Filozofická fakulta Univerzity Palackého

Katedra anglistiky a amerikanistiky

**Překlad dramatu a srovnání profesionálního
a studentského překladu divadelní hry
A. Ayckbourna *Life of Riley***

**Drama translation and comparison of professional
and student translation of A. Ayckbourn's
play *Life of Riley***

(bakalářská práce)

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Olomouc 2013

Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam použité a citované literatury.

V Olomouci dne   …………………………..

List of Abbreviations:

ST – source text

PT – professional translator

StT – student translator

Explanatory Note:

Because the primary texts used in this thesis are copyrighted, the author of the thesis did not include them in the printed version of the thesis. The shortened versions of the texts for visual reference can be found on the enclosed CD.

Table of Contents

1. Introduction

We live in a world of many languages and cultures. While sometimes different languages and cultures can form a barrier between people, fortunately, thanks to various mediators, they can also be a link and a way to understand each other. Even though the profession of a translator is often demanding, there is no doubt that it is a creative activity that helps establish an interconnected world, better understanding of differences and last but not least brings entertainment and knowledge through translations of books, news, articles, plays and other works. Much has been written about topics of literary translation and there are many opinions and perhaps also guides concerned with translating such texts. But even though theatrical translation surely comprises a considerable part of literary translation, not much space has been dedicated to examining it. As Susan Bassnett (2002, 119) puts it, "Theatre is one of the most neglected areas."

The reason for this may lie in the fact that as opposed to translating a textual novel or a poem, there is a "duality inherent in the art of the theatre [that] requires language to combine with spectacle, manifested through visual as well as acoustic images" (Anderman 2011, 92). Similarly, Snell-Hornby (2007, 108) states that, "Unlike the case of the novel, short story or lyric poem, in multimedial texts[1] the verbal text is only one part of a larger and complex whole – and this poses particular problems for translation." There are more factors other than the strictly linguistic a translator has to bear in mind while producing a quality translation of a play, and therefore it is more difficult to somehow grasp the nature of theatrical translation in all its aspects. While there are many scholars who occupy themselves with literary translation, not many of them are theatre experts at the same time, which is perhaps another reason for theatrical translation remaining such an untouched branch of translation.

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[1] Examples of multimedial texts in this definition are film scripts, radio plays, opera libretti and drama texts.

For the purpose of this thesis I chose drama translation not only because it is an area of translation that is still quite unexplored, but also because it is something completely different from monotonous technical texts. In my opinion, theatrical texts in general are always challenging with respect to the author's and therefore translator's creativity.

The play I will work with in my thesis is called *Life of Riley* and it was written by Alan Ayckbourn. My original intent was to choose a text that would be attractive for me as both a reader and a translator and that had not been translated into Czech yet. For this purpose, I contacted the DILIA agency and they kindly provided me with the above-mentioned play. However, in the course of time, the text was translated by a professional translator and I had to adapt to the new situation. I decided to dedicate my thesis to various aspects of drama translation and to explore principles and "rules" underlying this area. In the comparative part, I will focus on the parts of the text in Ayckbourn's play that I view as more difficult and requiring thought-out solutions, and thus I will utilise both theoretical knowledge and my perception and translation of the play. Also, I would like to analyse and assess the professional translation in order to see whether and to what extent the rules of theatrical translation were followed and particularly, in what aspects the professional translation differs from my student translation. I hope that the conclusions I will reach might serve as an inspiration and a lesson for my (and hopefully also my colleagues') future work.

As for the structure of my paper, it is divided into several parts. The first part is theoretical; I will address the history and main ideas and opinions in the field of theatrical translation and look at various terms related to it. As a second step I will perform an analysis of the source text, provide information about the author and the play, give a brief summary of the characters in the play to contextualise my text samples and comments, and determine its most important aspects that a translator should keep in mind during the translation process and preserve in the target text. Then I will use

text samples from both the professional translation and my translation (i.e. one created by a translation student) and compare them to see if there are any major differences between them. In the last part, I will apply the knowledge gained from the theoretical sources and my analysis to assess the differences. In the same spirit of contrasting student's and professional's work, I translated the Czech quotations used in my thesis into English myself, even though I was aware of the existing official Czech translation of the more recent edition of the quoted work.[2]

While working on the analysis, it is also important to address a crucial distinction of texts in theatrical translation. As Anderman (2011, 92) puts it, "The translator is faced with the choice of either viewing drama as literature or as an integral part of a theatrical production." I would like to note here that the path to be taken is usually predestined by the given translation brief. As was already mentioned above, I was provided with the text via the DILIA agency. The theatre department of this agency, besides other activities, provides information about Czech and foreign plays, arranges translations of foreign plays into Czech and offers scripts to interested theatres and also, as in my case, individuals. The official translator of *Life of Riley*, Pavel Peč, was thus assigned to create a text for theatrical production, although not for a specific theatre. In a text to be staged, according to Anderman (92), "The words spoken constitute only one element of a theatrical production... greater demands are also placed on the translation with respect to its 'performability', thus increasing the tension between the need to relate the target text to its source, and the need to formulate a text in the target language."

My expectation therefore is that the communicative translation with an emphasis on the humorous nature of the play and proper portrayal of the characters will be the most suitable way of translating the play. Also, because Czech audience is quite well acquainted with English realia, I

[2] Levý, Jiří. 2011. *The Art of Translation*. Translated by Patrick Corness. Amsterdam/Philadelphia: John Benjamins.

assume that the translator will not use domestication strategies to a great extent and will use adaptation only in cases where the natural impression would be harmed by adhering to the original.

2. Drama in Translation Theory

As was already mentioned, drama translation has been viewed as a part of literary translation but still there are a few differences when compared with prose or poetry. Zatlin (2005, vii) states that the majority of literary translation theory has centred on novel and poetry and provides a few interesting figures expressing the data related to research other scholars and authors have devoted to drama translation in their works concerning literary translation. Some of the numbers are as follows: in the overall quantity of 374 books and articles suggested for further reading, only six titles mention drama; in thematic bibliography of 210 books and 47 articles only six books and three articles refer to the theatre; only two and a half pages dedicated to theatre in a book about literary translation (2005, vii-viii). These are just a few examples. I myself have also discovered, when searching for sources about theatrical translation, that there are only few works that deal with drama exclusively, while an overwhelming majority of materials are chapters in books and anthologies and individual short papers. An overall picture of the situation therefore has to be assembled from those notes and comments.

There was very little space dedicated specifically to theatre and dramatic texts so "the same scholarly criteria (such as equivalence or faithfulness) were applied as to other types of literary translation" (Snell-Hornby 2007, 106), although, of course, dramatic pieces have been created for hundreds of years, as well as their translations. But the rare early debates centred mainly around the dichotomy of an actable stage text on one hand and a faithful scholarly translation on the other (107). Drama theory then practically followed the general questions of translation.

The situation began to change in the nineteen-eighties, also thanks to Susan Bassnett, an important figure in drama translation theory, who in her contribution during an international colloquium described a play as "much more than a literary text, it is a combination of language and gesture brought

together in a harmonious frame of timing" (Bassnett-McGuire 1978, 161). Similar considerations followed and dealt mainly with the difference between a theatrical text and a purely literary text and with a relationship of the verbal and the gestic dimension of drama.

It is also important to note that while there has been some progress in the overall situation of theatrical translation theory, traditions in different countries have been developing differently, the result of which is, as Bassnett points out, for example a lack of terminology between English and French or Italian theatre: "The process of transposing a written text into performance is often referred to in English as a 'translation'. The use of this term can cause a certain confusion, for this would imply that the performance of a translated text in the target culture is then a translation of a translation" (1998, 94). In one of her articles, she mentions "enormous differences in rehearsal convention, in performance convention and in audience expectation…. Even where cultures appear relatively close, as in Europe,… theatres in different cultures may exist in different stages of development" (Bassnett 1991, 107). All this establishes one more factor that has to be considered while addressing the translation of drama.

2.1 Translator of a Dramatic Piece

Besides dealing with properties of a play and its translation, many theoreticians also describe and suggest the abilities and knowledge a theatrical translator should possess or how he/she should proceed in a translation process.

One of the fundamental questions a theatrical translator has to ask himself/herself is whether the translation is meant to be a stage translation or a translation for reading. The answer will then establish the further progress. But even though this basic division may seem obvious, some scholars do not accept it, making clearer what they consider to be a theatrical translation. Zatlin (2005, vii) states that "theatrical translation should be intended precisely for performance. If a play translation is nothing but ink on a page, it is not theatre (performance text)." Most of other authors make a distinction between the two types, some of them stating the difference in approaching them. For example, Levý (1963, 139-140) states:

> "In the theatrical translation, the qualities of a translation are applied differently in comparison with the text intended for reading. An actor can use various acoustic devices not rendered by the text itself (such as sentence stress, intonation, etc.) and through them he/she can fix many stylistic deficiencies of the translation. Clumsy word order and too close a stylistic dependence on the source text are therefore less startling on a stage than during reading of a translation" (student translation).[3]

The translated text to be played can be and often is modified by actors, a director or theatre conditions, sometimes to a large extent.

