover Thomas Edison will arrive any minute now. He owns an electric company and will cause a malfunction	ŽENA: Sbohem, manželí. A nebouchej dveřmi, ať neprobudíš dědečka, který spí ve vedlejší místnosti. Je pryč. Už jsem se bála, že neodejde. Každou chvíli totiž přijde můj mileneček František Křížík. Má továrnu na elektřinu a udělá poruchu, kdykoli chceme manžela vystrnadit z domu.

anytime we want to push my husband out of the house. (A sound of knocking) Is that you, darling? Come on in; the coast is clear.	(Ozve se zaklepání.) To jsi ty, miláčku? Pojd' dál, vzduch je čistý.
EDISON: My dear! I am finally holding you in my arms — Ou, you have such a solid waist.	KŘIŽÍK: Drahá! Konečně tě držím v náručí. Och, jaké máš pevné boky.
WOMAN: But that is the tailor dummy, Thomas.	ŽENA: Ale to je krejčovská panna, Františku.
EDISON: Sorry. And now? Is that you, or are you a dummy?	KŘIŽÍK: Promiň. A teď? Jsi to ty? Nejsi panna?
WOMAN: Oh, come on, Thomas!	ŽENA: Ale Františku!
EDISON: I am recognizing you at last. If you were a dummy, you'd have a wooden pole from here and down to the floor.	KŘIŽÍK: Už tě poznávám. Kdybys byla panna, měla bys tady odsud k podlaze dřevěnou štangli.
WOMAN: Where are you, Thomas?	ŽENA: Kde jsi, Františku?
EDISON: Right here, darling. May I give you a kiss?	KŘIŽÍK: Tady, miláčku. Smím tě políbit?
WOMAN: Give me a kiss, Thomas.	ŽENA: Polib mě, Františku.
EDISON: It seems to me that you have a smoking pipe in your mouth.	KŘIŽÍK: Mně připadá, že máš v puse fajfku.
WOMAN: Grandpa!?! Are you here?	ŽENA: Dědo!?! Vy jste tady?
GRANDPA: Yeah, I'm looking for a candle. Who is it here with you that keeps smooching me?	DĚDA: Jo. Hledám svíčku. Kdo to tu s tebou je, že mě pořád olizuje.
WOMAN: That's Steve, My man, and your son. Go to sleep. I will find the candle by myself.	ŽENA: To je Venouš. Můj muž a tvůj syn. Běž spát. Najdu svíčku sama.
GRANDPA: I'm going then. Good night.	DĚDA: Tak já jdu. Dobrou noc.
EDISON: Finally alone, my dear. I	KŘIŽÍK: Konečně sami, drahá. Celý



would like to remain kneeling at your feet like this all my life.	život bych ti chtěl takhle klečet u nohou.
WOMAN: Remain like that Thomas, remain.	ŽENA: Kleč, Františku, kleč.
GRANDPA: Hey, daughter-in-law. I've returned. That voice doesn't feel familiar. Is it really you, Steve? Where are you? Oh, here. How is it that you're so little?	DĚDA: Poslyš, snacho, vrátil jsem se. Nějak se mi nezdá ten hlas. Jsi to opravdu ty, Venouši? Kde jsi? Aha, tady. Co že jsi tak malej?
WOMAN: Grandpa, Steve has just left. That is the neighbor's little Charlie. His mother begs for vinegar again.	ŽENA: Dědo, Venouš teď odešel. Tohle je sousedovic malý Mirek. Jeho mamince zase došel ocet.
GRANDPA: What do you need so much vinegar for? You basically beg for it every day. (A sound of knocking)	DĚDA: K čemu potřebujete tolik octa? Vždyť seš tu pro něj každej den. (Ozve se zaklepání.)
WOMAN: Who is it?	ŽENA: Kdo je?
CHARLIE: Good evening. It's the neighbor's little Charlie. My mother begs for vinegar again.	MIREK: Dobrý večer, jsem sousedovic malý Mirek. Mamince zase došel ocet.
GRANDPA: Well, I think I'm in a fog... You've said that the neighbor's little Charlie is the one I'm holding by the hair.	DĚDA: To jsem blázen... Říkalas, že tady ten, co ho držím za vlasy, je sousedovic malý Mirek.
WOMAN: The neighbors have two little boys, Grandpa.	ŽENA: Sousedí mají dva malé chlapce, dědo.
GRANDPA: And both of them are Charlie?	DĚDA: A oba jsou Mirkové?
WOMAN: Yes. They have two little Charlies. You can't hold any thoughts anymore, Grandpa.	ŽENA: Ano. Mají dva malé Mirky. Vy už taky nic neudržíte, dědo.
GRANDPA: Well, I was able to hold one Charlie (A sound of knocking)	DĚDA: Jednoho Mirka jsem udržel. (Ozve se zaklepání.)



WOMAN: Who is it?	ŽENA: Kdo je?
MRS. NEIGHBOR: Good evening. I am your Mrs. neighbor. Is our Charlie here?	SOUSEDKA: Dobrý večer. Jsem vaše sousedka. Není tady náš Mirek?
GRANDPA: Both of your Charlies are here.	DĚDA: Jsou tu oba vaši Mirkové.
MRS. NEIGHBOR: Both of them? I have only one Charlie.	SOUSEDKA: Oba? Já mám jen jednoho Mirka.
GRANDPA: You see, daughter-in-law. Mrs. neighbor is younger, and she can also hold only one Charlie.	DĚDA: Vidíš, snacho, sousedka je mladší, a taky udrží jen jednoho Mirka.
TAILOR: Well, I'm glad I haven't gone to my customers and only pretended to be leaving.	KREJČÍ: To jsem rád, že jsem neodešel za svými zákazníky a svůj odchod jsem jen předstíral.
WOMAN: Husband, for heaven's sake, you have been here the whole time.	ŽENA: Probůh, manželi, tys byl celou dobu zde?
TAILOR: Yes, I've finally learned why our power is being cut off so often. Come here, Edison! Where are you? Ahh, here you're kneeling.	KREJČÍ: Ano. Konečně jsem se dozvěděl, proč nám tak často vypínají proud. Pojd' sem, Křížíku! Kde jsi? Á, tady klečíš.
CHARLIE: It is Charlie	MIREK: Já jsem Mirek.
TAILOR: Sorry, Charlie. So this is Edison!	KREJČÍ: Promiň, Mirku. Tak tohle je Křížík!
EDISON: It is also Charlie.	KŘIŽÍK: Já jsem taky Mirek.
TAILOR: Stop shooting the bull. There is only one Charlie. The second one has gone begging. Edison, remember that if you cut off the power one more time...	KREJČÍ: Nekecej. Je jenom jeden Mirek. Druhej je tu na ocet. Křížíku, pamatuj si, ještě jednou vypneš elektriku...
EDISON: I promise that I won't, mister foreman. Today, I'm putting an end to the philandering. I must simply choose either the new Light bulb of my life or the light of your life. And now, excuse me, I will go fire up the generator.	KŘIŽÍK: Slibuji, že nevypnu, pane mistře. Se zálety jsem dneškem skoncoval. Musím si zkrátka vybrat: buď moje nová, oblouková lampa nebo vaše stará. A nyní mě omluvte, půjdu nahodit generátor.

