

**Translating Culture Specific Concepts into English (from
Czech promotional and information texts)**

(Bakalářská práce)

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information texts)**

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala sama a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 16. 4. 2013

Martina Outratová

Motto:

“In today’s world it is easy to see that for a translation to work, we have to go beyond mere words. It is not enough to work out how best to render the words of the source text; it is much more important to work out what the words mean in a particular situational and cultural context.”

Ritva Leppihalme

Poděkování:

Na tomto místě bych chtěla poděkovat vedoucímu své práce Doc. PhDr. Václavu Řeřichovi, CSc. za jeho cenné rady a pomoc při vypracování.

The list of abbreviations:

SL – a source language

TL – a target language

OED – Oxford English Dictionary

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1 INTRODUCTION

This thesis investigates the problem of culture specificity in translation. It deals with translating Czech culture-specific expressions in promotional texts into English. It is concerned not only with culture specificity, but also with the translation strategies used in translating such concepts, and the translation process in general. Its goal is to connect both themes and to provide a suitable solution for the problem of how to deal with culture-specific expressions in source texts. Moreover, it will also describe the typical features of culture-specific expressions. The second part of the thesis consists of a practical analysis of the selected culture-specific expressions. Therefore, the main aim of this thesis is to discuss the phenomenon of culture-specific expressions and to give ways on how to deal with them.

Even though it does not seem so at first, culture specificity is something that every translator has to deal with. It creates an important part of each text and its role should not be underestimated. Also Newmark (1988, 78) claims that “the difficulties of literal translation are often highlighted not so much by linguistic or referential context as by the context of a cultural tradition.” This proves that culture specificity is really worth investigating: it occurs on all levels of language from words to grammar.

The aim of contemporary translators is not merely to literally translate the whole text, they also strive to preserve an impact on the reader, to evoke the same feelings and to provide the readers the content involved in a text (Levý 1983, 50). Last but not least, one of the important functions of translation is to inform about a foreign culture (Levý 1983, 96).

Each writer must bear in mind the audience which the text is intended for; it is necessary for translator to proceed in the same way. Thus, he should attempt to translate with reference to his own culture (Knittlová, Grygová and Zehnalová 2010, 9). According to Mona Baker (1992, 222), “like any writer, a translator has to take account of the range of knowledge available to his/ her target readers and of the expectations they are likely to have about such things as organization of the world, organization of language in general, the organization and conventions of particular text types, the structure of social relations, and the appropriateness or inappropriateness of certain kinds of linguistic or non-linguistic behaviour, among other things.” On this account, it

is obvious that the study of the cultural environment of the source and target language of the readers becomes a significant part of the translator's work.

This thesis has been divided into two parts. The main aim of the first part is to find criteria in order to define what it means for an expression to be culture-specific. It also deals with culture specificity in connection with culture and culture specificity which occurs on different levels of language. Nevertheless, the primary concern lies in the specification of the typical properties of a culture-specific expression.

The second practical part analyses ten selected culture-specific expressions. The aim of the practical analysis is to find out whether the characteristics of culture-specific expressions defined in the sixth chapter have been fulfilled by the selected expressions or not. Moreover, it will come up with the strategies used most often when translating culture-specific expressions.

2 METHODOLOGY

The analyzed expressions have been selected from a list of problematic expressions related to informational and promotional materials created by Václav Řeřicha and David Livingstone. First of all, ten of Czech's "most culture-specific" expressions were selected from the list and organized alphabetically in a table which also includes their translation as written in the *English-Czech, Czech-English Dictionary* by Josef Fronek and the translation by a native speaker in the third column. After that, each word has been described in relation to the characteristics of the culture-specific expression defined in the sixth chapter. It was then investigated whether or not the word has all the previously mentioned characteristics or not; in addition, the differences between the dictionary translation and the translation of the native speaker will be dealt with. At the end, the particular strategy or strategies, if any, used for translating the word will be found from the list mentioned in the fifth chapter. This method will be applied separately to each word.

3 CULTURE AS AN ASPECT OF TRANSLATION OF PROMOTIONAL AND INFORMATIVE TEXT

The main objective of this chapter is to provide a brief introduction to the themes connected with our topic. First of all, it focuses on the term culture and its associated issues. Moreover, the process of translating and the role of the translator are presented in separate subchapters. Its aim is to give an underlying background to our theme.

3.1 Formation of a concept

For each analysis of culture specificity, one of the most important processes taking place in the mind of the speaker, reader or translator is the formation of the concept which is, consequently, a lexical form. Concept in this sense can be defined as Saussure's *signifié*.

In other words, a particular small part is taken out of extra-linguistic reality and this part is associated with the particular concept. Hervey and Higgins (1992, 88) claim that "literal meaning is a matter of *categories* into which, through a complex interplay of inclusion and exclusion, a language divides the totality of communicable experience." It is a very similar affirmation which claims that a totality is divided into smaller categories not by the speakers but by the language itself.

However, a part of an extra linguistic reality may be reflected by several concepts and this reflection differs even between speakers of the same language. Each speaker of the language divides reality into slightly different segments. Thus, each individual also sees the same concepts from a different point of view than the others (Knittlová, Grygová and Zehnalová 2010, 216). This is also illustrated in the following citation from Peprník. "The concept changes with the development of man's knowledge of the world, which is why the range of the concept is different in a child than in an adult; in an illiterate and in an educated person" (Peprník 2006, 7). Thus, it is difficult to determine the exact meaning of the concepts even within one language.

This problem is much more complex when translating concepts from one language into another because the same thing is expressed by different lexical systems in each different language; consequently a translator has to deal with such systems and use precisely the one which is relevant to the target language (Knittlová, Grygová and Zehnalová 2010, 219). In addition, Newmark (1988, 94) claims that "when a speech

community focuses its attention to a particular topic (this is usually called ‘cultural focus’), it spawns a plethora of words to designate its special language or terminology.” For example, English has plenty of words related to cricket, French has a special vocabulary for wines and cheeses, Arabs have terminology on camels and Eskimos on snow. (94)

Besides this, there is also the problem of connotative meaning. Connotation reflects the attitude, opinion and feeling of a speaker. Owing to this fact, connotation forms an important part of meaning. Nevertheless, connotative meaning is often culture-specific. An expression regarded as positive or polite in one culture can be evaluated otherwise in another (Knittlová, Grygová and Zehnalová 2010, 219).

Specialists agree that the translation process is a kind of coding. The speaker or reader encodes extra linguistic reality during the communication process. Therefore, he or she creates concepts and symbols to express his or her ideas. However, due to the distinct understanding of such concepts as mentioned above, misunderstanding or misinterpretation can come up on the side of addressee; the translator is in the same position, he is the recipient of the text. He is obliged to decode and interpret the text in an appropriate way. After this, he encodes the text again and such a message is decoded by the reader. This implies that the translator is in the place of the secondary addressee, so even his understanding to the original message can be inaccurate. (Knittlová, Grygová and Zehnalová 2010, 217-218) Inaccuracy is even more apparent when culture specificity is taken into consideration. Hence, culture specificity and culture itself should be carefully studied and understood by the translator.

3.2 Translator as a cultural mediator

A good translator is seen, from a modern point of view, as being what can be called a cultural mediator. (Katan 2004, 16) “They need to move away from being seen as photocopiers and working as human dictionaries to being perceived as visible agents in creating understanding between people” (2-3).

The mediator is both a reader and a writer. “In their function as mediators, translators, for example, instead of producing full text translations, regularly provide abstracts, précis, summary translations of business letters or relevant current awareness information extracted from documents written in a source language” (Sager 1996, 45). So they create a kind of a bridge between two cultures.

A cultural mediator is not only bilingual but also bi-cultural. This means that he is acquainted with both the source and target culture. Thus, he is able to interpret all culture-specific intentions, perceptions and expectations in such a way as to provide the target readers a text in the same tone as the original, and to make all culture-specific facts understandable for them (Katan 2004, 21).

It is obvious that the crucial accomplishments of a proficient translator include knowledge about society, as well as communication, technical and social skills. Knowledge about society means familiarity with the history, folklore, traditions and customs of the particular society while social skills include mainly knowledge of social relations in the society (Katan 2004, 17). Leppihalme states that “instead of studying specimens of language under laboratory conditions as it were, the modern translation scholar - and the translator - thus approaches a text as if from a helicopter: seeing first the cultural context, then the situational context, and finally the text itself.” (Leppihalme 1997, 3). Such a translator is doing more than translating, he is doing cultural interpreting, that is: “communication of conceptual and cultural factors that are relevant to the given interaction as part of lingual transmission” (Katan 2004, 16).

3.3 Culture and its relation to translation

Each translator must bear in mind the cultural aspect of translation, in spite of the fact that such an aspect can be hard to be precisely defined. This is why a study of the particular culture is a very important part of the translator’s work.

As Mona Baker points out (1996, 11) “the study of culture has a very long history which spans a number of disciplines, including anthropology, sociology, and more recently, cultural studies.” It seems that culture is a kind of frame according to which a reality is interpreted. A culture is reflected in our perspective on reality and in our attitude to different situations (Katan 2004, 49).

Moreover, cultural and social issues are closely connected and that is why these two areas always overlap to some extent. “We can find many cultures within the one society (we talk freely about “multicultural societies”), just as we can find the one cultural practice in many different societies (monotheism, vegetarianism, *jus solis*, or soccer, for example)” (Pym 2006, 17).

The term culture is highly complicated to define. It comes from the two Latin words of *cultus* and *cohere*. *Cultus* means “cultivation” and *cohere* meaning “to till”. It can be noticed that culture was seen as something unconsciously absorbed by man from

his environment that cultivated and influenced him (Katan 2004, 25-26). Another possible definition of culture is that culture includes knowledge, belief, art, morals, law, customs and other qualities acquired from the society (Katan 2004, 25).

On the other hand, Mona Baker points out that there are two approaches to culture. One sees culture as “the result of the process of evolution, extending from a state of savagery to the heights of civilization. The second way of thinking about culture is less elitist, more pluralist and sees culture as the whole way of life of a people” (Baker 1996, 11).