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[3] „Při divadelním zpracování se kvality překladu uplatňují v poněkud jiném poměru než při četbě. Herec má k dispozici řadu akustických prostředků textem nezachycených (větný důraz, intonace apod.) a může jimi napravit mnohé stylistické nedostatky překladu; z jeviště proto zaráží méně než při četbě některé slovosledné neobratnosti a příliš těsné závislosti na stylu předlohy."

Povejšil (2003, 140) provides a commentary on the other type of translation:

> "[Drama translated as a literary text for readers] is a case of translator's strategy based on the original text, aiming for retaining a maximum of its specificity and making a reader accept this specificity.…What is important in this approach from a translator's point of view is that the translator is the only responsible and stand-alone creator of the target text" (student translation).[4]

Besides the abilities that can be considered necessary for translating in general, such as a command of the languages concerned, having a sense for natural expression, background knowledge, etc., Landers refers to drama translation as to a "highly specialized area" and suggests that "anyone intending to embark upon translating for the stage is well advised to read a number of successful translations of drama in addition to the musings of well-known drama translators" (2001, 106). However, reading random translations, no matter how successful, is probably not sufficient, because even in a relatively narrow area of drama, there are still many sub-genres that differ from each other. Ideally, a translator should read other plays and works by a given author to get a sense of his/her style, to somehow experience the spirit of the plays and detect if there are any repeating or important aspects to focus on.

Even though a translator may be very familiar with the text to be translated and the author's style, there is yet another fundamental element constituting drama – the sound. Bassnett (2002, 121) remarks that a dramatic dialogue is "characterized by rhythm, intonation patterns, pitch and loudness, which are elements that may not be immediately apparent from a straightforward

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[4] „Je to [drama překládané jako literární text pro čtenáře] případ, kdy překladatelova strategie vychází z originálního textu a usiluje o to, aby se zachovalo maximum jeho specifičnosti a čtenář byl donucen tuto specifičnost akceptovat. Z hlediska překladatelského je při tomto přístupu rozhodující okolnost, že překladatel je jediným odpovědným a samostatným tvůrcem cílového textu."

reading of the written text in isolation." It is therefore important for a translator to work not only with the words and their meanings in the text as a whole but also with the prosody of the text. While the translation has to be faithful to the original to a certain extent and also respect the target language conventions, the "sound" of it is yet another element, which, for some, has a very important place in the hierarchy of requirements imposed on drama translation. Aaltonen (1993, 27) states that "[a] play script must communicate and be intelligible at some level, even if it should deviate from existing norms and conventions," thus placing the communicative and acoustic features quite high on the scale of translator's priorities.

Bassnett argues that even though the process of writing of theatre texts involves a consideration of the performance dimension, an abstract notion of performance should not be put before textual considerations and finding solutions for problems that are primarily linguistic ones (1991, 111). Performability, speakability and playability, in other words a manner in which the text is written and later translated that makes it possible for actors to perform a play, is, according to Bassnett, secondary to the text. On the other hand, Landers (2001, 104) favours the performable, acoustically suitable means by stating that "[e]ven style, which is by no means unimportant in dramatic translation, sometimes must yield to the reality that actors have to be able to deliver the lines in a convincing and natural matter."

It is presumably a question of the subjective approach of each translator and his/her own feelings and judgements about an individual play. They answer to it by taking a path of favouring either the linguistic, stylistic, wordy aspect of the play or the acoustic, oral, speakable one with the former aspect closely following. Performability is a wide concept in drama translation to which I will dedicate an individual chapter in my thesis.

For people considering or practising translating for the theatre, familiarity with the theatre practice itself can also be beneficial, but presumably not essential. Depending on the role a person has in the theatre, that role can

help a translator understand some of the underlying aspects of a play. Zatlin, for example, cites in her work (2005, 2) Rick Hite, who advised theatrical translators to become actors, listen to their work and thus become more sensitive to the vocal aspects of both languages.

Cooperation with theatre practitioners would enable a translator to perceive the "physical" side of the play from a different perspective, making the play more adapted to the nature of the theatre. What would also be helpful in the translation process, mainly in dealing with more complex plays, is an interaction with the author of a given piece. In many cases, unfortunately, this is not possible because the author no longer lives, but surprisingly, even "[t]he cooperation with the living authors is not always easy: the give and take of any interpersonal relationship may be complicated by an author's unwillingness to accept modification to a beloved text" (Zatlin 2005, 5-6). This is understandable but not very reasonable behaviour, because such collaboration would benefit both the parties concerned and especially their common aim − to communicate the intention. Zatlin proposes some of the problematic areas a collaboration could solve, such as the title of the play, the names of the characters, intertextual references to movies, songs and other realia (2005, 6).[5]

The very reason why theatre exists is the people, the audience. How, then, should the translator approach the text to make it suitable for its purpose with regard to the spectators? Bassnett (2002, 131) states that "the role of the audience assumes a public dimension not shared by the individual reader whose contact with the text is essentially a private affair." In comparison with a reader, a spectator's opportunity to perceive the action being played out on stage is limited and there is a high need for a comprehensible performance. A reader can pause and reflect when reading through a complicated part of a book. A spectator, however, does not have such an opportunity and that is why the theatre text should be "interpretable by both actors and audience" (Snell-Hornby 2007, 112) because "the audience needs

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[5] For more detailed questions that could be a subject of a discussion, see Zatlin (2005, 6).

to be able to decode, if not all, at least a sufficient minimum of the signs and sign systems within the text" (Aaltonen 1997, 93) and do all this during a short period of time. It is clear that individuals will interpret the text differently, but "it all still happens in particular social and historical circumstances" (94) and "general cultural conventions"[6] (93). The perception of audience is inevitably connected with the audience's culture, more specifically with at least two cultures, and "[a]s in any other field of literary translation, culture has a leading role" (Landers 2001, 105). Zatlin states that "[a]mong the conflicts translators will face is the discrepancy between acceptable subjects in the source and target cultures" (2005, 12). The translator has to evaluate what is and what is not acceptable in the target culture, what can therefore be transferred and what has to be changed or modified and at the same time he/she has to preserve the same effect the source text had in the source culture. It is also interesting to notice that the "[a]udience receptivity to foreign plays varies form country to country" (12) and some English-speaking countries are quite resistant to plays not originally written in English.[7] This, on one hand, can deprive the spectators of experiencing aspects of different cultures, but on the other hand can spare them inferior experience. Felicia H. Londré (quoted in Zatlin 2005, 12) emphasizes the matter of translation quality and mentions that many staged translations, from all languages, have been created in poor quality by directors trying to avoid paying royalties.

A translator has to take into account not only what is acceptable, but also what is expected. He/she tries to anticipate and come up to the audience's expectations. But modifying the text to suit a culture, tradition and/or audience, and translator's own style of writing bring inevitable changes to the text. As for the translator, is it possible to keep him/her invisible? If it was possible, there would be only one translation of any work. Ten

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[6] These cover the language, manners, moral standards, rituals, tastes, ideologies, sense of humour, superstitions, religious beliefs, etc.

[7] Especially the United States are among the least open to other cultures. In United Kingdom, the situation is more encouraging than in the US, but its culture is not as receptive as in other European countries (Zatlin 2005, 12-13).

translators will produce ten translations and all of them can meet all the requirements of a quality theatre text, but each of them will be somehow different. And this can be beneficial for theatrical translation. As Levý (1963, 140) puts it, "This is why a requirement for only one standard and representative translation would be far less justified in theatrical translation than in other areas; the style of our theatre develops successfully when it is given an opportunity to choose, at least for the most played classics, from several differently approached transfers" (student translation).[8]

Besides all these theoretical recommendations, there are also some requirements for theatrical translators stipulated in official documents. Zatlin mentions one of them, a final declaration on minimal requirements for theatrical translators that was issued in January 1998 by Ariane Literary Network, a project of the European Union. Those requirements encompass linguistic competency, theatrical experience and writing talent (2005, 2).

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[8] „Proto by byl v divadelním překladatelství daleko méně než v jiných oblastech oprávněný požadavek jediného standardního a reprezentativního překladu; stylovému rozvoji našeho divadla prospívá, je-li možno aspoň u nejčastěji hraných klasiků volit mezi několik převody různého pojetí."

2.2 Two-Stage System

In the previous chapter I mentioned some of the characteristics of a theatre translator and the experience and knowledge that can help in a translation process. All of them would surely fulfil their role in a situation when a translator is all alone in the translation process and is "empowered and constrained by the requirements of a paying audience" (Fernandes 2010, 129). A translator has quite a wide scope of activity in such a situation and can use whatever tools he/she finds appropriate for transforming the text while, of course, he/she adheres to "the demands and expectations of a potential audience" (129). This is an ideal situation that allows all the participants to accomplish their roles.