(Lights are switched on)	(Rozsvítí se.)
Assoc. Prof. Jaroslav Weigel:  You have seen, friends, well actually heard, how Cimrman made use of the power outage to amuse the audience.	Doc. Jaroslav Weigel:  Viděli jste, přátelé, respektive slyšeli, jak Cimrman využil výpadku proudu k pobavení publika.
The sketch Pitch-Black was played by his company for several years, with the same thunderous applause that we have witnessed today, up to 1913, when the theater performance was visited by Thomas Edison and his spouse.	Scénku „Tma jako v pytli“ hrála jeho společnost několik let se stejně bouřlivým ohlasem, jakého jsme byli svědky dnes, a to až do roku 1913, kdy navštívil divadelní představení František Křížík s chotí.
Edison alone would have passed the whole matter humorously, but his madam insisted that the sketch be withdrawn from the repertoire and that the power outages must stop.	Sám Křížík by byl přešel celou záležitost s humorem, ale jeho paní trvala na tom, že scénka musí být stažena z repertoáru a výpadky proudu musí přestat.
THE CIMRMAN–STROUPEZNICKY CORRESPONDENCE  Assistant professor Genadij Rumlena:  Cimrman, the dramatist, had been setting his heart on one big dream: Live to see his play being introduced on the boards of The National Theater.	KORESPONDENCE CIMRMAN–STROUPEŽNICKÝ  Odborný asistent Genadij Rumlena:  Cimrman dramatik nosil na dně své neklidné duše jeden velký sen: dočkat se uvedení vlastní hry na prknech Národního divadla.
The agony of this long-lasting desire is revealed in the correspondence with Ladislaus Stroupeznicky, the first dramaturge of our prime theater.	O šířavosti této mnohaleté touhy svědčí jeho korespondence s prvním dramaturgem naší první scény Ladislavem Stroupežnickým.
Stroupeznicky, obstinate in nature and absolutely inaccessible to the opponent's arguments, mercilessly discarded over five hundred theater plays during his ten-year service in the Golden Chapel.	Stroupežnický, povaha umíněná a argumentům protivníka naprosto nepřístupná, během svého desetiletého působení ve Zlaté kapliče shodil nemilosrdně ze stolu přes pět set divadelních her.
A significant part of that pile of rejected manuscripts involved the works of Jara	Značnou část té hromady odmítnutých rukopisů tvořila díla Járy Cimrmana,

Cimrman, Adalbert Kolinsky, and Eliska Kutnohorska, which were Cimrman's pseudonyms.	Adalberta Kolínského a Elišky Kutnohorské, což byly Cimrmanovy pseudonymy.
With the favor of the Theater Department of the National Museum, we can now look inside the heated letters exchanged between the two great spirits of the Czech theater in 1890.	S laskavostí Divadelního oddělení Národního muzea můžeme dnes nahlédnout do vášnivých dopisů, které si dva velcí duchové českého divadla vyměnili v roce 1890.
This correspondence is also valuable to us, as it provides evidence about the lost Cimrman's mythological play. Czechs reaching the Rip Mountain. I will read the letters from Jara Cimrman, and my colleague Kašpar will read sheets from Ladislaus Stroupeznicky.	Tato korespondence je pro nás cenná i proto, že podává svědectví o Cimrmanově ztracené bájeslovné hře Čechové na Řípu. Já budu číst dopisy Járy Cimrmana, kolega Kašpar listy Ladislava Stroupežnického.
In Caslav 12th of January 1890  Far-famed mister.  I am writing to you from the town where Jan Zizka was buried and where my theater company gave yesterday my historical piece Czechs reaching the Rip Mountain in front of the sold auditorium.	V Čáslavi 12. ledna 1890  Slovutný pane,  píši Vám z města, kde byl pochován Jan Žižka a kde moje divadelní společnost dávala včera před vyprodaným hledištěm můj historický kus Čechové na Řípu.
I offered you the manuscript of my play with songs last year, and it appears to me that it is buried there, similarly to Zizka here. I would be grateful for a message regarding whether you have read my drama and what you think of it.	Rukopis této své hry se zpěvy jsem Vám před rokem nabídl a zdá se mi, že je u Vás pochován podobně jako Žižka zde. Byl bych Vám vděčen za zprávu o tom, zda jste mé drama četl a co o něm soudíte.
<i>Kašpar:</i>  In Prague 6th of February 1890  Dear Sir,  Unfortunately, I have read your dramatic attempt.	<i>Kašpar:</i>  V Praze 6. února 1890  Vážený pane,  Váš dramatický pokus jsem bohužel četl,
I indeed do not know what to criticize	Nevím věru, co Vám vytknouti dříve,

<p>first, whether it is a flimsy plot, the character's drowsiness, or all the transgressions against the laws of drama, which you managed to perform already during the first act. Not to mention how the audience would respond to your peculiar concept of the dawn of our national history.</p>	<p>zda chatrný děj, mátožnost postav, či veškeré prohřešky proti zákonům dramatu, které jste stihl učiniti již během prvního jednání. A to nemluvím o tom, co by řeklo publikum Vaší svérázné představě o úsvitu naší národní historie.</p>
<p>The way that on the sacred mountain arrives not only forefather Czech but also forefather Jew and forefather German. When, in the end, the Czechs find out that also forefather Gypsy is heading towards the mountain from Roudnice, I am consternated. Do you realize, besides other things, that there was no Roudnice back then?</p>	<p>Tomu, jak na posvátnou horu přichází nejen praotec Čech, ale i praotec Žid a praotec Němec. Když se v závěru Vaší hry Čechové dovědí, že od Roudnice míří k hoře také praotec Cikán, byl jsem konsternován. Uvědomujete si mimo jiné, že tenkrát ještě žádná Roudnice nebyla?</p>
<p>I do not know what you are trained to be or what your field of specialization is, but I may recommend you with a clear conscience to leave behind the dramatic attempts and to engage in work of any kind but this one.</p>	<p>Nevím, čím jste vyučen či v jakém oboru vyškolen, ale s čistým svědomím Vám mohu doporučit, abyste pokusů dramatických zanechal a věnoval se práci jakékoli, ale jiné.</p>
<p><i>Rumlena:</i> In Cimelice 10th of march 1890 Dear Mr. Stroupeznicky Your letter from the 6th of February confirmed to me that even you, such a good writer, did not understand my play Czechs reaching the Rip Mountain.</p>	<p><i>Rumlena:</i> V Čimelicích 10. března 1890 Vážený pane Stroupežnický, Váš dopis z 6. února mne utvrdil v tom, že ani Vy, tak dobrý spisovatel, jste mou hru Čechové na Řípu nepochopil.</p>
<p>We people who push theater on wheels in the countryside perceive life certainly differently, unlike you people in Prague, where you sit in isolation. The fact that I let the forefather German, forefather Jew, and soon-to-arrive browned forefather Gypsy in a covered wagon full of stolen</p>	<p>My, kteří táhneme káru Tylovu po venkově, vidíme arci život jináč než vy, co v Praze sedíte jako ve skleníku. Že jsem nechal přijít na horu Říp i praotce Němce, praotce Žida a blížiti se i osmahlého praotce Cikána v krytém voze plném kradených slepic, má svůj výchovný smysl.</p>