Moreover, Baker divides the pluralist approach to culture into two other categories: the pattern theory of culture that will be discussed below and the social theory. Social theory studies culture from the point of view of the social structure. It connects culture with social relations, groups, classes and social roles (Baker 1996, 12).

Newmark states that culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark 1988, 94).

Furthermore, there are similarities between language and culture. Both are acquired at a very early age and do not noticeably change later (Nida 2001, 14). He also claims that “both language and culture seem to be frozen by upper adolescence after which time most people find it very difficult to learn a foreign language without a noticeable accent. They also feel “more at home” in the culture of their upper adolescence” (14).

In conclusion, it can be seen that there are various definitions of culture differing from author to author. And what is more, language, culture and society are closely related.

3.3.1 Approaches to culture and the role of translator

A few approaches to culture are possible to be distinguished, some of which are very useful for the translator. Each of these approaches is a complex whole with specific features. However, it is going to be only briefly described here.

First of all, the behaviourist approach which considers culture to be a shared pattern of behaviour will be focused on. In other words, it investigates what people do and what people do not do in particular situations. It is also referred to as the pattern theory (Katan 2004, 27). This approach was also introduced by Mona Baker as the following citation shows. “The pattern theory of culture sees culture as consisting of

patterns of and for behaviour and sees the study of culture as a question not of studying raw behaviour but of studying these patterns of behaviour” (Baker 1996, 11). As Mona Baker further points out, pattern theory was developed much earlier than translation and culture studies started to come closer together. “It is important, however, to consider the fact that the general intellectual climate, and specific areas of the study of culture, may have influenced major developments in translation studies in (not so) recent years, and long before cultural studies appeared on the scene” (Baker 1996, 11). Hence, this statement proves that there is a close link between the study of culture itself and the influence of culture studies on translation.

Another approach is what is known as ethnocentrism. Ethnocentrism sees its own culture as central and the best. It often leads to the refusal of another culture.

The next approach is the functionalist approach which investigates the reasons for some kind of behaviour (Katan 2004, 28-29). The functionalist approach has also been discussed by Anthony Pym. The functionalist approach has its origins in Germany. (Pym 2006, 3) “Those approaches were not strongly sociological in any empirical sense, yet they were certainly interested in analyzing social relations rather than just texts” (3).

The cognitive approach is another one. It studies the brain and the way it links particular causes and effects. The last one is called the dynamic approach. This approach takes history into consideration. It sees culture as a dynamic process that is still in progress (Katan 2004, 29).

The translator’s approach to the source and target culture may be reflected in his way of translation.

3.3.2 Selected models of culture

Culture as a whole can also be divided into different sections according to various standpoints. Fons Trompenaars and Charles Hampden-Turner divide culture into three layers, the outer, middle and core. The outer layer contains all visible products such as clothes, habits and even language. The middle layer includes norms and values, and last but not least, the core layer is an invisible part of culture that contains rules and habits typical for this particular culture that are passed on unconsciously from generation to generation (Katan 2004, 38).

A slightly different frame of reference has been introduced in Hofstede’s model of culture. His model is compared to an onion, and is illustrated in the following diagram.

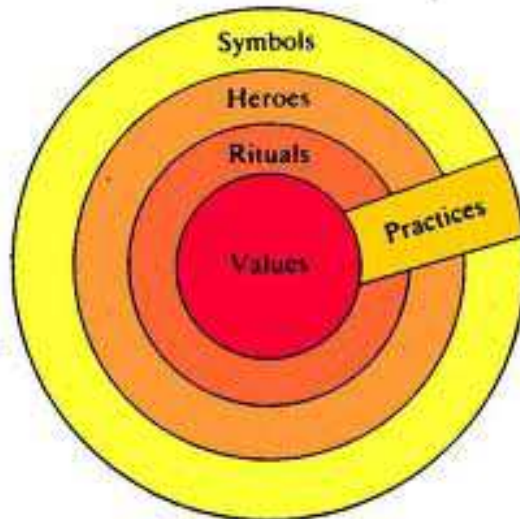


Figure 1: Halliday's model of culture

It can be seen that he distinguishes between the values that create the core of the culture and practices including rituals, heroes and symbols. Rituals include, for example, the act of introduction or of saying goodbye. Such acts vary among cultures (39).

(1) habit of going for a walk

An example of a typical Czech ritual can be going for a walk. Czechs take their children on walks to forests, the countryside or even across town. Such a habit is not common in other countries as, for example, in Great Britain.

With respect to heroes, both real and imaginary, characters are ranked to this group. Any national heroes form cultural identity, according to Halliday (40).

(2) Czech hero Jánošík in comparison with English heroes

We can see the differences between cultures regarding examples of national heroes. For example, a typical Czech hero is Jánošík, who was an outlaw who stole from the rich and gave to the poor. He can be seen as a social activist and perfectly expresses the ideals of Czech society.

On the other hand, when looking for typical British heroes, in most cases, they are monarchs, kings or commanders, as for example Oliver Cromwell or Queen Elisabeth. These heroes represent English pride in their nation and traditions.

The most important part of his model in relation to the topic of culture-specificity is the category of symbols. Apart from gestures, pictures or dress, this category includes words. Therefore, words, language and culture-specific expressions belong to this outer level of culture. This proves that language is a visible part of culture that can be changed easily. Due to this fact, also expressions that one sees as being culture-specific may simply have become widely spread and known across cultures (40).

4 THEORETICAL APPROACH TO LEVELS OF CULTURE SPECIFICITY

Mona Baker sees language as a complex whole consisting as such of a few levels beginning with words and finishing with a text. She intentionally omits the level of phonetics and morphology because these levels are not very important for the translator's work. All levels are closely connected, so it is important to understand what they are and how they work. There is a close link between the language, the translation and the social and cultural environment of both the source and the target language; therefore, the translator should be familiar with all these areas. Not only a word can be culture-specific, but also the way of formulation may differ across languages. To sum up, the aim of this chapter is to describe various kinds of culture-specificity according to the level of language we are interested in.

4.1 Level of words

This is the simplest and most obvious level of language. However, even words from different languages often do not correspond to each other because of cultural differences. According to Mona Baker (1992, 21), "the source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom or even a type of food. Such concepts are often referred to as culture-specific."

4.1.1 Types of meaning

Meaning is a necessary quality of each word. It is possible to distinguish among a few types of meanings. Nevertheless, not all of them correspond to each other when translating from one language to another.

First of all, there is a lexical meaning that is often culture-specific. Mona Baker (1992, 12) claims that "the lexical meaning of a word or lexical unit may be thought of as the specific value it has in the particular linguistic system and the 'personality' it acquires through usage within that system." This statement proves that the lexical meaning of the word is often based on the cultural environment in which it is used. Speakers of a particular language are influenced by the way how reality is seen by their

culture; thus their view of reality, along with the lexical meaning connected with a particular word, differ.

The second type of meaning is the propositional meaning. The propositional meaning is based on the connection between the word and the object it is referring to. It is possible to say if the propositional meaning is true or false. For example, when talking about a *window* and using the word *door*, the propositional meaning is false. This kind of meaning seems to be the same for all languages (Baker 1992, 13).

However, even this type of meaning can be ambiguous. The literal propositional meaning of a single word is predominantly clear, but when the word is put into a context, it can achieve a slightly different meaning or connotation. As Hervey and Higgins claim (1992, 87-88), “ones words are put into a context, their literal meanings become even more flexible.” This proves that any meaning is completely and invariably given and transparent.

Here is an example of such an ambiguous propositional meaning. When talking about a *French window*, not a window but a door is meant by this. Thus, a translator who is a member of a very distinct culture could consider this expression to be a window and consequently would not expect going out through it and could be confused.

The next type of meaning is called the expressive meaning. The expressive meaning is based on the feelings of a particular person, therefore it can not be said if it is true or false. An expressive meaning differs across different cultures, nations, languages and even distinct people (Baker 1992, 19). Hervey and Higgins (1992, 87) state that “the meaning might designate the personal, private and emotional impact the text has on a unique individual at a unique point in time.”

A typical Czech example of expressive meaning are the often-used Czech diminutives which express the positive familiar attitude of the speaker towards the subject. It can be words such as *jablíčko*, *chlapeček*, *štěstíčko* and others. Such words are transferred into English only with difficulty.

Another type of meaning is the presupposed meaning. The presupposed meaning is connected with language restrictions and consequently with the expectations of the speakers who suppose some words to be followed by others in terms of collocability (Baker 1992, 14). “Collocability means the ability of the meaning of a word to enter syntagmatic patterns, eg. an adjective may collocate with some nouns only, not with all nouns” (Peprník 2006, 12). This meaning also includes culture specificity due to idioms, phrasal verbs and collocations that varies depending on the culture.

The last type of meaning is the evoked meaning. This meaning covers register. In other words, the language that is suitable for a given situation. Register differs in various cultures as well (Baker 1992, 15).

4.2 Above words level

4.2.1 Collocations

Even though every single morpheme, which is a unit smaller than a word, carries meaning, each word achieves a slightly distinct meaning in collocation with other expressions. Collocation is understood as a propensity of some words to co-occur (Baker 1992, 47).

Such a co-occurrence often mirrors culture settings and habits of the language or the cultural community in which they occur. It is obvious that people have more expressions for things that are problematic or important to them and their lives, however such things differ across cultures and nations. Collocations are hence a culture and language specific phenomenon (59-60).

(3) *chleba s máslem versus bread and butter*

For example, there is the typical Czech collocation *chleba s máslem*. It means the same as the English *bread and butter*. However, the two nouns collocate in a different way. They are connected by the preposition *with* in Czech, suggesting that there are two different things: *bread* with *butter* on it, while in English the two nouns are joined by the conjunction *and*, thus suggesting that it is one unit. *Bread and butter* is the name for one meal. This can cause the typical translation problem connected with collocations. A Czech translator who is not aware of the fact that English uses a different phrase can easily translate Czech *chleba s máslem* as *bread with butter* into English. The same case is, for example, *whiskey and soda*.