In practice, however, a different system is often employed. It is usually called a two-stage system. In this system, the translator's assignment is to produce a mere interlingual, literal translation of a given drama text. His/her contribution is thus reduced even more to "'hack-work' which is then refined and improved by a 'creative' expert who produces the final version" (Snell-Hornby 2006, 89). This adds a third "category" of translators in theatre production to the first two identified by Aaltonen - "mediators", translators who provide a target language version only through working with the script but who are not a part of a production team, and "creators", translators directly involved in the production (Aaltonen 1997, 92). In this third category, a translator is not only completely out of the creative theatrical process, but even his/her opportunity to transform the text is very limited, which goes against principles of successful translation of drama. It seems that the main reason for applying this system has been the notion that a "famous name in the publicity will help sell the production" (Zatlin 2005, 21) and "larger audiences will be attracted into the theatre" (Bassnett 1991, 101). Bassnett also remarks that "[t]ranslation is, and always has been, a question of power relationship, and the translator has all too often been placed in a position of economic, aesthetic and intellectual inferiority" (101). Snell-Hornby (2006, 84) goes even further and calls it an "abuse of

translators". Taking into account that translation, with respect to works of literature, is an inestimable tool, such conditions seem improper. Also, the real impact on theatre sales is questionable. For me, and I assume that also for most of other potential theatre-goers, the most important criterion and attractive aspect of a dramatic piece is the author (his/her writing style, etc.) and the play itself (its genre, plot, actors, etc.). But, as Zatlin aptly puts it, "[a]pparently spectators, who for centuries did not object to invisible translators, now demand famous adapters" (2005, 21).

The first disadvantage of the two-stage system could therefore be the invisibility of a translator. Despite having done an important part of work, his/her name is not usually mentioned anywhere prominent. Secondly, a translator knows the text very well, can determine and solve complicated and crucial points of it and thus create a text that is reasonably faithful to the source text and also comprehensible for the target audience. There is a possibility of a theatre practitioner, undoubtedly an expert in the area of theatre but not necessarily a linguist, depriving the text of its specifics when adjusting it for a theatre. The third disadvantage is rather poetic. Since translating should be a creative activity that requires more than a command of two languages and brings a kind of inventive satisfaction in return, this type of translation process does not allow a translator to be creative but rather forces him/her to work as a machine.

This system could be advantageous when a director needs a certain type of translation, a translation which is adapted for a particular theatrical purpose. In such a case, theatre practitioner is presumably a more competent person to create the final target text. Newmark (1993, 97) refers to the two-stage system as to a "sensible idea… assuming that no professional translator in the relevant language is available, and the dramatist in not simply being commissioned for his name." In other words, this system should be applied only for the sake of a quality target text.

Brodie (2012, 64) sums up that "[t]here are those who believe that this two-stage, or indirect, method is limiting both to the original author and the literal translator, while others take the view that a professional theatre practitioner is more likely to create a performable work." Taking into account the complexity of theatre, an optimal conception of translation process, also according to some scholars, would be a "co-operative translation". As Fernandes puts it: "the translator can and should actively engage with making theatre" (2010, 131). After all, "[t]he whole business of theatre is a co-operative enterprise; consequently translating for it could not be any different" (131).

2.3 Audience

As I already mentioned in chapter 2.1, theatrical translation is realized particularly for an audience. It is essential for an audience to understand what they perceive, and their understanding, in this instance, comprises several levels. What also has a great impact on the translation's quality and understandability is the source text itself. Depending on its complexity and difficulty the translation process is then more or less feasible.

One of the levels a spectator has to grasp, and probably the most "audible" one, is the semantic level. A translator tries to convey both the denotative and connotative meaning of the discourse, the latter being probably even more important because it carries expressivity. But even if he/she is able to create a perfect translation in regard to semantics, it is useless if it is unpronounceable. The audience has to understand the words themselves from the acoustic point of view. Last but not least, a translator should try to preserve the author's style and get it over to a spectator. A translator has to perform an analysis of the audience's familiarity with the source culture, the author and the work itself, and also presuppose a certain level of general knowledge. When the translation, as a product, is finalised, it is up to actors to complete it through their acting.

To make a play perceivable for spectators in a target language, a translator can, or rather has to, utilise many translation procedures. Two of them, closely connected to culture, are foreignisation/naturalisation and domestication.[9]

Munday (2009, 189) describes foreignisation as a process "which may involve lexical and syntactic borrowings and calques, reflects the source language norms and reminds the target culture readers that they are dealing with a translation, thus in some ways bringing them closer to the experience of the foreign text." This process preserves the foreign and can be a kind of a risk when applied in translation. It can be difficult to determine what is still understandable and enriching for the audience and what is confusing or even unknown.

On the other hand, domestication "is closely related to fluent translation which is intelligible and familiarized, but… [it] may lead to the text where some source culture features are partially or totally erased" (184). As was mentioned in the introduction, translation is used as a tool for interconnecting the world and for broadening our horizons. A translator should not let these "enrichments" lose in translation.

As for the special position of English among other languages, Anderman remarks that "[t]ranslation from English into such [i.e. less frequently used] languages is likely to be closer to the original, as familiarity with English social and cultural customs can often be assumed on the part of such theatre audiences" (2011, 94). I think this claim can be widely applied to Czech audience, therefore it can be said that a translator working from English to Czech, while handling various culture-specific areas, can adopt the system of foreignisation without violating an experience of a target audience. Such "foreignised" areas could be proper names, festivals, food, politics, geography, etc. However, each case should be assessed individually to find the best solution. For example, Czech audience would not have any difficulties accepting usual foreign names of characters, but "[i]f foreign names are unpronounceable or have unwanted connotations in the target

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[9] These concepts were originally explored by Friedrich Schleiermacher and later termed by their current designation by Lawrence Venuti.

language, change is clearly required" (Zatlin 2005, 73). Choices should be made according to the assessment of a particular segment's importance in a text as a whole. Zatlin also quotes Santoyo's remark about naturalisation and domestication that should be implemented "in order to achieve an equivalent impact on the target audience" (quoted in Zatlin 2005, 79).

The concept of using these two methods is wide and varied and thus it is not surprising that "[t]here seems to be no consensus yet among researchers and practitioners over this issue" (Suh 2002, 54).

2.4 Terms in Drama Translation

Although theatre, as an area of translation, has not been examined sufficiently, when going through existing sources, one may observe that some areas of theatrical translation are more or less discussed in almost every work. These are the areas that have an important position in drama translation, however, in some of them there is not a consensus about their definitions and, in some cases, even existence.

2.4.1 Speakability, Playability, Performability

In order to put these terms into a clearer frame, it can be said that playability and performability are synonymous concepts, while speakability is a notion somewhat subordinate to them.

Landers (2001, 104), for example, sees speakability as an essence of theatrical translation, defines it as "the reality that actors have to be able to deliver the lines in a convincing manner" and considers it to be more important that meaning, fidelity, precision and style. But still, the way of achieving a speakable play translation is not set. A reason for this may lie in the fact that, as Levý (1963, 119) puts it, "besides its objective aspects – i.e. easy pronounceability and intelligibility – speakability has also its historical

aspect and depends on the stage of the language development" (student translation).[10]

Performability, as a superordinate concept, is even more complicated. Snell-Hornby refers to it as to a basic factor that makes up a theatrical potential of a dramatic score, though what is considered performable depends on a theatrical tradition and acting styles of a particular language community (Snell-Hornby 2007, 110). Suh shares the same belief and clarifies the role of a translator in the process of dealing with performability by saying:

> „When a play is written it contains the characteristics/qualities of performability and speakability which the drama translator equally strives to identify and to preserve in the translation, even when such characteristics are subsequently subjected to various manipulations by the other persons intervening downstream in the drama production chain" (2011).

This leads to another aspect of performability. Not only its criteria vary with the above-mentioned theatrical tradition and acting styles, but also with culture, period, text type, language (Bassnett 1991, 102), and moreover, with various points of view of practitioners involved in the staging process. It is almost impossible to define performability and Bassnett suggests that "[t]here is no sound theoretical base for arguing that 'performability' can or does exist" (102). That is why, rather than searching for an answer to this highly individualistic question, a descriptive method should be applied in order to find out "what directors and performers in each culture/region actually do to the text in order to make it performable or speakable and for it to be effectively performed in conformity with the norms and conventions of the given culture/region" (Suh 2011). This leads, again, to the fact that

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[10] „Vedle objektivních stránek – snadná vyslovitelnost a srozumitelnost – má mluvnost také svůj aspekt historický: záleží na vývojovém stavu jazyka, (zvláště jeho konverzačního stylu, které prostředky se pociťují jako „nemluvné")."

the best results in terms of performability would be achieved by a co-operation (Fernandes 2010, 131) of translators and theatres.

2.4.2 Dialogue

A dialogue is the basic element for most dramatic works. Taking this fact into account, a translator should pay attention to its details. Levý (1963, 116) defines a dialogue as a special type of discourse which exists in relation to the norms of the spoken language, to the listeners (i.e. other on-stage characters and the audience) and to the speaker himself/herself.[11]

As for the acoustic side of the dialogue, i.e. its speakability, it is advisable to beware of "an excess of sibilants in a sentence, or awkward consonantal clusters" (Wellwarth 1981, 141) and think more about the sentence structure, because shorter sentences are uttered and perceived more easily than the complex ones (Levý 1963, 116)[12]. Moreover, Newmark describes a translator's text as "dramatic, with emphasis on verbs, rather than descriptive and explanatory" (1988, 172) and states that using collocations helps the listeners to understand and anticipate the situation.