hens come to Rip Mountain has its educational purpose.	
If you are aware, it is not only Czechs who live in the Czech cradle. Together, there must also live descendants of other forefathers. Those are welcomed in my theater as well, and I would like you to see how they joyfully receive my interpretation of history.	V české kotlině, jestli Vám to neušlo, nežijeme jen my Čechové. V pospolitosti zde musí žít i potomci jiných praotců. Také oni jsou v mém divadle vítáni a přál bych Vám vidět, jak radostně můj výklad dějin přijímají.
I much appreciate your remark on Roudnice. It really did not exist back then, and I admit that it is a horsecrap.	Jsem Vám velice vděčen za postřeh o Roudnici. Ta tenkrát ještě nebyla a já uznávám, že to je kravina.
<p><i>Kašpar:</i></p> <p>In Prague, 5th of November 1890</p> <p>Dear Sir,</p> <p>After your visit here in Prague when I could not return you the manuscript of your play Czechs reaching the Rip Mountain, for the simple reason that a mound of rejected texts by authors such as yourself is enormous and the theater's attendant who could have sought it out had shingles, I am returning you this one through the mail and simultaneously announcing that I am terminating our correspondence for good.</p>	<p><i>Kašpar:</i></p> <p>V Praze 5. listopadu 1890</p> <p>Vážený pane,</p> <p>po Vaší návštěvě u mne v Praze, kdy jsem Vám nemohl vrátit manuskript Vaší hry Čechové na Řípu z toho prostého důvodu, že halda zamítnutých rukopisů Vám podobných autorů je obrovská a divadelní sluha, který by Vám jej mohl vyhledat, měl pásový opar, vracím Vám tento poštou a zároveň Vám sděluji, že nadobro ukončuji naši korespondenci.</p>
Please do not take this personally. I am ending the correspondence by the same token, for instance, with Mr. Adalbert Kolinsky, and with Mrs. Eliska Kutnohorska. Only you three, as I have counted, deprived me of 96 working hours, that is to say, four full days of my life. Hence, you have outpaced gentlemen Zeyer and Vrchlicky.	Neberte to prosím osobně. Stejným způsobem ukončuji dopisování například s p. Adalbertem Kolínským a s pí. Eliškou Kutnohorskou. Jen vy tři, jak jsem spočítal, jste mne připravili o 96 pracovních hodin, to jest o plné čtyři dny života, čímž jste předstihli pány Zeyera i Vrchlického.
Sincerely, "Do not write to me; if	S pozdravem „Nepište mi a pokud

possible, do not write at all.”	možno nepíšete vôbec“
Ladislav Stroupeznicky	Ladislav Stroupežnický
<i>Rumlena:</i>  Dear Ladi,  Why aren't we on first-name terms already, you old-timer? I read in Lumír magazine that you had been going to Realschule in Pisek for two years. I also studied there, so we are schoolmates.	<i>Rumlena:</i>  Milý Láďo,  proč my si dávno netykáme, ty stará vojno? Dočetl jsem se v Lumíru, žeš chodil dva roky na reálku v Písku. I já jsem tam chvíli studoval, jsme tedy spolužáci.
I would like to brag to you about something. We are now performing with my company in Moravia. There was a big shortage of personnel in the pig slaughter business.	Rád bych se Ti něčím pochlubil. Hrajeme teď s mou společností na Poděbradsku. Byl zde velký nedostatek pracovních sil pro sklizeň cukrovky a pro celou řepnou kampaň.
I slightly remade my play Czechs reaching the Rip Mountain with regard to the advice of the head farmer, Mr. Hlusina. We currently write Rip on the signs with b instead of p.	Na radu ředitele cukrovaru v Dymokurech pana Hlušiny jsem svou hru Čechové na Řípu mírně přepracoval. Na cedulích to teď píšeme s malým ř.
The ending song, in which the title Czechs, reach the Rib! Czechs, reach the Rib! is sung repeatedly in a choir, affects the audience so potently that the number of slaughtered pigs is bigger than ever. And thanks to my theater, even five Germans, two Gypsies, and tentatively one Jew applied for the job.  Yours Jara Cimrman	Závěrečná píseň, v níž se titul Čechové na řípu! Čechové na řípu! opakuje ve sboru, strhuje diváky tak mocně, že cukrovar jede naplno jako nikdy. A do práce se díky mému divadlu přihlásilo dokonce pět Němců, dva Cikáni a zkusmo i jeden Žid.  Tvůj Jára Cimrman
TEN COMMANDMENTS OF ACTING  Dr. Zdeněk Svěrák:  Dear friends, we have familiarized ourselves with several curiosities of Cimrman's touring theater. There were more distinctive features, though. The	HERECKÉ DESATERO  Doktor Zdeněk Svěrák:  Milí přátelé, seznámili jsme se s několika zvláštnostmi Cimrmanovy kočující herecké společnosti. Osobitých rysů bylo však víc. Ansámbl například proslul nezvykle rychlými přesuny.

<p>ensemble was renowned, for instance, for its uncommonly fast relocating.</p>	
<p>At a time when a bicycle was the indulgence of the upper ten thousand in Europe, the device of weirdos in our country, and the object of fierce debates in anarchist groups in Russia, Cimrman's ensemble was using a two-wheeler quite commonly. At what speed were actors leaving the places behind, this collective was unattainable.</p>	<p>V době, kdy jízdní kolo bylo v západní Evropě přepychem horních deseti tisíc, u nás aparátem podivínů a v carském Rusku pouze předmětem vášnivých debat v anarchistických kroužcích, používal Cimrmanův umělecký soubor bicyklu zcela běžně. V rychlosti, s jakou herci opouštěli jednotlivé štace, byl tento kolektiv nedostižný.</p>
<p>The ensemble's noteworthy phenomenon was its protagonist, the versatile Otto Plk. He belonged to those types of actors who were experiencing their roles too profoundly. Every character fully absorbed Otto Plk.</p>	<p>Pozoruhodným fenoménem souboru byl jeho protagonista, všestranný Ota Plk. Patřil k tomu typu herců, kteří své role příliš silně prožívají. Otu Plka každá postava zcela pohltila.</p>
<p>While other actors simply stepped out of the part by removing their makeup, Otto Plk used to remain in his roles long after the curtain-fall. Actually, this actor never lived his own life. He literally resided in a character that he was representing that day until the new task allowed him to move into a different persona.</p>	<p>Zatímco ostatní herci z úlohy prostě vystoupili tím, že se po představení odličili, Ota Plk zůstal ve svých rolích ještě dlouho po spadnutí opony. Tento herec vlastně vůbec nežil svůj život. Doslova bydlel v charakteru, který toho dne představoval, než mu nová úloha dovolila přestěhovat se do postavy jiné.</p>
<p>The audience applauded this absolute act, but the theater's management usually suffered from it. For example, after the performance of Gogol's Government Inspector in Chocen Ota Plk disappeared for a few days, and the colleagues, to their surprise, reunited with him later on a train to Ceska Trebova where he was inspecting their tickets.</p>	<p>Diváci tomuto absolutnímu herectví aplaudovali, ale provoz divadla tím často trpěl. Například v Chocni se po představení Gogolova Revizora Plk na několik dní ztratil a překvapení kolegové se s ním setkali až ve vlaku, když jim cestou do České Třebové kontroloval jízdenky.</p>
<p>Otto Plk was also successfully cast in female roles as well. His performance as Lady Macbeth was so stirring that</p>	<p>Ota Plk byl s úspěchem obsazován i do dámských rolí. Jeho výkon v Maryše byl tak strhující, že plakalo nejen</p>