There is an important term associated with collocation, which is known as the collocational range. It conveys a number of words which collocate with a particular expression. The range is not stable but it can change when a word adopts a new collocation or loses the old one (Baker 1992, 49).

The common way of collocation of some word may be modified in order to gain a marked collocation that is unusual. Moreover, such a collocation catches attention of readers or listeners (Baker 1992, 51).

4.2.2 Idioms and fixed expressions

Idioms are semantically opaque expressions. The parts of an idiom do not have an individual meaning and can not be changed in any way. Fixed expressions are phrases such as *ladies and gentleman, last but not least, as a matter of fact*. Fixed expressions, unlike idioms, have a transparent meaning (Baker 1992, 63). A large number of idioms are culture-specific, since they are related to a specific occasion not known in other cultures. For example: *Merry Christmas* (Baker 1992, 68).

This group also includes proverbs. It can be said that a proverb is a kind of fixed expression that expresses culture-bound beliefs. Proverbs vary from one culture to another because each culture acts according to a different guide and has different values. Some cultures believe in *the Bible*, some in *the Koran* and some societies can behave, for example, according to Marx's *Das Kapital*. These guides tell society what to do and what not to do. Proverbs differ according to these beliefs, values and rules (Baker 1992).

(4) *Gordon Bennett versus panenka skákavá*

In English there is the typical exclamation of surprise or frustration in "*Gordon Bennett!*". This fixed expression would not be understood in the Czech environment. On the other hand, there is the often-said fixed expression *panenka skákavá*, which is the exclamation used in the same context in the Czech environment.

4.3 Textual level

It is difficult to define a text in a certain way. Definitions differ according to the point of view that is applied to the text (Tárnyiková 2002, 21). The main interest of this thesis is the definition of a text from the cultural point of view; such a definition was suggested by Tárnyiková in the following citation. "From the point of view of *cultural analysis*, the notion of a text is spread to other cultural artefacts as well (cf. a picture, a piece of music, etc.)" (Tárnyiková 2002, 21).

From the translator's point of view the distribution of theme and rheme is important on this level. Theme says what the sentence is about. It is a topic connected with the previous sentence. On the contrary, rheme is new information. This distinction is not distinguished only within one sentence but within the whole text (Baker 1992, 121-122). Furthermore, the following statement proves that text carries an ideological meaning: "Texts can be seen as carriers of ideological meaning, a factor which makes them particularly vulnerable to changing socio-cultural norms" (Hatim 1997, 35).

The distribution of theme and rheme differs in different languages. A typical example is that English uses personal pronouns as themes in each sentence. However, in Czech or Arabic such pronouns are not used because of their inflected verbs (Baker 1992, 127). Moreover as Veselovská (2009, 46) says "comparing Czech with English, English is isolating/ analytic, while Czech is synthetic/ fusional".

Furthermore, the writer and the translator must bear in mind the type of text they are working with. "Text types are the result of regular patterns of communication which are associated with particular intentions" (Sager 1996, 45). The distribution and structure of these text types can also differ across cultures.

Such differences concern language more than culture. On the other hand, it is often impossible to maintain the original structure of patterning when translating. Such impossibility consequently causes misunderstanding of the text by the target readers. Each culture and language community is used to its own organisation of a text. This is why the structure of the text should be adapted to target readers. Nevertheless, it is often nearly impossible to preserve cohesion of a text (Baker 1992, 211-212). In conclusion, even the organisation of the text is culture-specific.

4.4 Level of pragmatics

Pragmatics studies language in use. It is related to coherence and cohesion of text (Baker 1992, 217). Mona Baker claims that "coherence is a network of relations which organize and create a text: cohesion is a network of surface relations which link words and expressions in a text, and coherence is a network of contextual relations which underlie the surface text" (Baker 1992, 218). Therefore, a text may be adequately cohesive but if there is no coherence it does not make sense.

One and the same text can make perfect sense to one reader and at the same time it can be nonsense for another. It depends on the experience of the reader. Furthermore, it is connected with the culture and society to which he is used to. Mona Baker (1992,

219) explains that “a network of relations which is valid and makes sense in one society may not be valid in another.”

Anna Wierzbicka (1992, 375) suggests that “it is the pragmatic aspects of grammar which seem to be culturally revealing. It seems reasonable to conjecture, therefore, that the pragmatic aspects of grammar would also be among those which would be most likely to change fairly quickly, in response to social and cultural change.” This proves that cultural differences are very significant on this level.

Coherence is the result of connecting and associating information represented in the text and the knowledge of the reader. Besides this, it is also influenced by religious, political and other beliefs; age, sex and social background. Thus, it is not possible to say that a particular text is coherent or incoherent because its coherence always depends on the reader. In most cases, members of one culture see the text in a similar way but there are different points of view among cultures. The most important thing for the reader is the fact that a version of reality represented in the text seems believable, homogenous and relevant to him. This fact decides about the acceptability or unacceptability of a text, not correspondence to a world. In conclusion, not only must the writer always think about the audience he is writing for, but also the translator must translate with regard to the culture he is translating for (219-221).

The level of pragmatics includes an implied meaning as well. Implied meaning or implicature is something that was not said but is understood from the context. It is something implied by the speaker but it was actually not said (223). Moreover, different cultures use different expressions in the same situations, have different norms regarding politeness, or consider different areas to be taboo (234).

5 POSSIBLE STRATEGIES OF TRANSLATION OF CULTURE SPECIFIC CONCEPTS

Czech and English are two languages with completely different typology, as well as historical, cultural and social backgrounds. That is why there are hardly any true equivalents (Knittlová, Grygová and Zehnalová 2010, 41). On this account, it is often necessary to apply the strategies that deal with the translation of non-equivalent culture-specific expressions which are mentioned below.

5.1 *Polednice* → *noonday witch*: Generalisation and particularisation

Each language consists of hyperonym words and its hyponyms. “The expression with the wider, less specific range of literal meaning is a hyperonym of the one with the narrower and more specific literal meaning” (Hervey and Higgins 1992, 92). This means that there is one general word, as for example an *ocean*. As well, there are a couple of words that can be included in the general one, such as *Atlantic*, *Pacific*, *Red Sea* etc. These words are hyponyms of the word *ocean*.

So, provided that a language lacks some of these hyponyms it is possible to use the general word in order to substitute the missing word. It is supposed that in this way target readers will comprehend the meaning (Baker 1992, 26). This strategy is often used when translating from Czech to English. Czech is generally a more specific language than English. For this reason, English as a nominal and less expressive language often lacks Czech hyponyms (Knittlová, Grygová and Zehnalová 2010, 97).

David Katan refers to this strategy as to chunking up. His description of this strategy is provided in the following citation. “A unit can be made bigger (chunking up) which means that as more comes into view so we move from the specific to the general, or from the part to the whole” (Katan 2004, 199). According to Katan this process means stepping from one level of language to another. What is more, it requires making associations and links between concepts (200).

Hervey and Higgins claim that “in the absence of plausible synonyms, translating by a hyperonym or hyponym is standard practice and entirely unremarkable. Indeed, choosing a hyperonym or hyponym where a synonym does exist may actually be the mark of a good translation” (Hervey and Higgins 1992, 94). This statement proves that these two strategies are highly useful.

On the other hand, it is important to be aware of the fact that such generalisation often causes a partial loss of information (Baker 1992, 41).

Particularization is a strategy contradictory to generalization. Thus, it means a use of a word with a narrower, more particular meaning. Therefore, it assumes the use of a hyponym as an alternative to the hyperonym (Hervey and Higgins 1992, 95).

David Katan refers to this reversal operation as to chunking down. It is the step from the general to the specific (Katan 2004, 201).

(5) *Polednice*

An example of generalisation can be the Czech expression *polednice* translated into English as a *noonday witch*. *Polednice* is a mythological creature that is not known in England and that is why this special kind of creature is translated by the more general word *witch*. This is combined with adding guidance because the adjective *noonday* is added in order to provide the typical characteristic of this kind of witch.

5.2 *Majáles* → *Rag day*: Translation by cultural substitution

All languages have their own culture specific-expressions typically exclusive to themselves. Hence a culture-specific concept occurring in a source language can be replaced by a culture-specific concept typical for a target language. Even though a concept in the target language has a different propositional meaning, it has a similar impact on the reader as the original expression. It is a highly useful method in translating culture-specific concepts because the connotation and associations conveyed by a source text are preserved (Baker 1992, 31).

Substitution is usually used in contexts with general meaning (Levý 1983, 114). The specific element bearing a general meaning can not be preserved. However, its sense can be conveyed to the target readers by substitution (116).

(6) *Majáles*

An example of such cultural substitution can be the substitution of the Czech *Majáles* by the English compound *a Rag Day*. The Czech *Majáles* is a festival unknown in English. However, the English *Rag Day* is a similar student celebration even though the etymology and the historical background of the word are completely different. Translation by cultural substitution helps the target audience to understand the concept and imagine the situation much better than the use of a loan word in this case.

Newmark refers to this strategy as a cultural equivalent. He explains that “this is an approximate translation where SL cultural word is translated by a TL cultural word” (Newmark 1988, 83).

5.2.1 Functional equivalent

This strategy means the application of a culture-free word or a new specific term instead of a culture-specific expression. According to Newmark (1988, 85), “this procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word.”

5.2.2 Shifts or transpositions

This process means a change in grammar from SL to TL. The strategy may involve shifts in tenses, numbers or other categories. There can also occur the case that the grammatical category does not exist in the target language or it does not correspond with natural usage (Newmark 1988, 85).

5.2.3 Synonymy

Synonymy stands for the use of a near-synonym or a word with a very similar meaning as the word from the source language text. It is not a real equivalent, however, it is very close to it.

Nevertheless, Newmark claims that “a synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis” (Newmark 1988, 84).

5.3 *Slivovice* → *slivovitz*: Use of a loan word

One of the easiest methods of coping with a culture-specific word is substitution with a loan word. A loan word is a word borrowed from another language. When used for the first time, a loan word should be briefly explained in order to prevent the reader from misunderstanding, after of which it can be used repeatedly in the text instead of being substituted with a different expression (Baker 1992, 34).