A dialogue should be in harmony with the objects, actions and movements on the stage. Zatlin quotes Corrigan's statement about keeping the same number of words in each sentence (quoted in Zatlin 2005, 75) but adds that this approach should be applied with regard to the differences between the wordiness of the languages concerned. What is also important is the link between the dialogue and the character, wherein the latter influences the nature of the former (Levý 1963, 138).[13]

All in all, a translator should choose such a strategy that allows the play "to sound as if it had originally been written in the target language" (Wellwarth, 1981, 142) and recreate the dialogue rather than simply translate it.

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[11] „Divadelní dialog je promluva, zvláštní případ řeči mluvené, a proto má funkční vztah a) k obecné normě mluveného jazyka, tj. hovorové češtině, b) k posluchači (adresátovi), tj. k ostatním postavám na scéně a k hledišti, c) k mluvčímu, tj. k dramatické postavě."

[12] „Důležitější než drobné zvukové lapálie je větná stavba repliky: snadněji se říkají a vnímají věty kratší a souřadná spojení než rozvitá souvětí se složitou hierarchií podřadných závislostí."

[13] „Dobrý dramatik svou postavu charakterizuje zevnitř, její jazykový výraz je diktován charakterem, a ne naopak."

3. Comparative Part

In the first part of this chapter, I will provide information about the author of the chosen play, about the play itself, its characters and the professional translator, and present my translation method based on my perception of the play.

3.1 Contextualising the Play

3.1.1 Author

Alan Ayckbourn is a contemporary British playwright, director and actor. To date, he has written 77 full-length plays and many other works, such as revues, plays for children, etc. He was born in Hampstead in 1939 and left school at the age of 17 to start his theatre career as an acting stage manager. A year later, in 1957, he was employed as an actor and stage manager at the Library Theatre in Scarborough. He once complained about a role he was to play and Stephen Joseph, a founder of the Library Theatre and Ayckbourn's mentor, advised him to write his own play and create a better role. In 1959, Ayckbourn wrote *The Square Cat*, his first play, which was very successful.

He continued writing and directing and also worked on other theatrical projects, and in 1967 there came a turning point in his life. His play *Meet my Father*, later retitled for *Relatively Speaking,* became a phenomenal hit and brought him to public notice. Since then he has written many more plays, has won a variety of awards and his plays have been translated into almost 40 languages and played throughout the world. For health reasons he stepped down from the post of Artistic Director of the Stephen Joseph Theatre but he continues premiering his new work and directing revivals of his plays at the venue. Ayckbourn is committed to theatre-in-the-round[14], for which he has written the majority of his plays (Official Website of Alan Ayckbourn 2013). According to the advertisements of various Czech

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[14] It is "a form of theatrical staging in which the acting area, which may be raised or at floor level, is completely surrounded by the audience" (Encyclopaedia Britannica 2013)

theatres, he is said to be a very popular author also on the Czech stage. However, there is not much information accessible about other of his plays translated into Czech and staged on the Czech stages.

3.1.2 Play

Life of Riley is Alan Ayckbourn's 74th play. It was premiered in September 2010 at the Stephen Joseph Theatre. Reviews have been generally positive and a film version entitled *Aimer, Boire et Chanter*, under the French direction, is planned for 2014 (Official Website 2013).

It is a play with a cast of six actors, three men and three women. The story is set in England and it is about a group of friends who find out that one of them, George Riley, is dying. They are trying to find a way to cope with the situation and help their friend. During this, much from their relationships, traits and past, including George's, is revealed. As for the genre, the DILIA agency website classifies the play as a comedy. It may seem that *Life of Riley*'s main theme is death, but I believe that it is the exact opposite, life, also included in the title. Even though George dies at the end, we get to see and experience various aspects of life, sad and funny moments, joys and sorrows of married couples, relationship between parents and children, love, friendship and many skeletons in the cupboard.

The play is unusual in two features. In the very first scene, we see two of the characters studying lines of a play which are in fact lines of one of Ayckbourn's previous plays, the famous *Relatively Speaking*. This makes *Life of Riley* the first play where the author made a reference to himself (Official Website 2013). Another interesting aspect is that the audience never gets to see George himself, he is therefore an "off-stage character" (Official Website 2013). However, through the action and stories of others we learn a lot about him. As Alan Ayckbourn himself mentioned in a The Boston Globe interview on February 7, 2013: "All the others' lives and loves revolve round him."

3.1.3 Characters

There are six present characters in the play, three men and three women who form three couples. In addition, there is George, an off-stage character, and Tilly, a daughter of one of the couples, who appears on the stage only in the last scene at George's funeral. A few other people are mentioned in the dialogues. A brief description of the characters is offered below:

Monica is George's estranged wife, she loves her new partner Simeon, but she still cares about George with whom she has a long history.

Simeon seems like a less important character, he loves Monica and feels a little threatened by George

Kathryn is quite bossy and criticising toward her husband Colin, she is snoopy and talkative

Colin according to Kathryn never listens and is indiscreet and tidy; he rarely makes jokes

Jack is George's best friend, he feels like a betrayer of their common dream; he cheats on his wife Tamsin and adores their daughter Tilly

Tamsin is hurt by Jack's infidelity and his mutually close relationship with Tilly.

George is energetic, never quiet, fighting spirit, mysterious, flippant and attractive for all women around

3.2 Professional Translator

The official Czech translation of *Life of Riley* for the DILIA agency was created in 2011 by Pavel Peč.

Pavel Peč was born in Olomouc in 1977. He had studied English and Polish Philology at Palacký University and earned a master's degree in 2003. He participated in organisation of many cultural events, such as AFO film festival, MFF Karlovy Vary, etc. During his studies, he spent a semester in Krakow, Poland, at the Institute of Audiovisual Arts, which enriched his experience. In 2006, he was awarded first prize in Jiří Levý Translation Competition for his translation of the prose *Tequila* by Polish author Krzysztof Varga. He works as an interpreter and translator of Polish fiction, film subtitles and English contemporary plays (Websites of www.iliteratura.cz 2006 and www.ceskatelevize.cz 2011).

3.3 Student Translator and Her Translation Method

In this chapter I will explain my approach to the translation of *Life of Riley* and list some of the play's aspects I considered to be complicated or interesting to solve. Particular examples of my solutions and their comparison with the official translation will be dealt with in the next chapter.

I approached the text as a play to be staged; my "fictitious" translation assignment was therefore to create a text for theatrical production, not for a book edition. The first step in my translating process was a thorough reading of the text, familiarisation with the text, the plot, the relationships between the characters and the overall mood of the text. Secondly, I marked expressive passages, passages with references to realia, metaphors, idioms, names, etc. Translation of the stage directions in the text was a specific task for me because of my limited knowledge of theatre practice and I expect this area of my translation to differ from the professional translation. This analysis of the source text was followed by the translation itself.

I endeavoured to excerpt the sense from every line and transform it into Czech while retaining the original meaning and keeping the discourse natural. The third stage was proofreading, during which I also focused on checking the speakability of the text. I concentrated primarily on the excess of sibilants and clumsy consonant clusters. The problematic areas became more obvious when reading the target text aloud. Another matter was the English digraph "th" present in the proper names in the play. Knowing that this sound often causes problems to Czech speakers of English, I was considering changes allowing its replacement, but eventually I decided to keep it with regard to and partly relying on the exceptional speech abilities of actors. When transferring culture-specific terms, I applied foreignisation and domestication according to what I perceived as a better solution in a particular textual situation in order to keep the communicative nature of the text and facilitate spectators' comprehension. I also noticed a large number of question tags in the source text that contribute to a natural character of the speech and which I wanted to preserve, in appropriate forms, also in the translation. Finally, I would like to quote Newmark's concise description and suggested translation approach towards a comedy which reads as follows: "[c]omedy is humorous and may or may not be serious; the closeness of its translation depends on the degree of its seriousness; and the source language culture is normally retained" (1993, 96).

I would like to declare here that I had created my translation before I started to work with the official one. My translation therefore was not inspired or influenced by it in any way. Even though I later found several inaccuracies when analysing my work, I did not correct them, because my aim was not to achieve a flawless translation but to contrast my translation with the official one, and mistakes thus, as a means of learning and improving, were in a sense welcome. However, having no access to the Czech translation of the play *Relatively Speaking* which is referred to in the text, I had to copy its sections from the official translation of *Life of Riley*.

In order to simplify the referential system in the following chapter I refer to myself as to the student translator (StT) and to my translation as to the student translation.

3.4 Text Samples Comparison

This chapter provides a comparison of several translation solutions of the professional translator (PT) and the student translator (StT) and their assessment in accordance to the above-mentioned and general translation principles. In each case I will provide three text samples – an official and an alternative translation accompanied by a corresponding segment of the source text (ST) in order to see how and in what aspects the translated versions differ. All the following samples are taken from Act 1 Scene 1 of *Life of Riley.* Italics is used to make the text samples clearly distinguishable from the commentary, except for one instance where italics itself is a subject of a commentary.