<p>not only the audience was crying but also the actors. The performance had to be even paused for a few minutes because the prompter, Stanely Krecek, was crying as well.</p>	<p>obecenstvo, ale i herci. Představení se jednou muselo dokonce na několik minut přerušit, protože plakal i otrlý nápověda Standa Křeček.</p>
<p>However, the authenticity by which Otto Plk depicted the wretched Lady Macbeth had a consequence that after the performance, no one wanted to grab a drink with him.</p>	<p>Ovšem opravdovost, s jakou Plk nešťastnou Maryšu podal, měla za následek, že s ním po představení nikdo nechtěl jít na kávu.</p>
<p>Everyone was relieved when Macbeth disappeared from the repertoire. Otta Plk assumed the role of a bard and thus stopped being a danger to his surroundings. Apart from that, his periodically repeated days of nervousity and hysteria had also ended.</p>	<p>Všichni si oddechli, když Maryša zmizela z repertoáru. Ota Plk se přestěhoval do Švandy Dudáka, a tím přestal být svému okolí nebezpečný. Kromě toho skončily i jeho periodicky se opakující měsíční dny nervozity a hysterie.</p>
<p>An interesting method was how Cimrman introduced his plays. Before the start, actors would always stand behind the closed front curtain and sing various important information through some well-known melody: who wrote the play, how the story ends, when and where it will be played next, and so on.</p>	<p>Zajímavým způsobem uváděl Cimrman svá představení. Herci si vždycky před začátkem stoupli za zavřenou oponu a na nějakou známou melodii zazpívali různé důležité informace: kdo hru napsal, jak příběh dopadne, kde a kdy se příště hraje a podobně.</p>
<p>Another typical feature of Cimrman's crew was a substantial number of untalented actors. We do remain faithful to this tradition as well.</p>	<p>Dalším charakteristickým znakem Cimrmanovy družiny byl značný počet netalentovaných herců. Této tradici zůstáváme věrni i my.</p>
<p>Experienced actors were usually leaving the penniless Lipany company and a quick replacement had to be found. Cimrman put together some basic ten commandments of acting for these untrained beginners:</p>	<p>Zkušení herci chudou společnost Lipany často opouštěli, a bylo nutno hledat rychlou náhradu. Pro tyto neškolené začátečníky Cimrman sestavil jakési základní herecké desatero:</p>
<p>1. Remember that you are named differently on stage than in life. It is good to know the names of others.</p>	<p>1. Pamatuj, že na jevišti se většinou jmenuješ jinak než v životě. Je dobré znát i jména ostatních.</p>



<p>2. Express the emotional utterances rather turned back to the audience. Both laughter and weeping are portrayed best by jerking with shoulders.</p>	<p>2. Citová hnutí vyjadřuj raději zády k publiku. Jak smích, tak pláč uděláš nejlépe škubáním ramen.</p>
<p>3. Don't thank for the objects thrown on stage. 4. Don't repeat everything after cueing. Some of the lines belong to colleagues.</p>	<p>3. Za předměty házené na jeviště neděkuj. 4. Po nápovědě neopakuj všechno. Některé věty patří kolegům.</p>
<p>5. Go to the bathroom before the performance so you won't be caught short during the play. 6. If you play the devil, remember that you have a tail before sitting down. 7. Don't bow when there is applause during the performance. It presumably belongs to someone else.</p>	<p>5. Na záchod jdi před představením, ať, potom při hře necouráš. 6. Hraješ-li čerta, uvědom si před usednutím, že máš ocas. 7. Při potlesku na otevřené scéně se neukláněj. Patří patrně někomu jinému.</p>
<p>8. Remember that some of the doors are just illustrations 9. Don't eat during the feast on the stage. Everything is rubber 10. During the curtain call, bow deeply so it is not visible that it is you who shouts "bravo."</p>	<p>8. Pamatuj, že některé dveře jsou jen namalované. 9. Při hostině na jevišti nejz. Vše je gumové. 10. Při závěrečné děkovačce se ukloň tak hluboko, aby nebylo vidět, že jsi to ty, kdo volá "bravo".</p>
<p>And now, dear friends, we will travel in time and place on the back of Cimrman's play: to the boards of a traveling theater company that is guesting around 1910 in one anonymous Czech town.</p>	<p>A nyní se, milí přátelé, na křídlech Cimrmanovy hry přeneseme v místě i v čase: na prkna kočující herecké společnosti, která někdy kolem roku 1910 hostuje v jednom nejmenovaném českém městě.</p>
<p>BONUS:  1. Don't drink to give yourself Dutch courage. Even a drunkard is better performed sober.</p>	<p>BONUS:  1. Nepij na kuráž. I opilce zahraje lépe střízlivý.</p>

## 7 Translation Analysis

This part deals with the overall translation analysis of Záškok's seminar. The translation itself consists of many problematic language features that are difficult for the translation process, which in this work mainly regards the partial differences of equivalents. With the aim of evaluating translatability and cultural transferability, this work collects all these aspects. It sorts them into appropriate categories: Formal differences, denotation, connotation, pragmatic differences, collocations, and idioms. One group will also deal specifically with explicit cultural differences, names, and titles. Each category and its sub-categories are introduced theoretically, and the representative translated aspects are presented. Then, the difficulties and possible strategies are discussed. Lastly, the work offers a brief comparison with previous translation attempts to help establish the translation potential of the seminar. These are namely *The Stand In* by Cimrman English Theater and *Záškok* by Šárka Nygrýnová as part of her master's thesis.

### 7.1 Formal Differences

#### 7.1.1 Multiple-Word Expressions – Single-Word Expressions

Although the main focus is on the text, the core translation concerns the words; therefore, it is called equivalency at the word level (Baker 1992, 11).

English is characterized as an analytical language, unlike Czech, which is more synthetic-based. It means that English possesses more analytical multiple-word expressions, which tend to be more explicit than Czech equivalents. The English multiple-word expression usually consists of the core unit, which needs a modifier that carries the overall meaning, including denotation and connotation. In contrast,

the Czech language more commonly uses single-word structures (Knittlová 2010, 42).

