

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Bakalářská práce

Dalimila Macáková

Translation of similes in Shakespeare's plays

Čestné prohlášení

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně s využitím pramenů, které jsou řádně uvedeny v bibliografii.

V Olomouci, 10. 6. 2020

podpis

Acknowledgements

I would like to thank Dr hab. Konrad Szcześniak for his support and valuable comments on the content, style and form of my final project.

Abstract

This bachelor's thesis deals with similes in Shakespeare's selected plays and their translation. In the first theoretical part, there are few chapters on the issue of translation itself, then it continues with description of fundamental linguistic theories that shaped today's perception of language. The second research part shows how were certain similes translated by a Czech philologist Martin Hilský. The concept of similes is then discussed in the commentary. The results reveal that all similes used by Shakespeare were motivated and that we were dealing with literal translations which were optimal and respectful to the original.

Contents

Introduction	7
1. Translating Shakespeare	8
1.1. Translation as a linguistic tool of art.....	8
1.2. The Illusion and Anarchy of Translation.....	11
2. Metaphors and Similes	13
2.1. Difference between Metaphors and Similes.....	13
2.2. Translating Figures of Speech.....	16
3. Linguistic Creativity	18
3.1. “Chomskian” approach.....	18
3.2. Construction Grammar and Formulaic Language.....	23
4. Patterns of Formulaicity	25
4.1. Formulaic Sequences in Our Lives.....	25
4.2. Corpus.....	26
4.3. Methodology.....	26
5. Similes	27
5.1. “AS __ AS __” Format.....	27
5.2. “__ LIKE __” Format.....	31
5.3. “__ AS __” Format.....	33
Bibliography	37
Resumé	41
Anotace	42

List of Abbreviations

A – Adjective

BCG – Berkeley construction grammar

CG – Construction grammar

CxG – The Construction Grammar

FL – Formulaic language

L2 – Second language

NP – Noun phrase

TGG – Transformational-generative grammar

UG - Universal grammar

Introduction

Translation in all forms and situations is a demanding task challenging not only the translator's knowledge of languages and vocabulary, but also their creativity while handling the task. How original can one be when producing (or translating) a sentence is a question with multiple answers that have been changing over the past decades and I am going to analyse them on the background of Shakespearean plays.

William Shakespeare is considered to be one of the greatest writers and also an inventor of many new expressions. Being my literary god only adds up to his attractiveness as a perfect example of words, idioms, metaphors, and similes coinage.

In the theoretical part of this thesis, I am going to examine a translator's world full of inconvenience and cover some fundamental linguistic theories. Furthermore, I am going to analyse what formulaic sequences are, explore their functions and patterns.

For the second part, I am going to observe and study some similes I found in Shakespeare's plays. I am going to focus on their motivation, their grammar construction, and the amount of novelty. All of these criteria are going to be compared with Czech translations of Shakespeare by Martin Hilský, who completed translating all his work in 2011.

My goal is to define whether pattern is productive or not and to explore motivation of similes in both languages. However, the overall aim is to prove the pervasive presence of formulaic expressions and that creativity is only based on already existing formulas.

THEORETICAL PART

1. Translating Shakespeare

In the first chapter, I would like to start with a brief introduction to translation from an artistic perspective. I will mention the most famous Czech translators of Shakespeare paying attention to Prof. Martin Hilský MBE.

1.1. Translation as a linguistic tool of art

When reading a foreign book, we are usually not aware of the process behind its “journey” that led it into our hands. Let alone think of other people, who contributed to the final version, than the author or the illustrator of our book. However, the person who translates the text into another language is taking the first step.

Translating any form of text is a tough task, because we need to bear in mind that we cannot create a literal translation (although there might be some exceptions). Such texts sound unnatural and robotic. We need to transfer not the specific meaning of each word, but the idea behind the whole sentence. Word-for-word translation is highly undesirable, especially when we are dealing with an art form, because the given words often carry multiple meanings and connotations. Despite all difficulties, we need to find the original sense, which needs to be sustained for all readers/spectators/listeners in the target language. In order to do so, a good translator must be excellently educated in those languages that they are dealing with and essentially must show a great amount of sensibility to catch and paraphrase the meaning in between the lines.