Even though I endeavoured to look at the compared texts from a distance and perceive them from the audience's point of view, I am aware of the fact that such comparisons are very often a matter of subjective interpretation. Still, I believe that the results will be seen as an overview of general tendencies which was the intended purpose of my thesis. Nevertheless, the range of possibilities of such or similar analyses in the field of drama translation is very wide. A further systematic research with references to the existing works and sources on systematic analysis, stylistics[15] and pragmatics and their role in theatrical texts could bring interesting and useful results for both the professionals/practitioners and students/academicians involved.

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[15] To mention one of many books on stylistics: Simpson, Paul. 2004. *Stylistics*. London and New York: Routledge.

(1) Description of Characters and Story

By the first example, I want to refer to the description of the characters at the very beginning of the play:

(1)   **ST:**   *Monica, a teacher,* ***George's estranged wife****, late 30's*
          Simeon, a farmer, widower and Monica's new partner, ***40's***
          Four gardens, one year, between May and November.

   PT: *MONICA, učitelka,* ***manželka George, s nímž žije v***
          odloučení*, bezmála čtyřicátnice*
          SIMEON, farmář, vdovec a nový partner Monicy, ***čtyřicátník***
          Děj se odehrává ve čtyřech zahradách během jednoho roku v
          období mezi květnem a listopadem.

   StT: *Monica, učitelka,* ***Georgova manželka žijící odloučeně****, ke*
          čtyřicítce
          Simeon, farmář, vdovec a nový partner Monicy, ***po čtyřicítce***
          Děj se odehrává ve čtyřech zahradách, od května do listopadu
          téhož roku.

Though this text is a part of the stage directions and not a dialogue, it still should be clear and comprehensible.

The equivalent of the adjective ***estranged***, expressing a state of a married couple not living together, is not very common in everyday Czech, but both the PT and the StT managed to find acceptable, similar Czech versions.

As for ***the characters' age***, the PT expressed it in a much more natural way. The StT conveyed the meaning but the form is rather clumsy.

In this segment it can also be seen how ***stage directions in Czech*** are very often wordier, reflecting the trend of frequent use of verbs in Czech in general.

Moreover, this section is in the professional translation entitled ***OSOBY*** which contributes to an easier orientation of the reader.

(2) Stage Directions

In *Life of Riley*, as in many other plays, stage directions comprise an important part of the text. While their content is important for the story's fluency and stage design, their form needs to be clearly arranged. Larger sections of the stage directions in the ST are indented and a normal typeface is used. These sections are concerned mainly with the depiction of the stage. In both translation versions is such text indented and italicised. The names of all main characters except for George's are capitalised in all three texts. Shorter directions, usually directly preceding, following or accompanying a dialogue and determining actions and gestures of the characters, are addressed as follows:[16]

(2)   **ST:** KATHRYN: **(producing her script)** Look. I say, "They didn't have our sort" and **then** you say, "I'd sooner have none than this."

  PT: KATHRYN: (*vytáhne text*) Koukni. Já řeknu: „Tu naši značku neměli", a teprve **potom** ty říkáš: „To radši žádnej než tenhle".

  StT: KATHRYN: (*ukazuje svůj text*) Koukni. Já řeknu: „Tu naši značku neměli", a teprve **potom** ty říkáš: „To radši žádnej než tenhle".

Additionally to using *teprve*, the StT also kept the ST underline for signalling that the word *potom* should be stressed in the dialogue by intonation.

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[16] The text samples in this example are not italicised so that the difference in the form of stage directions can be clearly seen.

(3) Stage Depiction

The stage depiction at the beginning of the play contains the following expressions:

(3)   **ST:**   *It is **a small suburban garden**…*
              *The second garden is a **patio**…*
              *There is a **hunk of stone**, which now serves as **improvised seat**.*
       PT: *Je to **malá zahrada domku na předměstí**…*
              *Druhý prostor tvoří **veranda**…*
              ***Úlomek balvanu** zde slouží jako **provizorní židle**.*
       StT: *Je to **předměstská zahrádka**…*
              *Z druhé zahrady vidíme **terasu**…*
              *Je tu **kus kamene**, který slouží jako **improvizované posezení**.*

The StT expressed ***a small suburban garden*** in the target language briefly and shortly by using a diminutive. PT's conversion is semantically correct, but unnecessarily long.

Patio, originally a Spanish word, is an architectural term for a small outdoor and often paved area adjoining a house. It exists as a transcribed term also in Czech, though it is not commonly used. The Czech words ***veranda*** and ***terasa*** are very similar in meaning and well-known.

The ***hunk of stone*** is quite vague a description and so both versions of the translation are acceptable. It is reasonable to keep it and its function rather non-specific, giving a leeway to the director and stage designer.

The meaning of the ***improvised seat*** was slightly changed by the PT. While ***improvised*** means made from whatever is at hand, the PT used the Czech equivalent of ***temporary***. From this point of view, student translation is more accurate, yet it can be further adapted.

(4) Missing Lines

The most visible deficiencies of the professional translation are the missing parts of the text. Three of them can be found in the Act 1 Scene 1.

(4a)   **ST:**   *KATHRYN: No, because you came crashing in with "I'd sooner have none than this." Before I could say "They didn't have our sort."* **Which made absolutely no sense at all to the scene, did it?** *I do wish you'd listen, Colin. Why don't you listen? You never listen, do you?*

        PT: *KATHRYN: Jo, protože ses do toho vložil s tím svým „To radši žádnej než tenhle". A to ještě předtím, než jsem vůbec stačila říct „Tu naši značku neměli".* **---** *Byla bych moc ráda, kdybys občas poslouchal, co říkám. Proč neposloucháš? Ty mě totiž vůbec nikdy neposloucháš.*

        StT: *KATHRYN: Jo, protože jsi hned vyhrkl: „To radši žádnej než tenhle", dřív, než jsem mohla říct: „Tu naši značku neměli".* ***Což v té scéně vůbec nedává smysl, že?*** *Kéž bys poslouchal, Coline. Proč neposloucháš? Ty nikdy neposloucháš, víš?*

The question is whether the PT omitted it on purpose or out of inattention. The next two instances suggest the latter reason. The first shows a missing stage direction:

(4b)   **ST:**   *JACK goes off down the garden.*
        PT: *---*
        StT: *JACK odchází dál do zahrady.*

The last example is a missing line which distorts the sense of the surrounding dialogue:

(4c)   **ST:**   *COLIN: How did he know?*

TAMSIN: Well, from Kathryn. Kathryn told him.

COLIN: **How on earth did you know it was George Riley?**

KATHRYN: I guessed.

PT: *COLIN: A od koho se to dozvěděl on?*

TAMSIN: Od Kathryn. Řekla mu to.

KATHRYN: Tipla jsem si.

StT: *COLIN: Odkud to měl on?*

TAMSIN: No, od Kathryn. Kathryn mu to řekla.

COLIN: **A jak jsi mohla vědět, že jde o George Rileyho?**

KATHRYN: Tipla jsem si.

(5) Logical Errors

On the other hand, the deficiencies of the student translation were logical errors and misunderstood segments of the source text, as can be seen in the following examples:

(5a)   **ST:**   *TAMSIN: Your hotel? Nice, was it?*

JACK: Oh, one of those – chain places – you know … **Cosy broom cupboard with a kettle.** *Packet of last year's biscuits. Narrow little bed …*

PT: *TAMSIN: Co hotel? Dobrý?*

JACK: No víš, jeden z těch… řetězců. **Těsná komůrka s varnou konvicí.** *Balení sušenek od loňska. Mrňavá, ouzká postel…*

StT: *TAMSIN: Tvůj hotel. Byl hezký?*

JACK: No, jeden z těch řetězců, znáš to… **Útulný pokoj, skříň, konvice.** *Balíček loňských sušenek. Úzká, malá postel…*

Though the description of a simple hotel room is more or less kept in the student translation, the original meaning was not comprehended. The next example shows how the StT failed to notice a link between two points in the ST:

(5b)   **ST:**   *TAMSIN: Do **you** know if George knows yet?*
*COLIN: Oh, yes. **The consultant** wrote to him a couple of days ago. And then phoned him today.*

PT: *TAMSIN: **Netušíš**, jestli to George už ví?*
*COLIN: Ano, ví. **Specialista** mu to sdělil písemně už před pár dny. A dnes mu ještě navíc volal.*

StT: *TAMSIN: **Nevíte**, jestli už to George ví?*
*COLIN: Ví. **Primář** mu před několika dny psal. A dnes mu volal.*

In this case, the pronoun *you* can represent either the 2nd person singular or plural depending on the person/people Tamsin asks which means that both translations are possible. The *consultant* refers to a person already mentioned in the text twice, a cancer specialist who examined George, and translated as *specialista/specialista* by the PT and *specialista/odborník* by the StT. In the student translation this fact was not understood properly and the text therefore gives the impression that there are two different doctors treating George which is not true.