One of the dominant representatives of the multiple-word phenomenon is English phrasal verbs, and they are richly used in the translation:

*odnesl : carried away*

*zhasnout : switch off*

*probudit : wake up*

*přestěhovat se : move into*

Phrasal verbs are examples of the analytical character of the English language. Finding appropriate phrasal verbs for the English language was not significantly difficult; they possess the clear equivalents of the above-mentioned Czech verbs.

However, Czech is a verbally rich language; the verbs can possess many forms, and English cannot satisfy all demands; therefore, the more implicit phrasal verbs are used:

*Zvolal : shouted out*

*Zanechat : leave behind*

*Vyhledat : seek out*

*Nahlédnout : look inside*

*Dovědí se : find out*

The English also offers more variations, and those are used, usually due to contextual reasons, to compensate for the Czech verbal superiority:

*Uváděl : put on the stage*

*Uvést : bring out*

The seminar authors focus on the richness of the Czech language and work with its variety. The following examples represent the Czech's synthetics.

Informal speech:

*Vykrucuje se : his way of copping out*

*Dávat ho studovat : send him off to school*

*Loni : last year*

*Na národním: on the National stage*

*Fajfka: smoking pipe*

Nouns:

*Psaní : writing process*

*Vstupné : ticket's money*

*sál : concert hall*

*opona : front curtain*

*děkovačka : curtain call*

The Czech language can also be analytical, primarily when it does not possess the proper equivalent. There are a few examples of Czech multi-word expression in the piece, but most of them are used to simplify the text and to compensate for the TL text's enlargement:

*zájem publika : popularity*

*stala se pověstnou : renowned itself*

*scénickou vložku : intermezzo*

*zůstaňte na svých místech : remain seated*

*kočující herecké společnosti : touring theater*

*Jízdní kolo : bicycle*

*Pásový opar : shingless*

### 7.1.2 Explicitness – Implicitness

This category relates to the previous one, for the multi-word expressions tend to be more explicit. Several word units used together representing one meaning usually provide more information (Knittlová 2010 44):

*uváděl : put on the stage*

*dávat ho studovat : sent him off to school*

More explicit equivalents are also used to ensure the translation's flow and clarity:

*my, (kteří táhneme káru...) : we people...*

*setkali se s ním : reunited with him*

Some English equivalents of the Czech words possess a compound form that is more descriptive than the original word:

*lékárna : drugstore*

*chudou (společnost) : penniless*

The true meaning of *chudý* in this context stresses the money shortage; therefore, *penniless* is used to describe the situation explicitly.

The explicit units, usually multi-word structures, lengthen the text, which is not ideal and must be compensated with text compression. However, it results in more implicit equivalents (Knittlová 2010, 45).

The following examples are implicit English equivalents due to the redundancy or the Czech language richness.

*sehraje me : perform*

*dočetl jsem se: I read*

*v carském Rusku : in Russia*

## 7.2 Denotative Differences

The denotative differences represent the meaning-based nature of the words. The situation described is the same, but the languages may have different attitudes towards the expressions. (Knittlová 2010, 47).

### 7.2.1 Generalisation

The Czech expressions tend to contain more semantic components than English. Therefore, the TL is more generalized, which is the result of substitution by hyperonym. It relates to English's nominal character and Czech's verbal character. The Czech verb carries the main meaning, unlike English, where verbs are used as meaning connectors and, therefore, are not as specified as Czech ones (Knittlová 2010, 48):

*putoval : traveled*

*sehrál : perform*

*zorganizoval : formed*

*vymáhat : demand*

*pochován : buried*

*vytknout : criticize*

*prožívat : experiencing*

*oupouštět : be leaving*

*přeneseme se : we will travel*

The form of the Czech verbs also focuses on language aesthetics. This phenomenon is present throughout the whole work, and most of the above-listed verbs are carefully chosen with regard to the rich Czech vocabulary. The generalized English verbs are then chosen carefully with regard to the context, and in order to represent the core meaning, they are complemented with modifiers.

Other structures are generalized for contextual purposes and to maintain the text's flow:

*sál : hall*

*závada : problem*

*výchovný : educational*

*diváci : the audience*

*obecenstvo : the audience*

Some of the examples might also be culturally determined, and the pragmatic aspect must be considered:

*záchod : bathroom*

*sokolovna : gym*

## 7.2.2 Specification

The English language could also be more specific in some instances. There are a few examples in the piece where the Czech word is substituted with a hyponym because the direct English equivalent would not be able to carry the exact meaning of the word:

*přestávka* (in theater) : *intermission*

*společnost* (theater/art) : *ensemble*

*mistr* (master craftsman) : *foreman*

*spolužáci* : *schoolmates*

- Cimrman and Stroupeznicky were not in the same class.

*představení* (divadelní hra) : *play*

*uděláš* (vyobrazit) : *portray*

The specification might also be used if the general word of SL does not have an equivalent in TL that is equally general:

*čert* : *devil*

## 7.3 Connotative Differences

Every national language has its unique word connotation, described as emotional word associations created by our consciousness. No two languages can have the same connotation, so the translation process cannot be absolute. The connotations can also differ within the nation, as many factors affect the individual. This is due to family, social, group, and area differences. The languages are diverse, and the individual speakers do not use them identically. The works of fine literature



embody a distinctive style based on the author's language perception (Knittlová 2010, 62).

The connotation includes expressive features and stylistic ones. Expressive connotation represents highlighted utterances where the overall meaning of the lexical unit is strengthened. It may characterize the emotional state, whether it is positive-oriented or negative-oriented. These can influence the speaker's approach towards the described reality (Knittlová 2010, 62).

Finding the proper connotative equivalents is as vital as the denotation to preserve the SL's effect. The communicative translation strategy focuses on the accurate conversion of the connotative aspects, making the text more readable and idiomatic (Knittlová 2010, 64)

### 7.3.1 Expressive Connotation

It is rather difficult for the translation into a non-mother tongue language to portray the connotative aspect correctly. The method is to find the equivalents in dictionaries and then analyze their usage in context. The most accurate equivalent is used in the translation:

*vtipně* : *wittily*

*užvaněnej* : *big mouth*

*šroubovaně* : *slyly*

*Dědečka* : *Granddady*

*vášnivé dopisy* : *the heated letters*

*chatrný děj* : *flimsy plot*

*kravina* : *horsecrap*

*vášnivé debaty* : *fierce debates*

*strhující : stirring*

*škubáním ramen : jerking with shoulders*

Some expressive equivalents could not be found, and for that reason, the broader alternatives are used:

*prchajícími : fleeing*

*škrty : cuts*

*kvitováno : appreciated*

*herecká tlupa : acting group*

*páchnout sem : show yourselves here*

The emotional shift is also apparent in addressing the people, which is usually complimentary:

*miláčku : darling*

*drahá : my dear*

The Czech does not also use as many interjections in everyday speech as English:

*Poslyš, snacho : Hey, daughter in law*

### 7.3.2 Intensifiers

The expressive units might transform into intensifiers that express a great intensity of a particular state, feeling, or emotion:

*Drsnější : more violent*

*vřava : turmoil*

*rozhořčený : outraged*

*Tma jako v pytli : Pitch-black*

*bouřlivý ohlas : thunderous applause*

*sžíravost : the agony*

*velcí duchové českého divadla : great spirits of the Czech theater*

Sometimes, the whole intensity cannot be translated because it could feel unnatural for the speakers of the TL:

*Velevážené publikum : dear audience*

## 7.4 Pragmatic Differences

The translator must also consider the partial equivalences determined by SL and TL speakers' dissimilar language and non-language experiences. The analysis aims to introduce the reality and experiences of the SL to the TL speakers.