In comparison, Peter Newmark introduces the same strategy under the name transference. Newmark describes this strategy in the following way: “transference (*emprunt*, loan word, transcription) is the process of transferring a SL word to a TL text as a translation procedure” (Newmark 1988, 81). Transference also includes

transcription if it is necessary to convert from one alphabet to another (81). Newmark (1988, 81) further states that “generally, only cultural objects or concepts related to a small group or cult should be transferred.” Such concepts cover mainly source language objects, inventions, devices, processes, geographical and topographical names, acronyms or brand names. Such cultural words are often transferred in order to give a local colour and to attract the reader. One of the reasons why to use transference is as an expression of respect to the foreign culture. On the other hand, this strategy should not be overvalued and used too often because it could lead to a misunderstanding of the concepts by the target readers while the translator’s role is the opposite (81-82).

(7) *Slivovice*

The typical Czech spirit *slivovice* was adopted as a loan word into English. Only its spelling was slightly changed so it is called *slivovitz* in English.

The process related to transference is what is known as “naturalisation.” It can be said that it is the second step of transference. “This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word forms) of the TL” (Newmark 1988, 82).

5.3.1 Retention

Another kind of cultural substitution is retention. This strategy is most often used when translating proper names. Retention may involve lexical or orthographical modifications assuring an adaptation of a name to a target language (Leppihalme 1997, 90). It is basically the same as the use of a loan word.

(8) Examples include mostly proper names such as *Londýn* (from *London*), *Prague* (from *Praha*) or *Moravia* (from *Morava*).

5.3.2 Through – Translation

The main point of the process known as through- translation is a literal translation of common collocations, names of organizations or parts of a compound. It is a very useful process which naturally fills the gaps between similar or related cultures. The main area of concern for this strategy is comprised of international organizations. Their acronyms often remain unchanged through distinct languages (Newmark 1988, 84).

(9) *NATO*

An example can be the acronym *NATO* (*North Atlantic Treaty Organization*). Even though the Czech term is *Severoatlantická aliance* the same acronym is widely used and understood in target texts and speeches.

5.3.3 Translation by less expressive word

The problem of expressivity is closely related to connotation. An expressive word often does not suit the context of the target text or it is missing in the target language, therefore there is a possibility to substitute this expression by a less expressive word that fits the context better. (Baker 1992, 28) It can be said that Czech is a more expressive language and has a much wider range of expressive words than English. Emotionality is often a consequence of the entire context in English (Knittlová, Grygová and Zehnalová 97, 2010).

(10) Diminutives

Czech diminutives are a typical example of this case. Czech words such as *chlapeček*, *houstička*, *kachnička*, *štěstíčko* are very difficult to translate into English, which lacks such words. They are typically translated by less expressive words and the expressivity is conveyed in a different way.

5.4 *Plzeňské pivovarské muzeum* → *Brewery Museum in Plzeň*: Translation by paraphrase

It is possible to paraphrase the original expression with related words which only makes it sound more naturally, for example, to use the phrase *impossible to accept* as an alternative to *unacceptable*. A second option is to paraphrase the expression with completely different words in the case that an expression is not lexicalised in a target language. It is used also in the case of greeting, addressing and other clichés (Baker 1992, 37).

Newmark also mentions this strategy. However, he suggests its use in the case of poorly written texts with important implications and omissions (Newmark 1988, 90).

(11) *Plzeňské pivovarské muzeum*

For example, the Czech expression *Plzeňský*, which is an adjective, is translated as *in Plzeň (v Plzni)* into English because such a paraphrase sounds more natural in English and it also makes the meaning of *Plzeňský* more clear.

5.4.1 Adding guidance

Translation by paraphrase also includes another type, what is referred to as ‘adding guidance.’ If there is a culture-specific concept which is impossible to translate adequately, there is the option to add extra information to explain what the concept means. It can be included as a footnote or be incorporated into the text (Leppihalme 1997, 88). Leppihalme also argues that (1997, 88), “additions should not be pedantic or sound like explanations. Explanations are feasible when they are necessary for the understanding of the whole text, and the explanation itself is short.” This statement is also confirmed by Dagmar Knittlová who argues that an explanation should be as short as possible in order to avoid excessive broadening of the extent of the text (Knittlová, Grygová and Zehnalová 2010, 92).

Newmark states that “the additional information a translator may have to add to his version is normally cultural (accounting for the difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining the wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership” (Newmark 1988, 91)

5.5 Translation by omission

In cases where an expression seems to be redundant in the target text or it is impossible to translate and consequently it does not carry an important meaning it can be omitted (Baker 1992, 40). However, the translator should bear in mind that such a solution should be exceptional because it brings about a loss of information which was included in the source text. (42) Also Leppihalme (1997, 89) argues that “the translator should make every effort to retain ‘everything’.” The final outcome of an omission is a generalisation (Knittlová, Grygová and Zehnalová 2010, 93). Nevertheless, it is necessary to compensate the untranslatability of a word because no value should be lost during the translation process (2010, 97).

5.5.1 Compensation

Compensation presumes omission in one place and its compensation in another. It is possible to omit some particular effect in one part of a sentence or whole text and to compensate it in another part (Newmark 1988, 90).

5.6 Other translation strategies

5.6.1 Recognised translation

It is a possibility to translate a term that has a generally accepted translation form in the translator's own way in order to express disagreement with the former form or to improve it (Newmark 1988, 89).

5.6.2 Translation label

It is a provisional translation of a new term labelled by inverted commas. It can be wiped off later (Newmark 1988, 90).

In conclusion, it is obvious that there are a lot of different strategies and processes that can potentially be used when translating culture-specific concepts. Moreover, this proves that dealing with culture specificity in source texts is a complex and complicated issue.

Even though authors like Mona Baker and Peter Newmark split the strategies into a greater number of particular groups, in this thesis only six groups, including similar or related strategies, have been distinguished. This classification should serve to easier apply the methods and for better transparency.

6 CHARACTERISTICS OF A CULTURE SPECIFIC EXPRESSION

This chapter should present the features of a culture-specific expression that arises from the previous chapters.

It is possible to distinguish four features of the culture-specific concept from the ideas discussed above as follows:

- 1) The concept is totally unknown for the target culture; (Baker 1997, 21),
- 2) the expression does not have any true equivalent in the target language, so some of the translation strategies mentioned in the third chapter must be used in order to translate it,
- 3) the concept expresses a particular fact that is closely linked with a specific culture, its habits, language or environment.
- 4) Newmark (1988, 95) mentions a few areas in which such concepts usually occur:
 - a) Ecology (flora, fauna, geography)
 - (i) For example: the Czech *říčka* (*small river, rivulet*);
 - b) material culture (food, clothes, houses, transport)
 - (ii) An example of food can be the Czech *tvarůžky*,
 - (iii) An example of houses can be the Czech *kolej* (*dormitory*) or *koliba* (*shepherd's hut*);
 - c) social Culture (work and leisure)
 - (iv) For example: the Czech sport organization *Sokol*,
 - d) organizations, customs (religious, artistic, political)
 - (v) For example: the Czech *kraslice* (*Easter egg*),
 - e) gestures and habits
 - (vi) For example: the Czech *Majáles* (similar to *a Rag Day*) or *zabijačka* (*pig slaughtery*).

Moreover, it should not be forgotten that culture specificity does not concern only single expressions but also whole sentences and texts, their organization and their style.

7 PRACTICAL ANALYSES

The aim of this part is to analyze ten selected expressions that are ranked alphabetically in the following chart. The chart provides a dictionary translation and also a translation from a native speaker. The expressions are discussed individually below the chart. First of all, it is examined if they fulfill the criteria of culture-specific concepts that had been described in the fourth chapter. In addition, both translations are compared and the translation strategy used has been identified.

Also, the use of the expression in both languages is examined on the basis of the *Oxford English Dictionary* and *Etymologický slovník jazyka českého* by Machek in association with its historical development, connotations and etymology, and each respective difference regarding these areas for each expression was researched and is presented below.

Czech word	dictionary translation	translation by a native speaker Romney
bramborák	potato pancake	potato pancake
čajovna		tea house, tea room
kolárna		bike room
kolej (pro studenty)	student hostel, hall of residence, dormitory	a dorm, dormitory, a students' dorm(itory)
kraslice	decorated Easter egg	a painted, dyed, decorated Easter egg
májáles	rag day	rag day
Morava		Moravia
polednice	noonday witch	
říčka	a small river, stream, rivulet	a rivulet, a streamlet
slivovice	slivovitz, plum brandy	plum brandy

Table 1: Translations of a culture specific words

1) *Bramborák*

The Czech word *bramborák* is a culture-specific expression that fulfills all features of the culture-specific concepts defined in the fourth chapter except for the first one. Even though it is a typical Czech food that is not so common in England, it is not totally unknown to the target culture because a partial equivalent of this word is defined in the Oxford English Dictionary. However, the word carries three more mentioned features. It

expresses a concept closely associated with Czech culture, especially Czech cuisine. It is also included in one of the most typical areas of occurrence of culture-specific concepts - food. And last but not least, the word does not have any true equivalent in the target language.

The translation from the native speaker and the dictionary translation agree in this case. Both translate *bramborák* as a *potato pancake*. However, both mention that it is not exactly the same thing. Reverse translation into Czech would be *bramborová placka*, which is something similar but it is not an exact equivalent.

potato pancake *n.* a pancake in which mashed potato is a principal ingredient; (also) = potato latke *n.*

1856 *Putnam's Monthly Mag.* July 75/2 The laborer, who had promised to undertake it [*sc.* planting the potato patch], had disappointed them, and they were sorrowful with the idea of having no potato-pancakes for the coming year.

1911 E. FERBER *Frog & Puddle in Buttered Side Down* (1941) 189 And my mother—can she cook! Well, I just don't seem able to get her potato pancakes out of my mind.

1935 L. ZARA *Blessed is Man* I. iii. 103 She made him a heaping plateful of the fried potato pancakes so closely associated with this holiday [*sc.* Chanukah].

1978 *Detroit Free Press* 16 Apr. (Detroit Suppl.) 28/2 With that, they bring potato pancakes which are fresh and moist on the inside, with a good crusty exterior.