In the last example, it is not clear who mistook the meaning of *only kids*. Although a common designation for a person with no siblings is *an only child*, it is possible that the author used *only kids* with the same meaning, and that is also how the StT understood it while the PT perceived the meaning in a different way. This is one of the situations when it would be beneficial to contact the author.

(5c)   **ST:**   *COLIN: I've known George since he and I were at school together ... just down the road there ... the same school, of course, he teaches in now ... **we were twins, really** ... that's what it amounted to ... different parents, of course, but ... living next door to each other ... **both only kids** ... sharing the same dreams ...*

         PT: *COLIN: Znám George od doby, co jsme spolu chodili do školy... bylo to tady za rohem... do stejné školy, pochopitelně, na které teď učí... **byli jsme jako jedno tělo a jedna duše**... tak se to tehdy nějak vyvrbilo... jistě, měli jsme každý své rodiče, ale... bydleli jsme vedle sebe... **oba jsme byli ještě děti**... snili jsme o tom samém...*

         StT: *COLIN: znám George od doby, co jsme spolu chodili do školy... jen kousek odsud... do té stejné školy, ve které teď učí... **byli jsme úplně jako dvojčata**... tak to bylo... jiní rodiče, samozřejmě, ale... byli jsme sousedi... **oba jedináčci**... měli jsme stejné sny...*

Twins can be retained in Czech as *dvojčata*, a figurative expression meaning that Colin and George had a lot in common and were very good friends. This leads to another area that the translator needs to monitor – the length of the lines.

(6) Line Length

In theatre translation, probably more than in any other type of translation, it is important to keep the length of the line in accordance with the source text, because it is closely connected with the duration of various actions and movements of the characters on the stage. Throughout the text, the PT often used whole sentences to comply with the norms of Czech. This is a proper strategy when the solution simultaneously makes it possible to retain a proportional length of the line.

(6a)   **ST:**   *COLIN: There we go again. So much for **patient confidentiality**.*

        PT: *COLIN: A je to tady zase. Takhle většinou končí **snahy o zachování diskrétnosti vůči pacientům**.*

        StT: *COLIN: Už je to tady zas. Tímto končí **lékařské tajemství**.*

The StT kept the meaning and the extent of the line, the brevity of which also underlines Colin's slight annoyance and contributes to the humorous tone of the dialogue. But unless such conciseness is a part of a manner of speech of a certain character, it should not be used throughout the whole play, because it also indicates an adoption of the ST syntax as in the following example:

(6b)   **ST:**   *COLIN: Hinchwood said he'd written to him. Followed up with a phone call this morning. Explained the situation and probable ramifications. Then I'm around to pick up the pieces.*

  PT: *COLIN: Hinchwood mi řekl, že mu napsal. A dnes ráno mu ještě volal. Vysvětlil mu, jak se situace má a popsal mu pravděpodobné důsledky. Teď jsem na řadě já, abych situaci trochu zklidnil.*

  StT: *COLIN:* **Hinchwood říkal, že mu napsal. A dnes ráno mu volal. Vysvětlil situaci a možné důsledky. A zbytek je na mě.**

Here, even by the naked eye, it is possible to see that the line in the student translation is half as long as the corresponding one in the ST. Again, the meaning is kept but the formulation is rather curtailed.

(6c)   **ST:**   *TAMSIN: They may have got it wrong.* **You read about them getting it wrong all the time**. *Besides, you know Colin. I wouldn't trust him, not as a doctor.*

  PT: *TAMSIN: Možná se vážně zmejlili.* **Člověk každou chvíli někde čte, jak se doktoři pletou.** *A krom toho, znáš přece Colina. Já bych mu moc nevěřila, teda jako doktorovi.*

  StT: *TAMSIN: Mohli to špatně vyhodnotit,* **to se stává pořád**. *Krom toho, znáš Colina. Já bych mu nevěřila, jako doktorovi.*

This is another example of the same issue; the speech is shorter in the student translation, it practically copies the original syntax and simplifies the meaning of the ST line. PT's version is coherent and it would sound natural in a spoken dialogue.

(7) Theatre-related terms

The characters in *Life of Riley* are rehearsing a play and, even though the audience does not see them playing it, they use some theatre-related words in the dialogues and some of them are also mentioned in the stage directions:

(7a)   **ST:**   *act, scene, stage*

                        the lights cross-fade

                        in the wings

        PT: *dějství, obraz, jevištní prostor*

                        reflektory se prolnou

                        v zákulisí

        StT: *dějství, scéna, scéna*

                        světla se přesunou

                        za kulisama

These samples show that the PT is better acquainted with theatre and his translations are more technical and specific. However, the term ***dramatic licence*** in the following example can be unknown for some audience members and it is reasonable to convey its meaning in a different way, as can be seen in the StT's version. In a figurative sense, it expresses a situation when an actor or a director adds something to the script or modifies it to make it more suitable for his/her aims:

(7b)   **ST:**   *COLIN: (gallantly interceding) After all she's meant to be*

                        having an affair with me, isn't she? In the play, I mean.

                        *KATHRYN: Well **dramatic licence** there, I think.*

        PT: *COLIN: (galantně se za ni přimlouvá) Má mít koneckonců*

                        milostný poměr se mnou, ne? Teda myslím v tý hře.

                        *KATHRYN: To je podle mýho **básnická licence**.*

        StT: *COLIN: (galantně zakročí) Přece jen má se mnou mít aférku,*

                        ne? Myslím v té hře.

                        *KATHRYN: **Tak to sis, myslím, trošku přikrášlil.***

(8) Individual solutions – culture-related terms, figurative expressions, wordplay, proper names

These areas create an individual group of solutions which are more or less connected to the source culture. A translator not only has to understand their meaning, but also find a way to express them naturally in the target language and obtain a similar reaction from the target audience. The following examples show to what extent the PT and StT managed to achieve this goal.

(8a)   **ST:** *KATHRYN: I mean, if you're not going to take it seriously. You don't say half the correct lines. You walk through other people's pauses. I can't think why **Peggy Parker** picked you, I really can't.*

*COLIN: (muttering) **I wish to God you'd pause a bit in real life.***

KATHRYN: (icily) What? What did you say?

COLIN: Nothing.

*   From the house their phone rings.*

*COLIN: **Saved by the bell** …*

      PT: *KATHRYN: Když to budeš brát na lehkou váhu, nebude to mít žádnou cenu. Dobrou polovinu replik kazíš. Klidně si vpadneš ostatním do pauz. Nechápu, proč si **Peggy Parkerová** vybrala právě tebe. To vážně nechápu.*

*COLIN: (bručí si sám pro sebe) **A já bych si pro změnu přál, abys někdy ve skutečném životě dokázala udělat pauzu**.*

KATHRYN: (ledově chladně) Cože? Cos to řekl?

COLIN: Ale nic.

*   Uvnitř domu zazvoní telefon.*

*COLIN: **Vysvobodilo nás zvonění, jako ve škole**…*

> **StT:** KATHRYN: *Chci říct, když to nehodláš brát vážně. Ani půlku replik neřekneš správně. Skáčeš druhým do pauz. Opravdu nechápu, proč tě* **Peggy Parkerová** *vybrala.*
>
> COLIN: *(mumlá)* **Bože, kéž by ses jednou v životě odmlčela ty**.
>
> KATHRYN: *(chladně) Cože? Cos to říkal?*
>
> COLIN: *Nic.*
>
>   *Z domu se ozve telefon.*
>
> COLIN: **Jako na zavolanou**…

Using the original name, **Peggy Parker**, as a means of the foreignising strategy, brings the spectators closer to the source culture. Moreover, in both translation versions, the surname is gender inflected to make it sound natural for a Czech listener.

In his line, **Colin expresses irritation** at Kathryn's constant complaining and commenting on his actions. Such tone would be suitably complemented by a short concise utterance. In the PT's version, the line lost its sharpness and was unnecessarily extended. The student translation keeps the length and straightforwardness of the ST.

Saved by the bell, a phrase originally referring to boxing, means being saved by a timely intervention of someone or something. In this case, it is Colin who is saved by the ringing phone from Kathryn's further questions, and thus he refers to himself, not to both of them. The PT's reference to school is a nice allusion, because pupils are, in a sense, saved by the bell from the unpleasant learning process. The StT managed to interconnect the reference to the incoming call with a well-known phrase in Czech, expressing that something happened at the right time, and thus kept the continuity of the lines.

(8b) **ST:** *JACK: We ought to be planning her party. Special one this.*

TAMSIN: I seem to remember you said that when she was thirteen. How many special birthdays are you planning to give her?

*JACK: No, come on, fair do's, Tam. She'll be sixteen. **Age of consent**, eh?*

*TAMSIN: I think **she's probably jumped the gun** a bit there, Jack.*

PT: *JACK: Měli bychom jí uspořádat večírek. Něco mimořádnýho.*

TAMSIN: Vzpomínám si, jak jsi něco podobnýho prohlašoval, když jí bylo třináct. Kolik mimořádnejch oslav jí ještě chceš uspořádat?