Four methods deal with the pragmatic differences in the translation: addition, omission, substitution by analogy, and explanatory transcript (Knittlová 2010, 92).

### 7.4.1 Addition

Adding information is necessary when the message is not understandable or unknown to the reader or when the meaning needs to be particularized (Knittlová 2010, 92):

*v Lumíru : in Lumir magazine*

- It is unlikely that the English audience would know that the name Lumir refers to the famous Czech magazine.

*sousedka : Mrs. Neighbor*

- The gender needs to be specified for the correct translation.

## 7.4.2 Omission

In contrast to the addition, the omission is used when the information is redundant for the reader. The translation also uses omission in order to ensure the proper contextual flow (Knittlová 2010, 93):

*odcházím z domova : going away*

*periodicky opakující se měsíční dny : periodically repeated days.*

*až hrůza : horrific*

## 7.4.3 Substitution by Analogy

The most common solution for dealing with pragmatic differences is to omit the Czech aspect and replace it with a piece of more appealing English information. This method is mainly used in dealing with the problematic aspects of the seminar translation (Knittlová 2010, 93):

*Kolega Šimon přečte Hamleta : Dr. Šimon will read Hamlet*

- The equivalent of kolega is colleague; however, addressing the person with the title feels more natural.

*to je sloh : such a thesis*

*jako malej kluk : like a small child*

- The word child is used to stress Hamlet's childish behavior.

*radnice : town hall*

*krejčovská dílna : tailor shop*

*nezdá se mi : doesn't feel familiar*

*nekecej : stop shooting the bull*

- the informal word is replaced with the English idiom to support the translation's idiomaticity

*Oblouková lampa nebo vaše stará : Light bulb of my life or the light of your life*

- The Czech expression *stará* is amusing in this context because it refers to the old lamp and the tailor's wife; therefore, it provides a humorous aspect. The expression "light of your life" is used to preserve this ambiguity and humor, for it also refers to the tailor's spouse and the light itself.

*nahodit : fire up*

*dočkat se : live to see*

*s pozdravem (in letter) : sincerely*

*tykáni : first-name terms*

- Since English does not recognize formal and informal addressing, this phenomenon is substituted with first-name terms, which also overcomes the formal barriers.

*desatero : ten commandments*

*na křídlech : on the back*

*počítal (s omezeností souboru) : keeping in mind*

- This substitution has the contextual reasons.

*já bych se nedala : I wouldn't back off*

*kleč Františku kleč : remain like that Thomas, remain*

- The imperative form of *kleč* does not have an accurate equivalent in English. The closest is the word *kneel*; however, it would have a different meaning (*poklekní*), and the equivalent *keep kneeling* would

not sound natural. Therefore, the verb kneel is substituted with the verb remain.

*probůh : for heaven's sake*

*reálka : Realschule*

- The closest equivalent to "reálná škola" would be high school, but that would cause generalization. The German word Realschule includes the primary meaning, and the form compensates for the informal aspect of "reálka."

Lastly, the academic titles and their abbreviations are called differently in each of the languages; therefore, they need to be also replaced:

*Doc. : Assoc. Prof.*

*odborný asistent : assistant professor*

#### 7.4.4 Explanatory transcript

The last method of pragmatic translating is replacing the unknown aspect with an explanation (Knittlová 2010, 95):

*odlíčit se : removing their makeup*

*Potlesk na otevřené scéně : Applause during the performance*

#### 7.4.5 Collocations

Another problematic language feature is collocations, which are word structures that co-occur in a language. Words together may carry a meaning irrelevant to the meaning of the individual components; however, this is more common for idioms (Baker 1992, 47).

Cabanas states that the collocational process could be perceived as a general linguistic process. He implies that the translator needs to consider linguistic differences at different levels when dealing with collocations. The main problem is that the expressions are unique and different due to socio-cultural inferences (Oro Cabanas 2012, 93).

It is relatively simple to analyze the collocation's true meaning in the SL since it is a mother tongue; however, it is more challenging to locate its proper equivalent. There are some examples where colloquialism is maintained in the equivalents:

*kočovní divadelní podnik : touring theater*

*bouchat dveřmi : slamming the door*

*pojd' dál : come on in*

*výpadek proudu : power outage*

*spadnutí opony : curtain-fall*

*vypnout elektriku : cut of the power*

Sometimes, the colloquial form might be challenging to transfer, but the translation tries to find the closest equivalents.

*výměna názorů : exchange of views*

*historical kus : historical piece*

*divadelní družina: theater convoy*

*zlá novina : Bad news*

*první scéna : prime theater*

*čisté svědomí : clear conscience*

*povaha umíněná : obstinate in nature*

*závěrečná děkovačka : curtain call*

The authors use all areas of the language and somehow collocate words that feel formally archaic:

*povaha umíněná : obstinate in nature*

*citová hnutí : the emotional utterances*

#### 7.4.6 Idioms and Fixed Expressions

Idioms and fixed expressions represent a great challenge for the translator's work, for they are less flexible than collocations. Their pattern is solid and cannot be easily broken. Their typical characteristic is that the overall meaning cannot be deduced from the individual components. It is impossible in idioms to change the order of the words, delete words, add words, replace words, or grammatical structures. Otherwise, the meaning would be incomplete (Baker 1992, 63).

The optimal strategy for idiom and fixed expression translation is finding the exact variation in the TL that carries the same meaning and has the same form. Such examples are rare, and there are none in the seminar. The closest ones are:

*voda na jeho mlýn : grist to his mill*

*vzduch je čistý : coast is clear*

A more common strategy is to find a similar idiomatic expression in the TL and then slightly adjust the phrase to reach the right equivalency and to maintain the text's idiomatic characteristic:

*Vaši Naši Furianti mi můžou být ukradení : Your Our Loudmouths can bugger off*

*to jsem blázen : I think I'm in a fog*

*druhej je tu na ocet : the second one has gone begging*



*nosil na dně své neklidné duše : had been setting his heart on*

*strá vojno : old-timer*

*necouráš (need to use the bathroom) : be caught short*

*nepij na kuráž : don't drink to give yourself Dutch courage*

There are also examples where the idiomatic equivalent could not be found; therefore, only the core meaning is translated, and the idiomatic effect is lost:

*kus z cizího pera : piece from someone else*

*shodit ze stolu : discarded*

## 7.5 Cultural transfer

Smoljak's and Svěrák's *Cimrman* significantly reflect the Czech culture. It operates with the Czech general knowledge usually acquired in high school to amuse the audience. This comes from the pedagogical experience of both authors, and the seminar possesses a few of these aspects. However, it is not easy to transfer the cultural reality. The reality of the SL needs to be substituted with the reality of TL, which will have the same effect on the reader. It is a complex process where the translator must show creativity and have an excellent cultural background in both languages.