1995 *Arena* Dec.–Jan. 181/3 Try salt beef and latkes (fried potato pancakes), then finish off with a portion of lemony lokshen pudding.¹

potato latke *n.* (in Jewish cookery) a pancake made with grated potato.

1927 *Amer. Mercury* Feb. 206 Luscious potato *latkes*—pancakes made of grated, raw potatoes, [etc.].

1974 *Times* 15 Oct. 13/8 He really does need a few more of my potato lutkas.

1992 *Tucson (Arizona) Weekly* 29 Jan.–4 Feb. 24/2 Claassen grew up on ethnic foods like noodle pudding, matzo ball soup, potato latkes, and tagelah.²

It can be seen that in English *potato latke* is connected with Jewish cuisine while in Czech there is no such connotation.

The translation strategy used for translating this word is generalization combined with adding guidance. A special label was generalized and the word *pancake* was used that is a food that looks similar but can be made of totally different products and can be

¹ Oxford English Dictionary, s.v. “potato pancake“, accessed March 11, 2013, <http://www.oed.com/view/Entry/148765?redirectedFrom=potato+pancake#eid29038131>.

² Oxford English Dictionary, s.v. “potato latke“, accessed March 11, 2013, <http://www.oed.com/view/Entry/148765?redirectedFrom=potato+pancake#eid29037400>.

even sweet, the adjective *potato* was added to avoid such a misunderstanding. Therefore, guidance or a description is also provided to the target audience.

2) Čajovna

This expression does not have any equivalent in the Czech-English, English-Czech dictionary by Fronek. However, it was translated as a *tea room* by the native speaker. This concept is not a typical Czech culture-specific expression because it does not fulfill any of the defined features of culture-specific expressions. The concept is known also in England and, what is more, it is not typically associated with Czech culture. The concept of *tea* (Czech *čaj*) originally comes from China.³

tea room n. (a) *a room in which tea is served in a refreshment-house, etc.; notably, that of the British House of Commons, the scene of numerous informal meetings of members; (b) U.S. slang, a public lavatory used as a meeting-place by homosexuals.*

c1702 C. FIENNES *Journeys* (1947) IV. 359 Another little closet with the tea equipage and under that was such a little tea room within the drawing room.

c1748 S. RICHARDSON *Let. in Corr.* (1804) III. 317 Miss Chudleigh is gone into the tea-room.

1796 F. BURNEY *Camilla* I. II. ii. 167 They were proceeding to the tea-room.

1884 *Pall Mall Gaz.* 26 Sept. 2/2 Even a tea-room compromise [between political parties] would be welcome at the present moment.

1970 K. PLATT *Pushbutton Butterfly* (1971) xvi. 182 He..puffed daintily on a long cigarette as he watched the nellies cruising to the 'tearoom'.

1976 *New Society* 29 Jan. 227/2 Sentences for what are known in America as 'tearoom' offences—homosexual sodomy or oral copulation—vary.⁴

Consequently, the word *čajovna* or *tea room* is in both languages a compound of two words- *tea* and *room*. Therefore, it has the same meaning, a room where tea is served. However, the concept of *tea room* differs. While in the Czech Republic a *tea room* is a separated facility, in England a *tea room* is a room where tea is served but this room is a part of a refreshment house as can be seen from the above citation.

³ Czech word *čaj* was borrowed from Turkish and Persian word *čaj* that was originally borrowed from north Chinese *ča-je*. While English word *tea* is borrowed from south Chinese version that came to the west Europe from Malaya. Similar version *thé* is also used in Czech but only in connection with herbal tea. (Machek 2010, 93)

⁴ Oxford English Dictionary, s.v. "tea room", accessed March 11, 2013, <http://www.oed.com/view/Entry/198340?redirectedFrom=tea+room#eid19060581>.

Furthermore, the Czech word *čajovna* has only one meaning, whereas the expression has other meanings in English. According to the OED, there is a *tea room* associated with the House of Commons and there is even a third meaning defined which is used in U.S. slang.

It can be seen that even though the translation is literal, the connotations and meanings of the word is different. While there is only one meaning of the word in Czech, there are three meanings in English and all of them are different than the Czech one. Moreover, one of them includes negative connotations and is used as a slang word.

3) *Kolárna*

Kolárna is a Czech concept that fulfills all defined features of a culture-specific expression. It is a concept totally unknown in England. There is no equivalent in Fronek's dictionary and no definition of the concept in the OED. The native speaker translated the word literally as a *bike room* but he suggested that he knows the meaning only because he has happened upon the word due to living in the Czech Republic; however, nothing similar exists in his country.

The word originally meant a workroom for mending wheels, cars and locomotives in Bohemia⁵ (Havránek et al.1989). Today's meaning of *kolárna* is a room in a block of flats shared by all occupants which serves for storing bicycles. There is no such room in England because the housing culture is very different than Czech so the concept is virtually unknown, which is why there is no equivalent in English. The best translation strategy is the use of the loan word combined with adding guidance. Thus, the word is translated literally, or the original form is adopted and an explanation is provided in the form of brackets or footnotes in order to make the meaning clear to the target readers.

4) *Kolej*

This concept is again known in both the source and target culture and is not associated only with Czech language or culture. On the other hand, the true English equivalent has a different meaning than the original Czech expression.

⁵ The word is derived from *kolo* (wheel) which is a part of vehicle that rotates round the midpoint. The name was also adopted for a means of transport functioning on the same principle (bicycle) (Havránek et al. 1989).

There are a few possible English translations. Dictionary translations and the translations from the native speaker both agree on the word *dormitory*.

dormitory, n. **a.** A sleeping-chamber; *spec.* a room containing a number of beds, or a gallery or building divided into cells or chambers each having a bed or beds in it, for the inmates of a monastery, school, or other institution.

1485 CAXTON tr. *Charles the Grete* (1881) 33 The kyng charles beyng in his dormitorye..began to say the psalter.

1578 T. NICHOLAS tr. F. Lopez de Gómara *Pleasant Hist. Conquest W. India* 397 And lay altogether in one dormitorye as a flocke of sheepe.

1642 T. FULLER *Holy State* III. vii. 167 Thorow-lights are best for rooms of entertainment, and windows on one side for dormitories.

a1782 W. COWPER *Jackdaw*, A great frequenter of the church, Where bishop-like he finds a perch, And dormitory too.

1861 F. NIGHTINGALE *Notes on Nursing* (new ed.) i. 11 Public or private schools, where a number of children or young persons sleep in the same dormitory.

1868 E. A. FREEMAN *Hist. Norman Conquest* (1876) II. vii. 86 The canons..were made..to sleep in a common dormitory.

b. In universities and colleges: a building in which students reside; a hall of residence; a hostel.**U.S.**

1865 *Atlantic Monthly* 15 551 He worked with them, studied with them,..slept in the same dormitory.

1892 *Univ. of Chicago Quart. Cal.* 9 Students are advised to make their residence in the dormitories.

1903 *N.Y. Evening Post* 7 Oct. 7 There are four regular dormitories or halls for women at Oxford.

1913 J. K. LORD *Hist. Dartmouth Coll.* 487 In 1899 the old home..was converted into a small dormitory for twenty men.

1964 G. B. SCHALLER *Year of Gorilla* x. 239 Through the generosity of Makerere College she was permitted to live in the girls' dormitory on the campus while I finished my work.

c. A small town, or a suburb of a large town, containing residences of those who work in the metropolitan area. Esp. *attrib*⁶

According to the OED, *dormitory* is intended not only for students but it can occur also in a monastery or other institutions. On the contrary, the Czech word *kolej* is used only in connection with students; it is not a form of accommodation intended for anyone else. Moreover, the Czech word *kolej* is the name for the whole building, not only for a chamber (Machek 2010, 268).

In this case both generalization and particularization were applied to the word. *Dormitory* has a generalized meaning because it can serve students, monks or other

⁶ Oxford English Dictionary, s.v. "dormitory", accessed March 11, 2013, <http://www.oed.com/view/Entry/56904?rskey=qrOcjU&result=1#eid>.

inhabitants while *kolej* applies only to students. On the other hand, dormitory has a particularized meaning because it can be a term only for the chamber, while *kolej* is the term used for the whole building.

From a historical point of view, the word meant the university building where both students and teachers lived and ate and where the lectures took place. Today, the building applies only to students. The word comes from the Latin *collegium* (Machek 2010, 268). The same word, *college*, is used in English but its meaning is different.

college, n. An organized society of persons performing certain common functions and possessing special rights and privileges; a body of colleagues, a guild, fellowship, association

a. Religious

Apostolic college, college of the Apostles: *the body of Christ's Apostles (or their historic descendants). sacred college, college of cardinals: the 70 cardinals of the Roman Catholic Church, who constitute the Pope's council, and elect to the papacy from their own number.*

c1380 WYCLIF *Wks.* (1880) 366 Criste and his colage [*i.e.* the Apostles].

c1425 WYNTOUN *Cron.* VI. xii. 55 As in-til oys þe Pape had ay Wyth þe collage throw þe Towne To gang in til processyowne.

a1464 J. CAPGRAVE *Abbreuiacion of Cron.* (Cambr. G. IV. 12) (1983) 233 Þer were þe cardinales of both collegis, both of Gregori and Benedict.

1497 J. ALCOCK *Mons Perfeccionis* (de Worde) A iij a, Cryst Jhesu..called his appostles unto hym and made them his bretheren of his College.

1597 R. HOOKER *Of Lawes Eccl. Politie* v. lxxx. 250 All such citties had their ecclesiasticall Colledges consisting of Deacons and of Presbyters.

a1616 SHAKESPEARE *Henry VI, Pt. 2* (1623) I. iii. 64, I would the Colledge of the Cardinalls Would chuse him Pope, and carry him to Rome.

1641 J. JACKSON *True Evangelical Temper* III. 186 Christ did it, in the Mission first of his Twelve, and after of his Seventy, both of which sacred Colledges he sent forth by two, and two.

1654 J. TRAPP *Comm. Ezra* viii. 17 Where it may seem that there was a Colledge of Levites, and Iddo was their President.