*JACK: No tak, Tam, nebuď nespravedlivá. Vždyť jí bude šestnáct. To už bude **plnoletá**, ne?*

*TAMSIN: Myslím, že v tomhle nejspíš **trochu předběhla svůj věk**, Jacku.*

StT: *JACK: Měli bychom jí naplánovat oslavu. Tentokrát výjimečnou.*

TAMSIN: Matně si vzpomínám, žes tohle říkal, když jí bylo třináct. Kolik takových speciálních oslav jí chceš připravit?

*JACK: Ale no tak, Tam. Bude jí šestnáct. Velký **krok k dospělosti**, ne?*

*TAMSIN: Myslím, že **k dospělosti už tak trochu vykročila**, Jacku.*

Age of consent (i.e. 16 years of age in the United Kingdom, 15 years of age in the Czech Republic) which is a legal term meaning *zákonná věková hranice* should not be confused with the *age of majority* (18 for both the countries) i.e. *plnoletost* which happened in the case of the professional translation. The StT used a generalization and modulation and captured the meaning while making it clear for the audience. In translating the figurative expression, *jump the gun*, both translators captured its meaning, using a reference to the previous utterance in their versions.

(8c)   **ST:**   *SIMEON: **Oh, bugger it all to buggery!***

   PT: *SIMEON: **Do háje, krucinálfagot!***

   StT: *SIMEON: **Do háje, já se na to vykašlu!***

Simeon is swearing in reaction to his son's unfriendly stance towards Monica. The *expletives* are slightly milder in the Czech versions, but their intensity can be further amplified by intonation and a dramatic expression of the actor.

(8d)   **ST:**   *JACK: My best friend. Always has been. Oh, God, it takes the wind out of you, something like this. The breath out of your body. I haven't felt like this since I gave up **bloody five-a-side** ...*

   PT: *JACK: Je to můj nejlepší přítel. A vždycky byl. Proboha, něco takovýho člověku prostě vyrazí dech. Vezme ti to dech z celýho těla. **Krucinál**, takhle mizerně jsem se necítil od tý doby, co jsem přestal hrát **malou kopanou**...*

   StT: *JACK: Můj nejlepší kamarád. Vždycky byl. Ach bože. To ti úplně vezme dech, taková věc. Vyrazí dech z těla. Naposled jsem se takhle cítil, když jsem přestal hrát ten **proklatej fotbal**.*

Five-a-side is a variation of a football game and its Czech equivalent is *malá kopaná* used by the PT. The PT also applied the method of compensation and replaced the adjective *bloody* by an interjection at the beginning of the sentence.

The StT generalised the term to reach a wider audience, but in the sentence structure can be seen an influence of the source language syntax.

(8e)   **ST:**   *KATHRYN: **Brandy** sounds lovely. Good for shock, don't they say?*

COLIN: No, it's not. Complete fallacy.

TAMSIN: Really? I always thought –

COLIN: You're far better off with a glass of water.

*KATHRYN: Try telling **the St Bernards**, dear.*

      PT: *KATHRYN: **Brandy!** To je výborný nápad. Neříká se snad, že je dobrá na šok?*

COLIN: Ne, není. To je naprosto klamná představa.

TAMSIN: Vážně? Vidíte, a já si vždycky myslela…

COLIN: Na šok je mnohem lepší sklenice vody.

*KATHRYN: Tohle vykládej **bernardýnům**, miláčku.*

      StT: *KATHRYN: **Panák rumu** zní dobře. Říká se, že je dobrý na šok, ne?*

COLIN: To tedy není. Totální kec.

TAMSIN: Opravdu? Já jsem si vždycky myslela, že…

COLIN: Mnohem líp vám udělá sklenice vody.

*KATHRYN: To zkus říct **bernardýnům**, zlato.*

The PT preserved **brandy** from the ST which is a strategy that works well. It is true that brandy, as a transcribed word, exists in Czech, but the alcohol traditionally connected to the Saint Bernard rescue dogs mentioned later in the text is rum. Both the foreignising and domesticating strategies work well in the target text.

(8f) **ST:** *JACK: George will be in a terrible state. He'll need our help. Need us to rally round him. All of us.*

*KATHRYN: If it was me, I don't think I'd welcome **a coach party.***

*COLIN: My advice is to leave him be. Let him come to terms in his own way. Perhaps **a moment of quiet reflection**.*

*KATHRYN: I can't imagine George ever quiet. **Let alone in reflection.***

PT: *JACK: George se musí cejtit příšerně. Bude potřebovat naši pomoc. Měli bychom za ním zajít společně. My všichni, jak tu jsme.*

*KATHRYN: Kdybych byla v jeho kůži, netoužila bych zrovna přádat u sebe doma **nějakej mejdan**.*

*COLIN: Já bych radil, abychom ho nechali na pokoji. Ať si to všechno uspořádá sám se sebou. Nejspíš bude potřebovat **chvíli usebrání v tichosti**.*

*KATHRYN: Já si nedokážu představit George, jak něco dělá v tichosti. **A s tím usebrání?** To už vůbec ne*

StT: *JACK: George na tom bude hrozně. Bude potřebovat naši pomoc. Abychom ho podpořili. My všichni.*

*KATHRYN: Kdyby šlo o mě, nemyslím, že bych z **nějaké skupinové akce** měla zrovna radost.*

*COLIN: Já bych radil nechat ho být. Dát mu čas, aby se s tím srovnal podle sebe. Možná potřebuje **chvilku přemýšlet**.*

*KATHRYN: Nedovedu si představit George v klidu. **Při chvilce rozjímání.***

A ***coach party*** means a group of tourists travelling together by coach. It could be generalised as an activity performed by a group of people, such as a specific word ***mejdan*** or a generalised phrase ***skupinová akce***. In the professional translation Kathryn contrasts the sad event with a cheerful party which can contribute to a humorous effect of the dialogue.

A ***moment of quiet reflection*** was transformed by the PT as ***chvíle usebrání*** which would probably sound as a slightly outdated and literary expression for ruminating, but on the other hand it enlivens the dialogue and creates a contrast.

(8g) **ST:** COLIN: (laughing) **That way we can kill two birds**, eh? (Realising) Sorry.

    Colin goes out.

KATHRYN: **He has this wonderful bedside manner**. He saves patients' lives only to kill them off with his tactless small talk. Goodnight, I do hope Jack will be alright.

TAMSIN: Oh, he'll be fine. Now Tilly's home, he'll be perfectly fine. She'll sort him out. Better than I could, these days.

KATHRYN: Ah, well. Mothers and daughters ... It can be a bit of **a powder keg**, can't it?

PT: COLIN: (směje se) **Takhle můžeme zabít dvě mouchy jednou ranou, že?** (Uvědomí si, co právě řekl) Omlouvám se.

    COLIN odejde.

KATHRYN: Víš, **on má takovou výbornou psychologickou taktiku**. Zachraňuje sice svým pacientům život, ale pak je dorazí těmahle kecama. Tak dobrou noc. A doufám, že se z toho Jack vzpamatuje.

TAMSIN: Neboj se, bude to dobrý. Teď, když tu má Tilly, bude zase všechno v pořádku. Ona si s ním už poradí. Umí to s ním teď líp, než bych to dokázala já.

KATHRYN: Aha, chápu. Matky a dcery... To je trochu takový **sud prachu**, že?

StT: *COLIN: (směje se) Tak bychom mohli **zabít dvě mouchy**, co? (pochopí) Pardon.*

COLIN odejde.

*KATHRYN: **On to s pacienty fakt umí**. Zachrání jim život, jen aby je zlikvidoval nějakým svým bezohledným komentářem. Dobrou noc, věřím, že Jack bude v pořádku.*

TAMSIN: Jo, ten bude v pohodě. Jak přišla Tilly, bude úplně v pohodě. Ona ho dá do pořádku. Poslední dobou líp, než bych mohla já.

*KATHRYN: Chápu. Matky a dcery… To může být trochu **časovaná bomba**, co?*

In this segment we can see two idioms and one collocation that need to be conveyed to Czech naturally. By saying ***killing two birds (with one stone)***, Colin refers to the plan about asking George to participate in their rehearsals while they drop in on him. With regard to George's state, it is perceived as black humour and well transferable by Czech equivalent saying ***zabít dvě mouchy (jednou ranou)***.

As for ***a bedside manner***, a term describing how a doctor handles a patient, there is probably no suitable Czech phrase and it thus has to be rephrased. Both translators used modulation and generalisation, conveyed the meaning and put it into coherence with the linguistic environs.

A powder keg, in its figurative meaning, represents a tense, dangerous situation or area. Its suitable Czech equivalents can be both ***sud/soudek s prachem*** and ***časovaná bomba***.

(9) Register, style

The PT used common Czech to a much larger extent than the StT. The StT employed a mixture of standard and common Czech, the latter of which was usually used in the lines with emotional background. Both translations could be improved by a refinement of individual characters' manners of speech and speech styles in different types of situations.