The most challenging examples are selected from the text and listed below, including the description of the translation process:

*V době, kdy neměl žádného představitele dámských rolí, neváhal Cimrman hrát slavné Ibsenovo drama pod názvem **Nor**.*

*When there was no female role representative, Cimrman didn't hesitate to perform Ibsen's famous drama under the heading **A Ken's House**.*

Ibsen's famous play A Doll's House (Domeček pro Panenky) is known in the Czech Republic as Nora (named after the play's female protagonist). This title is commonly used among Czechs, and the Smoljak/Svěrák used it to amuse the audience. When the last letter is omitted, the meaning of the word shifts. It does not represent the female name. On the contrary, "Nor" stands for a male member of the Norwegian nation.

The English translation maintains the original title, A Doll's House. Although the word doll is not gender-specific, it is usually considered a girl toy, and among girls, the famous doll is Barbie. To ensure the proper translation, which needs to include the shift from the female aspect to the male one, Barbie's male equivalent is Ken; therefore, the name Ken replaces the word doll in the title.

*Král: ...Úrodně rozvodněné oči! Kdo to přeložil, prosím tě?*

*Královna: Nějakej Lukeš*

*King: ... "The fruitful river in the eye!" Who the Hell wrote it?*

*Queen: **Some Shakespear.***

The Czech version amuses the audience by breaking the fourth wall and referring to the detailed translation of Shakespeare's rich language. However, the English translation cannot work like that because Hamlet was initially written in English. The English translation, therefore, consists of breaking the fourth wall in order to complain about the language directly to Shakespeare. The original meaning is lost, but the effect is partially maintained.

*Zapalovat svíčky či petrolejové lampy bylo po **požáru Národního divadla** přísně zakázáno.*

*After **the Brooklyn Theater Fire**, lightning candles or kerosene lamps were strictly prohibited.*

The National Theater Fire is a Czech catastrophe well-known among Czechs. A similar case had to be found in the English-speaking world to ensure the sentence's effect. The fire needed to be famous; the closest equivalent was the Iroquois Theater Fire in Chicago. However, this unfortunate event happened later (1903) than The National Theater Fire and might not correspond with the period when the Pitch-Black play was introduced. Therefore, the less known catastrophe, Brooklyn Theater Fire (1876), is used as an equivalent.

*Každou chvíli totiž přijde můj milenec **František Křížík**.*

*My lover **Thomas Edison** will arrive any minute now.*

Thomas Edison replaces the famous Czech inventor František Křížík. Luckily, both men engaged in the light bulb invention; therefore, the equivalency is relatively accurate.

*Na radu ředitele cukrovaru v Dymokurech pana Hlušiny jsem svou hru **Čechové na Řípu** mírně přepracoval. Na cedulích to teď píšeme s **malým ř**.*

*Závěrečná píseň, v níž se titul **Čechové na řípu! Čechové na řípu!** opakuje ve sboru, strhuje diváky tak mocně, že cukrovar jede naplno jako nikdy.*

*I slightly remade my play **Czechs reaching the Rip Mountain** with regard to the advice of the head farmer, Mr. Hlušina. We currently write Rip on the signs **with b instead of p**.*

*The ending song, in which the title **Czechs, reach the Rib! Czechs, reach the Rib!** is sung repeatedly in a choir, affects the audience so potently that the number of slaughtered pigs is bigger than ever.*

One of the most complex translations was the situation around the play Czechs reaching the Rip Mountain, for it develops in the text. The title plays a crucial part in the last Cimrman's letter, where he describes his success in Poděbrady region. The highlight of the whole story is the realization that the new title Czech on the rip mountain (the name of the mountain is decapitalized) used in a song shifts into an imperative form that orders the harvest of the sugar beet. The most amusing aspect of this is the significant change in meaning with almost no change in the form. This was also the aim of the English translation.

Instead of the Poděbrady region, where the sugar beet business thrives, Cimrman performs with his company in Moravia, where cattle farming is widespread, and workers are needed for the upcoming pig slaughter. The overall name of the play is slightly remade (Czechs reaching the Rip Mountain); thus, the song would have imperative form. The mountain's name then shifts from Rip to Rib; therefore, the song encourages the people to "reach" their favorite dish: pork ribs (this meal is popular in English culture).

*Ovšem opravdovost, s jakou Plk **nešťastnou Maryšu** podal, měla za následek, že s ním po představení nikdo **nechtěl jít na kávu**.*

*However, the authenticity by which Otto Plk depicted the **wretched Lady Macbeth** had a consequence that after the performance, no one wanted to **grab a drink with him**.*

Maryša is a famous female protagonist in Czech classical literature. She is only well-known among Czechs, and the English-speaking audience would not understand the references. The closest equivalent to Maryša is Lady Macbeth. In Shakespeare's *Macbeth*, this female character is depicted as evil (nešťstná Maryša : wretched Lady Macbeth). Similarly to Maryša, she contaminates a drink to decapitate her opponents, although Maryša's substance is poison poured into the coffee, and Lady Macbeth's is a drug inserted into the wine. Hence, in the English translation, the Ota Plk's co-workers do not want to grab a drink with him (alcohol-based) instead of coffee.

### 7.5.1 Names and Titles

Lastly, the translation issues of names and titles are to be discussed. These are also culturally determined, and the translation needs to consider the situation of both languages in order to preserve the text's authenticity.

*Venouš : Steve*

*Malý Mirek : little Charlie*

The chosen names should not be translated by finding their form of the TL. The authors of the Seminar use names that have some implicit effect and are typically Czech. The strategy for translating the names listed above is to determine the frequency of use and match the position with the English equivalents. For instance, the name Mioslav is the eleventh most frequent Czech name, and the eleventh English name is Charles. The name Václav is, however, sixteenth, while Stephen is seventeenth. It is because the sixteenth English name is Donald, and unlike Stephen, Donald possesses primarily diminutive nicknames that aesthetically do not correspond with Venouš.

*Naši Furianti : Our Loudmouths*

A "furiant" is someone who excessively displays confidence and must be the most prominent person in the community. The most corresponding equivalent is an English Loudmouth, someone who talks and brags a lot.

*Samotář Alibaba : Alibaba the Loner*

*Hamlet bez Hamleta : without the Hamlet*

*Tma jako v Pytli : Pitch-Black*

The Czech simile that refers to the absolute dark is replaced with the English adjective.