1739 tr. C. Rollin *Anc. Hist.* (ed. 2) V. 18 He was adopted into the college of augurs.

1741 C. MIDDLETON *Hist. Life Cicero* (1742) II. VI. 12 The affair was to be determined by the college of Priests.

1845 J. LINGARD *Hist. & Antiq. Anglo-Saxon Church* (ed. 3) I. iii. 114 The prince of the apostolic college.

b. Secular

electoral college: *a body of electors to a particular office; spec. the princes who elected the Emperor of Germany; see also ELECTORAL adj. 1 Heralds' College or College of Arms: the corporation of Heralds, which records proved pedigrees and grants armorial bearings. Similar chartered bodies in England are the College of Physicians, College of Surgeons, College of Preceptors, etc.*

1541 T. ELYOT *Image of Gouvernance* xxxv. f. 84, They all dyd aryse and gaue thanks vnto hym, for bryngynge into that college suche a man.

1588 F. THYNNE *Let.* 15 Nov. in *Animaduersions* (1875) p. xci, All the whoole colledge of hereaudes.

1590 H. SWINBURNE *Briefe Treat. Test. & Willes* 202 By an vnlawfull Colledge..I meane al companies, societies, fraternities, and other assemblies whatsoever, not confirmed nor allowed for a lawfull corporation by auctoritie of the prince.

1640 R. BROME *Antipodes* Epil. sig. L4^v, Your approbation may more raise the man, Then all the Colledge of physitions can.

1673 W. TEMPLE *Observ. United Provinces* ii. 94 The seven Sovereign Provinces..who chuse their respective Deputies, and send them to the Hague, for the composing of three several Colledges, called The States-General, The Council of State, and the Chamber of Accounts.

a1691 R. BOYLE *Wks.* (1772) VI. 107 (R. at *Elect*) The electoral college hath written to the king of Sweden, promising not to proceed to the imperial election.

1708 *London Gaz.* No. 4893/2, Two of the College of One hundred and forty are appointed daily to each Gate of the City.

1790 E. BURKE *Refl. Revol. in France* 19 They would soon erect themselves into an electoral college.

1852 C. MERIVALE *Hist. Romans under Empire* (ed. 2) I. iv. 208 He also effected the restoration of the colleges, or guilds of trades.

1875 W. STUBBS *Constit. Hist.* II. xv. 165 The Germanic diet comprised three Colleges, the electors, the princes, and the cities.

*c. College of Justice n. in Scotland, the supreme civil courts, composed of the lords of council and session, together with the advocates, clerks of session, clerks of the bills, writers to the signet, etc.*⁷

In conclusion, even though an equivalent with the same etymology exists in English, it is not possible to translate the Czech word *kolej* with the English *college* because these two expressions have totally different meanings. There are a few possibilities how to translate *kolej*, these are *student hostel*, *dormitory* or *hall of residence*. All these translations are a kind of generalization because their meanings are wider than the Czech *kolej*. The origin of the word in both Czech and English comes from Latin, however, the word has only one meaning in Czech, while in English there are three meanings, all of which are different than the Czech one.

5) *Kraslice*

Czech word *kraslice* is connected with the Christian religious holiday of Easter. This feast is also celebrated in other countries so the concept is widely known in Christian countries. However, the Czech *kraslice* is a special term with a specific etymology and

⁷ Oxford English Dictionary, s.v. “college“, accessed March 11, 2013, <http://www.oed.com/view/Entry/36298?rskey=HqF58G&result=1#eid>.

meaning. It slightly differs from the English translation of *decorated Easter egg*. It is connected with Czech culture and folklore.

Kraslice is a special East Bohemian word and means a red Easter egg. The colour red is important here because etymologically the term comes from the word *krásný* which originally meant *red*. In different parts of the Czech Republic the expression *malované vejce* (*decorated egg*) is used, however, *kraslice* has only the red color. (Machek 2010, 290)

Easter egg, n. *Traditionally: an egg, usually blown or hard-boiled and with a brightly dyed or painted shell, used as an Easter decoration or given as an Easter gift (cf. PACE EGG n.); (also) an egg-shaped wooden, porcelain, or jewelled trinket similarly given at Easter (cf. Russian Easter egg n. atRUSSIAN n. and adj. Special uses 2). Later also: a hollow or solid egg-shaped chocolate confection given at Easter (now the usual sense outside the United States).*

a1572 J. KNOX *Hist. Reformation* v. 404 Himself fast tyed to the said Crosse, where he tarried the space of one hour; During which time, the boyes served him with his Easter egges.

1656 *Musaeum Tradescantium* 1 Easter Egges of the Patriarchs of Jerusalem.

1737 tr. C. de Bruyn *Trav. into Muscovy* I. 31/2 They then begin to give Easter eggs, which continues for a fortnight, a custom as well among the great as the small, the old as the young, who mutually make each other presents of them.

1772 tr. *Antidote* 199 The custom of giving eggs is only among the common people; and that not alone in Russia, but in Germany, and many other countries, where every one undeniably has heard of Easter eggs.

1804 M. WILMOT *Let.* 11 May in M. Wilmot & C. Wilmot *Russ. Jrnls.* (1934) I. 97, I must not forget Easter Sunday... The service is the same, and after it is over Easter Eggs are presented painted and carv'd and decorated in a variety of ways.

1825 W. HONE *Every-day Bk.* (1826) I. 425 *Easter Eggs*..pass about at Easter week under the name of *pask, paste, or pace* eggs.

1894 G. DU MAURIER *Trilby* I. I. 34 They would..marvel at the beautiful assortment of bonbons..especially, at this particular time of the year, the monstrous Easter-egg, of enchanting hue.

1921 *Times* 5 Mar. 7/1 A window filled with gorgeous Easter eggs, dominated by a chocolate one that any nursery would be glad to welcome.

1974 B. BUCKLEY & J. HAMILTON *Festival* 90 Past Mrs Raffles' lolly shop, with quilted Easter eggs in golden foil, and fat doughnuts with red jam eyes.

1979 *Sunset* Apr. 168/1 (*heading*) Swirls of color 'marbleize' these Easter eggs. Blow your own or buy them already blown.

2000 *Victorian* July 10/1 Thanks in part to the artistic world's continued fascination with his Imperial Easter eggs, the name of Carl Fabergé comes easily to mind when one is asked to name a famous jeweller-goldsmith.⁸

⁸ Oxford English Dictionary, s.v. "Easter egg", accessed March 15, 2013, <http://www.oed.com/view/Entry/258963?redirectedFrom=easter+egg#eid>.

It can be seen that the English *Easter egg* can be blown or hard-boiled and has a dyed or painted shell, it can be of any color; moreover, it can be wooden, porcelain or chocolate. The Czech *kraslice* is only a real, red-painted egg.

The English translation of *kraslice* as a *decorated Easter egg* is a typical example of the use of the functional equivalent- a culture-specific expression is replaced by a relatively culture-free word which is more widely known, the meaning of which is very similar thus making it the best strategy to be applied in this case.

6) *Majáles*

This expression is a typical Czech culture-specific word fulfilling all defined criteria. It is a concept unknown to the target culture and closely connected with the Czech one, falling into the category of typical Czech habits. The dictionary and native speaker both translate *Majáles* as *a Rag Day*, but these two concepts are very distinct, and besides, they have a different etymology and historical background.

rag, n. Originally: *an act of ragging (see RAG v.³); spec. a noisy debate or rowdy celebration, esp. as carried on in defiance of authority or discipline; (also) a boisterous prank or practical joke. Now usually: a programme of satirical revues, frivolous stunts, parades, etc., organized by students to raise money for charity. Now chiefly in compounds.*

1825 J. JAMIESON *Etymol. Dict. Sc. Lang. Suppl.*, *Rag*,..2) a debate or contention.

1864 H. SIDGWICK *Let. July* in A. Sidgwick & E. M. Sidgwick *H. Sidgwick* (1906) ii. 111 They enjoy beer, tobacco and students' 'rags'.

1892 *Isis* No. 13. 88/2 The College is preparing for a good old rag to-night.

1894 W. H. WILKINS & H. VIVIAN *Green Bay Tree* I. 275 It was the usual senseless 'rag' in which Pimlico and his friends were wont to indulge at their convivial gatherings.

1930 J. BUCHAN *Castle Gay* iv. 60, I do not wish to have my name associated with an undergraduate—'rag', I think is the word.

1975 *Times* 23 May 14/5 Students at the University of East Anglia have admitted their guilt, in the cause of a forthcoming student rag.

1990 N. ANNAN *Our Age* vi. 90 The philistine members of Our Age wanted to regard life as a rag in order to forget the Great War.

Compounds

General attrib., *as rag day, rag week, etc.*

1905 *Westm. Gaz.* 25 Apr. 3/3 It [*sc.* Sheridan's 'Critic'] has been left alone of late except for an occasional 'rag' performance at a charity matinée.

1951 *Times* 1 Mar. 9/5 To add to the general sense of revelry the university students' rag week had begun in the early hours.

1958 *Oxf. Mail* 15 Feb. 1/1 A 1902 James and Browne vintage car removed from the Imperial College, South Kensington, London, by students of Southampton University for their 'rag' day.

1962 *Times* 2 Feb. 6/5 Summonses under the Road Traffic Act have been issued by the police against members of the students' 'rag' committee..following the appearance of a motorized bedstead.

1998 *Warwick Boar* 3 Feb. 10/1 Rag week is the week that everyone connected in any way with University remembers. It is traditionally the week when Universities do their main bout of charity fund raising.⁹

*Majáles*¹⁰ is a feast held only on the 1st of May, which is why the word etymologically comes from the name of this month. On the contrary, as explained in the OED, the English expression *Rag Day* originally comes from the act of ragging, which is a noisy debate or celebration.

Furthermore, the histories of both traditions are very different. The Czech *Majáles* has its origins in the middle ages when it was a kind of rebellion; today it is a mass students' musical festival including a parade with masks and the election of king (Vlachová 2000, 99). There are no charitable or serious purposes. On the other hand, the English *Rag Day* is a festival of satirical revues, parades, etc. organized by students in order to make money for charity.