(10) Speakability

The text to be staged should be easily pronounceable and perceivable. When a translator has finished the translation, he/she should check it for parts that go against these criteria. With respect to the aforementioned excess of sibilants, the PT could consider revising the following line:

ST: *TAMSIN: No, you're the first. I was beginning to think I'd got the wrong day.*

PT: *TAMSIN: Ne, vážně, přišli jste jako první. Už jsem si málem začala myslet, že jsem si snad spletla den.*

There are fourteen sibilants in the line and many of them can be omitted by rephrasing the line without changing its meaning. The solution in the version of the StT cuts the number by half:

StT: TAMSIN: No, vy jste první. Už jsem myslela, že jsem popletla den.

3.5 Commentary on Translators' Solutions

Through the analysis of the professional and student translations, I discovered that they differ in several areas and have different strong and weak points.

The experience with drama and the languages themselves often helped the PT to find a better translation solution. This applies particularly to dealing with drama-related terms. Another strong aspect of the professional translation is that it is largely independent of the source language influence, e.g. its syntax, etc. The PT often transformed elliptical sentences and nominal structures into the target text by adding verbs, the extensive use of which is typical for the Czech language. On the other hand, his translation version also contained a relatively high number of missing lines, mistyped characters, etc. which suggest insufficient proofreading.

The student translation can be characterised as a text in which the influence of the ST syntax is visible in many instances and such transfers may sound too curt in the target language. On the other hand, the StT succeeded in finding appropriate equivalents of many culture-specific expressions and in finding the way of incorporating them into the dialogues naturally. Several segments of the play were misinterpreted by the StT, but this had only a minor impact on the play as a whole.

However, it is important to note that in many cases the translations differed, but both versions offered appropriate solutions. Also, many deficiencies (except for the logical mistakes) were visible only when the text was analysed closely, and in performance, where the words are complemented and ameliorated by many other factors, they would not affect the spectators' experience at all.

4. Conclusions

This thesis focuses on drama translation, its place in translation theory and various drama-related aspects. The author also provides a comparison of Czech translation versions of Alan Ayckbourn's play *Life of Riley*, created by a professional and a student translator.

The thesis is divided into two parts. In the first, theoretical, part the author finds out that theatrical translation was often a neglected area in translation theory but then the situation started to change and scholars started to notice and consider the differences between drama and other types of literature. Subsequently, she introduces scholars' opinions on the role of a drama translator and mentions various possibilities that can help a translator to deal with a translation of a theatrical text. Furthermore, the issue of the two-stage system is mentioned and the author provides advantages and disadvantages of this translation method. One chapter is dedicated to the position of the audience. Though the area of drama translation has not been widely explored, some of the terms repeat in a large number of sources and authors often differ in opinions on them. The author of the thesis also dedicates a chapter to a dramatic dialogue and its features.

In the comparative part, the author first of all contextualises the analysed play *Life of Riley*, provides information about the playwright and the official translator and explains her approach to the translation of the play. The comparison itself comprises several selected text samples contrasted in various aspects. The comparison showed that even though both translations generally followed the "rules" of drama translation and both could be seen as suitable Czech versions, their strong and weak points lie in different areas. The professional translation showed formal deficiencies, mistyped characters and missing lines. The student translation adhered too much to the source text syntax which can be seen as a common mistake made by starting translators. The outcome of the comparison serves the author of the thesis, as a translation student, and hopefully also other interested

individuals as a practical experience and inspiration for the future work in the field of translation.

Summary

Tato bakalářská práce se zabývá překladem dramatu a srovnáním českých překladových verzí hry *Life of Riley* britského autora Alana Ayckbourna. Je rozdělena na dvě hlavní části.

První z nich je část teoretická, která seznamuje s různými pohledy na překlad dramatu, sleduje jeho vývoj a objasňuje některé pojmy v této oblasti. Dramatický překlad, ač součást široce zkoumaného literárního překladu, byl po dlouhou dobu odvětvím spíše opomíjeným. Důvodem může být to, že na rozdíl od překladu románu či básně, je v dramatu obsažena potřeba spojit jazyk s představením, tedy s vizuálními a akustickými prvky. Jinými slovy, text tvoří pouze jednu složku celku, a dobrý překladatel tedy musí při své práci obsáhnout několik oblastí a musí mít určitou dávku tvořivosti. Z tohoto důvodu jsem si také dramatický překlad zvolila pro svoji bakalářskou práci. Jedná se o oblast naprosto odlišnou od monotónních technických textů.

Následující kapitola teoretické části seznamuje s podmínkami, zkušenostmi a postupy, které mohou překladateli dramatu pomoci při plnění jeho úkolu, tedy vytvoření takové verze překladu, která bude do jisté míry věrná výchozímu textu a zároveň přirozená a srozumitelná pro příjemce v cílové kultuře. Může také nastat situace, kdy překladatel není jedinou postavou v procesu tvorby překladu. Poměrně často se využívá tzv. dvoustupňového systému, ve kterém je překladatelovým úkolem vytvořit pouze jakousi doslovnou verzi překladu, která je následně předána divadelnímu praktikovi ke kreativnímu dotvoření. Tento postup má své zastánce i kritiky. Mezi jeho nevýhody patří omezení práce překladatele na prosté převádění jednotek z jednoho jazykového systému do druhého, a také omezení jeho přínosů, protože překladatel obvykle bývá s textem a jeho nuancemi dobře seznámen. Na druhou stranu, v takových případech, kdy překladatel není příliš seznámen s povahou divadla, existuje větší pravděpodobnost, že divadelní praktik vytvoří „hratelnější" text. Vždy by ale na prvním místě měla být kvalita textu, a ne myšlenka, že známé jméno přiláká do divadla

více diváků. Důvodem pro existenci divadelního překladu je totiž v první řadě publikum, a proto je důležitá srozumitelnost, mluvnost a hratelnost přeloženého textu, tedy pojmy, kterým je věnována další kapitola, a které někteří odborníci vnímají jako nejdůležitější aspekt textu, zatímco druzí zpochybňují jejich existenci. V poslední kapitole teoretické části zmiňuji některé aspekty divadelního dialogu, tedy základního stavebního kamene většiny divadelních her.

Druhou velkou částí je část praktická, obsahující informace o analyzované hře, jejím autorovi, postavách a oficiálním překladateli. Divadelní hra pro účely této práce mi byla poskytnuta agenturou DILIA. Původním záměrem bylo hru samostatně přeložit a řešení okomentovat, ale mezitím vznikl oficiální český překlad, proto jsem se rozhodla provést komparativní analýzu profesionálního a studentského překladu. Jejím cílem bylo zjistit, do jaké míry a v jakých aspektech se tyto dvě verze liší. Předmětem analýzy byly vybrané textové vzorky s aspekty specifickými pro drama, jako např. scénické poznámky, a také obecně náročnější části, např. kulturně specifické prvky či obrazná vyjádření. Mým předpokladem bylo, že vhodným překladovým postupem bude vytvořit komunikativní překlad, tedy typ překladu vhodný pro expresivní texty, s důrazem na humor a vykreslení postav. Také jsem se domnívala, že nebude potřeba příliš využívat domestikační strategie, protože české publikum je poměrně dobře seznámeno s anglickými jmény a kulturou. Srovnání potvrdilo tento předpoklad u obou překladových verzí, a zároveň ukázalo, že ač mohou být obě považovány za vhodný český překlad, jejich silné a slabé stránky jsou rozdílné. V profesionálním překladu se projevila zkušenost překladatele s divadlem, jeho terminologií i oběma jazyky. Na druhou stranu by mu mohl být vytknut zvýšený výskyt formálních chyb. Studentský překlad pak ukázal přílišné přejímání syntaxe výchozího textu a nesprávné pochopení souvislostí, ale naopak vykazoval čtivost a tedy i „mluvnost" a dobře zvládnutý převod expresivních prvků textu. Tento výsledek tak může nejen autorce práce sloužit jako praktická zkušenost a poučení pro další práci.

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Anotace

Anotace v ČJ:

Tato bakalářská práce se zabývá překladem dramatu a uvádí srovnání profesionálního a studentského překladu divadelní hry A. Ayckbourna *Life of Riley*. V teoretické části jsou uvedeny různé pohledy na překlad dramatu, jeho místo v teorii překladu a roli překladatele dramatu v překladatelském procesu. Tato část se zabývá také několika termíny z oblasti překladu dramatu. Praktická část poskytuje informace o analyzované hře, jejím autorovi a oficiálním překladateli. Následuje analýza textových vzorků s prvky specifickými pro drama i obecně náročnějšími na převod. Nakonec je srovnání vyhodnoceno se zřetelem na jazykové i formální zpracování překladů.

Anotace v AJ:

This bachelor thesis deals with drama translation and presents a comparative analysis of the professional and the student translation versions of A. Ayckbourn's play *Life of Riley*. The first, theoretical, part introduces various perspectives on drama translation, its position in translation theory and the role of a drama translator. This part also addresses a few drama-related terms. The comparative part contextualises the analysed play and provides a comparison of the text samples containing typical theatrical features and also other challenging elements. Lastly, the comparison is evaluated with regard to the linguistic and formal sides of the two compared versions.