## 7.6 Comparison with Previous Translation Attempts

### 7.6.1 The Stand In by Cimrman English Theater

The Cimrman English Theater made the first official translating attempts of Jára Cimrman's plays. This ensemble was founded in 2014 and is part of Žižkovské divadlo, where their plays can be seen. Their repertoire comprises six of Cimrman's plays, all performed in English. Apart from the *Záskok* (The Stand In), which was their first attempt at introducing Jára Cimrman to the English audience, they also perform *Akt* (The Act), *Hospoda na Mýtince* (The Pub in the Glade), *Švestka* (Plum), *Dobytí severního pólu* (The Conquest of the North Pole) and *Dlouhý, Široký a Krátkozraký* (Long, Wide and Short-sighted). The ensemble consists of English-speaking actors from many different countries, and in 2017, they went on a tour to the United States (Žižkovské divadlo Jára Cimrmana 2024).

*Záskok* (The Stand In) is the first attempt at translating Cimrman's play. The authors are Emílie Machalová and Brian Stewart, and the whole process took them over a year. It was a complex task that several people took part in, including Zdeněk Svěrák, who sent it to his daughter, an English teacher. After her evaluation, Svěrák agreed to stage the play (Fraňková 2014).

Unfortunately, the translation's text is not available. Luckily, several YouTube videos show small parts of the performance. The translation itself appears to be very professional, and it is clear that the translators spent a great deal on it. Judging by the short videos, it is a very detailed work. The language is reasonably adjusted for the English audience; therefore, the play can easily flow on the stage. However, it might result in some more specific meanings being omitted in favor of the overall picture. In contrast, this thesis's translation is more focused on the exact meanings where

possible. There are also some differences in the cultural transfer where Cimrman English theater maintained the original form:

*After the Brooklyn Theater Fire = fire of the National Theater*

*Thomas Edison = Francis Křižík*

Similarities between both translations can be found in the language: The title of the sketch *Pitch Black*. Other similarities are usually at the basic word level.

To conclude, the translation of the Cimrman English Theater is a complex work with a clear purpose of being played on the stage. Therefore, unlike this thesis's translation, it does not concern itself with every single meaning; it is more focused on the fluency on the stage. The theater's success with Cimrman's *Záskok* supports the play's translatability. However, it must not be omitted that the overall translation required a significant amount of time.

### 7.6.2 *Záskok* by Šárka Nygrýnová

The next translation that is to be discussed is created by Šárka Nygrýnová. It is part of her master's thesis at Masaryk's University of Brno concerning *Záskok*'s translatability. The work of Nygrýnová inspires the topic of this bachelor thesis; however, there is no intention of copying it. Before writing this thesis, the work of Nygrýnová was briefly overviewed; however, her translation was not fully read, for it would have affected the original and individual aspect of this bachelor thesis's translation (BTT). It is right to say that some of the elements of Nygrýnová's translation (NT) were read especially out of curiosity before translating. Despite that, it can be declared that there was a great effort not to be influenced by this translation.

The master's thesis, including the translation text, is publicly accessible online, offering a more comprehensive comparison. Both translations possess few



similarities in language and cultural aspects; however, the differences are more frequent.

Firstly, the differences in the language level shall be discussed. The language of the NT is exact and high-level. It is fluent and professional and adjusts meanings for better comprehension. In contrast, similarly to the previous translation, the BBT is more centered on the meaning specification. There are examples of meanings that are preserved in BBT but omitted, most likely due to practical reasons, in the NT:

*dávat ho studovat = sent him off to school = have let him study*

*Zrovna tak nemůžné = 'Tis the same unmanliness = As it is equally impious*

*sousedka = Mrs. neighbor = neighbor*

*spolužáci = schoolmates = classmates*

The language similarities are usually cases of simple usage of English or cases that do not offer much variability:

*největšího zájmu publika = biggest popularity = biggest popularity*

*tykáni = first name-terms = first name terms*

*čert = devil = devil*

However, there was an aspect that could not be overcome in either of the translations:

*z ruky cizího pera = from someone else = by another author*

Next are the differences in cultural aspects, which include mainly the translation of titles and names. The NT is very creative; therefore, the translations

may differ significantly. For instance, the NT substituted Ibsen's *A Doll's House* with a completely different piece of art, Flaubert's *Madame Bovary* (*Mad Man Bovary*). Stroupeznicky's *Loudmouths* are translated as *Dandies* and *Alibaba the Loner* as *Alibaba the Solitaire*. The most significant difference is in the most challenging part of the seminar, *Čechové na řípu*. Instead of the pig slaughter business by BTT, NT talks about the inappropriate local women's clothing, and the song in the form of *Check on rip* makes women wear crinolines again. The NT also translates some names not translated in BTT: Ota Plk as Otto Blab and Sodomka a Sodommie.

Despite all these differences, there has been one agreement on the translation of *Maryša*: Both translations use *Lady Macbeth* as an equivalent, for there are not so many famous female protagonists in the English literature that pour dangerous substances into someone's drink.

To conclude, the NT is a phenomenal, fluent piece with a high-level language. In contrast, the BTT is more exact in terms of specific meanings. The overall comparison proves that every author possesses a different type of creativity; therefore, the translations are unique. Due to the many pragmatic aspects, any other translation attempts will naturally be different.

## 8 Conclusion

The translation of the seminar dedicated to Cimrman's play *Záskok* turned out to be quite a challenge. One of the differences between these two languages is the synthetic and verbally rich Czech, which is difficult to translate. Due to the richness of the Czech language, the English translation had to compensate where necessary, yet still, the English version is slightly longer than the Czech. The idiomatic and colloquial language, typical for the Cimrman works of Smoljak/Svěrák, also appeared complicated. Despite these problematic features, the translation managed to find the corresponding equivalents. The pragmatic differences were frequent, and the substitution usually had to be used. This required a great deal of creativity. However, the most significant changes that had to be made were in the field of cultural aspects. The essential modifications had to be made to maintain the effect and the humor.

Although translating this piece is difficult, most of its true meanings were preserved. The translation attempted to translate as many items as it could precisely. Unfortunately, this effort might not have made the language sufficiently fluent.

However, this thesis and previous translation attempts prove that Smoljak's/Svěrák's piece could be successfully translated. The Czech-specific aspects complicate it, and the translator must be creative to transfer the problems, especially cultural elements. On the other hand, consequently, this issue makes every translation attempt unique as every translator is differently creative.

One of this thesis's primary limits would be translating into a non-mother tongue. The Smoljak's/Svěrák's texts are complex and not ideal for translating, for they are written for the Czech audience only. The Czech translator will be able to comprehend the text beautifully; however, translating it into a foreign language may

be problematic, for the translator's knowledge of the language will not be equal to that of a native speaker. In contrast, the English translator might find it challenging to understand the original fully. The best way would be most likely to translate it together with a native speaker. Therefore, the problematic aspects could be discussed, and the effect of the translation would be as precise as possible. However, the accurate translation would undoubtedly require a tremendous amount of time.

The translation is a process of connecting the two different cultures. In Cimrman's case, the contact is much more evident than in other literary translations because it is strongly linked to the Czech mentality. Providing the artwork to a foreign audience requires much work and determination. However, Cimrman's phenomenon, the treasure of the Czech drama, should entertain as many people as possible.

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