It can be seen that both concepts are very distinct. The translation strategy used here is the cultural substitution. The culture-specific concept of one culture is replaced by a similar concept typical for the second culture. It is the best strategy in this case because it makes understanding the concept easier and at the same time there is no significant loss of information.

7) *Morava*

Morava is a typical culture-specific expression connected with Czech culture, being a proper name that refers to a particular area of the Czech Republic. The concept is not unknown by the target culture but there is no English equivalent of the word.

Morava was originally a name for a wet grassy place. Its meaning was later expanded to refer to a Czech river and territory. Its origin is not clear (Machek 2010, 373).

When translating into English the strategy of retention is used. The original word is retained, only its spelling is slightly changed. This is a typical strategy used for

⁹ Oxford English Dictionary, s.v. "rag", accessed March 15, 2013, <http://www.oed.com/view/Entry/157421?redirectedFrom=rag+day#eid133281040>.

¹⁰ Czech *Majáles* etymologically comes from a word *Máj* (May) which was originally a name for the month May but today it is an expressive word used only in poetic language and the name *květen* was adopted for *Máj* (Machek 2010, 348).

translating proper names. This is why the expression *Morava* was translated as *Moravia*.

8) *Polednice*

Polednice is Czech culture specific expression that fulfills all defined criteria. It is closely connected with Czech culture, especially Czech mythology. The concept is totally unknown to the target culture and does not have any true equivalent in English. The native speaker did not know what does the expression mean and was not able to translate it. The dictionary offers the translation of *a noonday witch* which is in fact the literal translation of the Czech expression.

Polednice is in Czech defined as a mythological creature. The word was derived from *poledne (noon)* which is the time when this entity appears in stories (Machek 2010, 469). The word is widely known because of its occurrence in a well-known collection of ballads named *Kytice* by *Karel Jaromír Erben*. The word is a part of Czech folklore and mythology and this is why the concept is not known in other cultures. The expression is replaced by the more general word *witch*.

witch, n. *A man who practises witchcraft or magic; a magician, sorcerer, wizard.*¹¹

The dictionary offers a functional equivalent. A culture-specific mythological creature is translated by the general term *witch* combined with adding guidance because an adjective *noonday* is essential, as well as the most important quality of the creature. However, *witch* is closely connected with magic in both English and Czech, so the meaning does not completely agree with that of *polednice* which has more negative connotations and is a kind of bugbear for children; *witch*, on the other hand, can also have a positive sense, as in the example *white witch*, who uses magic for good. It may be better here to use a loan word. Thus, the original term would be retained and at the same time an explanation would be provided in order to keep the text as similar to the original as possible.

¹¹ Oxford English Dictionary, s.v. “witch“, accessed March 18, 2013, <http://www.oed.com/view/Entry/229574?rskey=zXwbRr&result=1#eid>.

9) *Říčka*

Říčka is an exceptional kind of culture-specific word, albeit the expression is associated only with Czech culture; it is important to note that the term is widely known among other cultures. However, the concept that is widely known and used is the Czech *řeka* (*river*). Nevertheless, *říčka* is a specific form of the word *řeka* because it is a diminutive. While diminutives are often used in Czech, such a form does not occur in English, so it is difficult to translate.

The Czech *říčka* is derived from the word *řeka*. *Řeka* has its origins in the Latin *rigare* that means *to water*. The term originally meant a raceway for watering fields and later its meaning was enlarged to refer to natural rivers. Machek 2010, 530) *Říčka* is an expressive term for a small river.

The dictionary offers three possible translations: *a small river*, *a stream* and *a rivulet*. *A small river* is a kind of a through-translation. Czech as a synthetic language fuses two morphemes in one word. Therefore, one word expresses two facts. This is impossible in English and this is why the word must be divided into two separate words, each containing one morpheme, however the expression loses its expressive meaning when translated this way. Thus, *a small river* is not a real equivalent. *A stream* also is not a real equivalent because it refers to something smaller than a small river or even only to the part of the river where it rises from the ground.

stream, n. *a. A course of water flowing continuously along a bed on the earth, forming a river, rivulet, or brook.*

c875 *Erfurt Gloss.* 2036 in *Old Eng. Texts* 102 *Torrentibus*, streamum.

a1000 *Boeth. Metr.* xx. 172 *Swa stent eall weoruld.., streamas ymbutan.*

c1275 (►?a1200) LAȜAMON *Brut* (Calig.) (1978) l. 10640 *Nu he stant on hulle & Auene bi-haldeð. hu ligeð i þan stræme [c1300Otho streme] stelene fisce.*

a1300 *Cursor Mundi* 1316 *He saw a spring Of a well..Pat oute of ran four gret stremmes; Gyson, fison, tigre, eufrate.*

a1325 (►c1250) *Gen. & Exod.* (1968) l. 2096 *Ðo drempte pharaon king a drem, Ðat he stod bi ðe flodes strem.*

c1405 (►c1387–95) CHAUCER *Canterbury Tales Prol.* (Hengwrt) (2003) l. 464 *She hadde passed many a straunge strem.*

1470–85 MALORY *Morte d'Arthur* IV. xix. 144 *Aboue ther by was the hede of the streme a fayr fontayne.*

a1552 J. LELAND *Itinerary* (1711) VII. 61 *For there the Streame of Isis breketh into many Armelets. The Fery [Hinkesey] selfe is over the principale Arme or Streame of Isis.*

1668 DRYDEN *Of Dramatick Poesie* 62 *'Tis like the murmuring of a stream, which not varying in the fall, causes at first attention, at last drowsiness.*

1709 T. ROBINSON *Ess. Nat. Hist. Westmorland* viii. 48 The River Eden..takes into its Stream the Rivers Eamont and Lowther, which make a considerable Increase to it.
 1745 *Sc. Transl. & Paraphr.* xxiv. 1 Say, grows the Rush without the Mire? the Flag without the Stream?
 1782 W. COWPER *Compar.* 9 Streams never flow in vain; where streams abound, How laughs the land with various plenty crown'd!
 1832 TENNYSON *Lady of Shalott* IV, in *Poems* (new ed.) 17 The broad stream bore her far away, The Lady of Shalott.
 1837 W. IRVING *Capt. Bonneville* III. 9 The Lower Nez Percés range upon the Way-lee-way, Immahah, Yenghies, and other of the streams west of the mountains.
 1871 J. RUSKIN *Arrows of Chace* (1880) II. 160 The first thing the King of any country has to do is to manage the streams of it.¹²

Both dictionary and a native speaker agree on a translation of *říčka* as a *rivulet*. This translation is indubitably the best.

rivulet, n. A small river; a stream.¹³

The only difference is that, as mentioned in Fronek's dictionary, *a rivulet* is not a common English word and is predominantly used in books, while the Czech *říčka* can also occur in ordinary speech.

10) *Slivovice*

Slivovice is a Czech culture-specific word which fulfills almost all defined features. Although the concept is known by the target culture, it does not commonly occur anywhere else other than in the Czech Republic. The word is closely connected with Czech culture, especially in the area of Czech food and drink. Moreover, there is no true English equivalent.

Czech *slivovice* is a traditional Czech home-made spirit made from plums. The name *slivovice* is derived from the Czech word *slíva* (a kind of plum) from which this kind of alcohol is usually made. (Machek 2010, 554)

The English translation is *plum brandy*. This translation is not accurate because it shifts the meaning of *slivovice*, which is an exceptional kind of alcohol, and has a meaning different than *brandy*.

¹² Oxford English Dictionary, s.v. "stream", accessed March 18, 2013, <http://www.oed.com/view/Entry/191400?rskey=hDAxxN&result=1#eid>.

¹³ Oxford English Dictionary, s.v. "rivulet", accessed March 18, 2013, <http://www.oed.com/view/Entry/166480?redirectedFrom=rivulet#eid>.

brandy, n. *Properly an ardent spirit distilled from wine or grapes; but the name is also applied to spirits of similar flavour and appearance, obtained from other materials.*

Etymology: *The original form brandwine, brandewine is Dutch brandewijn 'burnt' (i.e. distilled) wine. In familiar use abbreviated as brandy as early as 1657; but the fuller form was retained in official use (customs tariffs, acts of parliament, etc.) down to the end of 17th cent., being latterly, as the spelling shows, regarded as a compound of brandy + wine.¹⁴*

However, Czech *slivovice* is made from plums. Due to this fact, the adjective *plum* was added to *brandy* to explain the distinction. The functional equivalent was used in this case in combination with adding guidance, but such a translation can be misleading in this case. The dictionary offers one other option: the use of the loan word *slivovitz*. This translation is better because it preserves the originality of the drink.

¹⁴ Oxford English Dictionary, s.v. "brandy", accessed March 19, 2013, <http://www.oed.com/view/Entry/22669?rskey=eq9POK&result=1&isAdvanced=false#eid>.

8 CONCLUSION

To sum up, the aim of the first part was to define the features of a culture-specific expression. It was found that a culture-specific expression is a concept unknown to a target culture, closely connected with a particular culture, and does not have any true equivalent in a source language. Such concepts are usually related to the areas of ecology, material culture, gestures and habits, organizations and customs.

However, the practical analysis shows that in cases regarding the translation of Czech culture-specific expressions into English, most concepts are known by the target culture despite the fact that they do not have true equivalents, nor do they physically occur in the target environment. Only three of the ten chosen expressions were unknown to the target culture. These are *kolárna*, *polednice* and *Majáles*.

Kolárna is connected with Czech housing culture, which is different than in England. *Polednice* is a mythological character that is a part of Czech folklore and mythology. *Majáles* also forms a part of Czech folklore, it is a kind of traditional celebration. Therefore, it can be seen that concepts totally unknown to a target culture are usually connected with national mythology, folklore or special habits.

Even though other words are known by a target culture, they are also culture-specific in some ways. These words include proper names that are transferred to a target culture as loan words (*Morava*, *slivovice*); others express typical Czech food or traditions. However, these are not connected solely with Czech culture but are spread among other cultures. These concepts are known in England but are not very common and do not have true equivalents (*kraslice*, *bramborák*, *čajovna*, *kolej*). Thus, all these words are included in the areas of food, habits, folklore or proper names.

As a consequence of the above analysis, it is obvious that the strategies of generalisation and the use of a loan word are the most frequently used. The second most often used strategy is cultural substitution; functional equivalent and particularization were both used only once. On the other hand, the strategy of generalisation is not always accurate, as can be seen in the case of *polednice*. Its generalisation could be misleading for target readers because its connotations and meaning are partially different.

Furthermore, it can be seen that often not only one strategy but a combination of two is applied. In most cases, adding guidance is combined with another translation

strategy. Therefore, the word is translated in one particular way and at the same time guidance is added in order to provide a background or explanation of the concept.

Particularization and generalisation also often occur together in the case of partially equivalent meanings which do not overlap. So the meaning of one can be in some ways more general, and in other ways more particular than that of the second one and vice versa.

It is obvious that Czech and English are two related cultures with similar habits, and this is why most Czech concepts are known in English culture, even though they are not common or widely spread. For this reason, the first feature of a culture-specific concept, defined in the sixth chapter, claimed culture-specific being a concept totally unknown to a target culture is not very typical for Czech culture-specific words when being translated into English. On the other hand, totally unknown concepts such as *kolárna* or *polednice* do exist, although there is not a large number of them.

Furthermore, it is not a rule that all Czech culture-specific words are related exclusively to Czech culture. *Říčka*, *kraslice*, *bramborák*, *čajovna* and *kolej* (five of ten) are widely spread across other cultures. In spite of this fact, these expressions are culture-specific, either because of their expressivity (*říčka*), narrower or slightly different meaning (*kraslice*, *kolej*, *čajovna*) or different connotations (*bramborák*).

All the expressions come from one of the pre-defined areas and in regards to translating them some of the afore-mentioned strategies were used. Therefore, characteristics number two and four were fulfilled by all the words.

There are many differences concerning both language and culture and which consequently affects the translation as well. First of all, there is Czech expressivity. The Czech language is much more expressive, and thus contains a large number of expressive or connotative expressions. On the contrary, English more often expresses expressivity by word order, albeit expressivity occurs less frequently. This is also true in the case of Czech diminutives.

Secondly, Czech culture and habits differ from English culture and habits. There are concepts such as *Majáles*, *kolárna* or *zabijačka* that are typically Czech.

In conclusion, only two of the four features have entirely been fulfilled by the all words. These are: the absence of a true equivalent in the target language, and the fact that culture-specific words come from the areas of ecology, material and social culture, gestures and habits, organizations and customs.

9 SHRnutí

Bakalářská práce se zabývá českými kulturně specifickými výrazy z oblasti propagačních a informačních materiálů a jejich anglickými ekvivalenty. Cílem její první části je definovat znaky typické pro kulturně specifický výraz. Praktická analýza se poté zabývá tím, zda vybrané výrazy splňují všechny definované znaky a strategií, která byla použita pro jejich překlad.

Po úvodu a metodologii následuje třetí kapitola, která popisuje problematiku spojenou s kulturní specifičností. Je zde vysvětleno, jak se vytváří pojem nebo slovo, role kultury a role překladatele jako zprostředkovatele mezi kulturami. Dále jsou rozebrány vybrané přístupy ke kultuře: behavioristický, etnocentrický, funkcionalistický a kognitivní. Představeny jsou dva modely kultury: Trompenaarsův a Hampden - Turnerův.

Čtvrtá kapitola se zabývá především kulturní specifičností na různých úrovních jazyka, od jednotlivých slov až po úroveň textu. Začíná rovinou slov a vysvětlením různých druhů významu. Pokračuje kolokacemi, idiomy a ustálenými výrazy. Další podkapitola se zabývá rovinou textu a nakonec je vysvětlena role pragmatiky, což je oblast, kde se často ukazuje kulturní specifičnost.

Pátá kapitola je zaměřena na popis strategií, které mohou být využity pro překlad kulturně specifických výrazů. Strategie jsou rozděleny do šesti základních skupin, které obsahují podobné postupy. Jedná se o generalizaci a partikularizaci, kulturní substituci, použití výpůjčky, parafrázi a vynechání informace. Poslední skupina zahrnuje další méně časté strategie. Každá z těchto metod překladu je ilustrována konkrétním příkladem. Příklady jsou vybírány ze seznamu problematických výrazů, vytvořeného Václavem Řeřichou a Davidem Livingstonem, ze kterého jsou také vybírána slova pro praktickou analýzu.

Šestá kapitola přichází s typickými znaky kulturně specifického výrazu, které jsou dále využity v praktické části práce při analýze výrazů.

Definované znaky jsou čtyři:

1. Výraz je v cílové kultuře úplně neznámý,
2. pojem nemá žádný úplný ekvivalent v cílovém jazyce a pro jeho překlad musí být použita některá ze strategií zmíněných v páté kapitole,
3. pojem je úzce spjat s výchozí kulturou, jejími zvyky, jazykem nebo prostředím.

4. Je několik oblastí, ve kterých se tyto výrazy vyskytují:
 - a) Ekologie (fauna, flora, geografie): *říčka*,
 - b) Materiální kultura (jídlo, oblečení, budovy, doprava): *tvarůžky, koliba, kolej*;
 - c) Sociální kultura (práce a volný čas): *Sokol*,
 - d) Organizace, tradice (náboženské, umělecké, politické): *kraslíce, polednice*;
 - e) Gesta a zvyky: *Majáles*.

V praktické části je analyzováno deset výrazů, které byly vybrány jako „nejvíce kulturně specifické“ ze seznamu problematických výrazů, vytvořeného Václavem Řeřichou a Davidem Livingstonem. Zkoumáno je nejprve, jestli daný výraz splňuje všechny výše uvedené znaky kulturní specifičnosti.

Poté je porovnán překlad rodilého mluvčího a překlad, který uvádí Fronek v Anglicko-českém, česko-anglickém slovníku. Rozebrána je etymologie a historický vývoj jednotlivých slov na základě Oxfordského slovníku angličtiny (OED) a Etymologického slovníku jazyka českého, jehož autorem je Václav Machek. Je zkoumáno, jak se slova liší. Nakonec je popsána strategie, která byla pro překlad použita.

Z analýzy vyplývá, že nejčastěji používanými strategiemi jsou generalizace a výpůjčka. Druhou nejčastější strategií je kulturní substituce. Dále se ukazuje, že často je při překladu jednoho slova použito kombinace dvou strategií. Obvykle se jedná o spojení generalizace a partikularizace, v případě, že anglický ekvivalent má v některých ohledech význam širší a v některých naopak užší. K použité strategii je často přidáno ještě vysvětlení slova v závorce nebo poznámce pod čarou.

Protože česká a anglická kultura jsou příbuzné, je většina konceptů známa v obou kulturách, přestože v jedné z nich je daný koncept rozšířen velice málo nebo se vůbec nevyskytuje. Ani druhý definovaný znak kulturně specifického slova, kterým je jeho spojení s výchozí kulturou, není vždy splněn. Pět z deseti slov je rozšířeno i v dalších kulturách, přesto jsou nějakým způsobem kulturně specifická, díky své expresivitě (*říčka*), širšímu nebo užšímu významu (*kraslíce, kolej, čajovna*) nebo odlišným konotacím (*bramborák*). Všechna slova však spadají do definovaných pěti oblastí výskytu kulturně specifických výrazů.

Rozdíly jsou také v povaze jazyka. Čeština je jazyk syntetický, více expresivní a často používá zdvojnásobky. V angličtině se zdvojnásobky a expresivní slova vyskytují v mnohem menší míře. Mimo to se jedná o jazyk analytický.

Z analýzy vyplývá, že pouze dva ze znaků byly splněny u všech slov. Je to absence úplného ekvivalentu v cílovém jazyce a skutečnost, že kulturně specifická slova můžeme nejčastěji najít v oblasti ekologie, materiální a sociální kultury, gest, zvyků a tradicí.

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11 ANNOTATION

Key words: culture, translation, mediator, culture specificity

The bachelor's thesis deals with Czech culture specific expressions and its potential English equivalents. The aim of its first part is to define what the term culture specificity means. It should state features of a culture specific expression according to which an analysis of the selected expressions will be carried out in the practical part of the thesis. The aim of the practical analysis is to find out whether the defined characteristics of culture-specific expressions have been fulfilled by the selected expressions or not. Moreover, it will come up with the strategies used most often when translating culture-specific expressions.

Klíčová slova: kultura, překlad, zprostředkovatel, kulturní specifičnost

Bakalářská práce se zabývá českými kulturně specifickými výrazy a jejich možnými překlady do angličtiny. Cílem první části je definovat, co znamená pojem kulturní specifičnost. Měla by určit znaky kulturně specifického výrazu, podle kterých bude provedena analýza vybraných výrazů v praktické části. Cílem praktické části je zjistit, zda definované znaky kulturně specifického výrazu jsou u vybraných výrazů splněny. Také by z ní měly vyplynout strategie, které jsou pro překlad kulturně specifických výrazů používány nejčastěji.

Podklad pro zadání BAKALÁŘSKÉ práce studenta

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TÉMA ČESKY:

Překlad kulturně specifických konceptů do angličtiny (z českých propagačních a informačních textů)

NÁZEV ANGLICKY:

Translating Culture Specific Concepts into English (from Czech promotional and information texts)

VEDOUcí PRÁCE:

Doc. PhDr. Václav Řeřicha, CSc. - KAA


ZÁSADY PRO VYPRACOVÁNÍ:

The bachelor's thesis deals with Czech culture specific expressions and its potential English equivalents. The aim of its theoretical part is to define what a culture specificity is. It should state features of a culture specific expression according to which an analysis of the selected expressions will be carried out in practical part of the thesis. The objective of the thesis is to find out if selected expressions fulfill all defined features, to compare its dictionary translation and translation by a native speaker and to describe a strategy used for translation .

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Podpis studenta:


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Datum:

18.4.2013
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Podpis vedoucího práce:


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Datum:

18.7.2012
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