Poetry is commonly perceived as the highest form of an aesthetic expression, thus translating poetry is without a doubt a herculean task requiring a true scholar and a philosopher. It is not a coincidence, that foreign poems are almost always translated into Czech by poets – J. V. Sládek - or philologists – E. A. Saudek -, simply because they are people with a similar mindset and required education. The act of translating poetry has a special expression in the Czech language – *přebásnění*, which perfectly describes the process behind it. Poetry translation works with an extra dimension of translation and that is aesthetics. Not that other texts do not have to be aesthetic, but there is something more to poetry than to a feuilleton. We need to translate all functions of words, the

emotions we feel when we are reading them, we need to transfer a perception from one attribute to another. This is extremely difficult in poetry, because the language is not only connected by its linguistic structures and rules, it is also tied together by rhyme, rhythm (in English it is stress-timing) and syllabic extent. According to Zlata Kufnerová, a Czech literary scientist and a translator from five different languages, the premise for maintaining the same syllabic extent in Czech translations depends on the semantic density of initial language – how many syllables we need to express the identical semantic meaning (p.123). English has higher semantic density than Czech; therefore, it can be expected that a Czech translation will be longer than its English original. Nevertheless, in modern times, adding multiple syllables, words, or even verses to match the original meaning is being more than frowned upon, so translators have to reduce content, otherwise their texts would be similar to work of J. V. Sládek, who finished his translations of Shakespeare's plays with more verses than in the original text (Kufnerová, p. 124). Although it is nothing extraordinary that we need to use more words to capture meaning behind a foreign expression, poetry is (usually) a world of rules that bind words together like ties on a railroad and every derailment is penalized.

Another challenging difference between these two languages is lexical richness. English with roots in Celtic, Latin, and German has an advantage concerning the number of possible lexemes. On the other hand, Czech belongs to a group of fusional languages, which provide us with flexibility of bound morphemes, that can form or adjust missing syllables, thus balancing the lack of semantically different words and collocations. However, on top of all these obstructions sits the greatest morphological challenge of Shakespearean translations – the iambic pentameter so unnatural to Czech.

Thanks to its blank verse form, iambic pentameter is considered to be the most speech like of English meters (Wright, p. 1). The stress is put on the second syllable, providing us with iambic words (*perfume, behold, forsake*) or multiple combinations of monosyllabic words with prepositions (*from home*), articles (*a cat, the woods*), or pronouns (*he loves, they will*). A stressed-timed language like English also allows for a facile performance of Shakespeare in theatre, because the speech flow is effortless, and rhythm is transcending or rising up. This eurythmics seems to be a crucial point to translation and later performing Shakespeare in Czech as majority of stress is bound to the first syllable, marking boundaries between words, and the rhythm is destined to

descend (Kufnerová, p. 126). Although there are some tricks to achieve iambic pentameter in Czech, many of them appear and sound violently, coarsely, and definitely not as light as their English source.

There are many obstacles on the way to reaching a semantically and formally equal poetic text. Some are given by the characteristics of languages; others are limited by translator's perception of context and their sensibility. Fortunately, the nature of translating poetry has changed and evolved since the 19th century, and the 21st century gave us translations by Prof. Martin Hilský in *Dílo – William Shakespeare*.

1.2. The Illusion and Anarchy of Translation

In the Czech literature, there are some remarkable translations of Shakespeare's plays. Although we will have a look at some of them, this part will be mostly focusing on work of Martin Hilský, professor emeritus at Charles University, and his personal opinion on this topic.

We clarified that literal translation of an aesthetic text is unwanted. The first Czech to realize this was Josef Václav Sládek, a journalist and a poet. He translated almost all of Shakespeare's plays and for his unique approach he might be called a pioneer of non-literal translation. Being a poet himself, he handled the original English text with sacredness and achieved the desired semantic equality. Unfortunately, this equality had its redemption in the length of newly translated plays; they were simply longer, enriched with multiple verses. This arouses questions on where should the creativity of a translator end and where do we draw the line of distinctiveness?

As Hilský says, poetic translation should be an original piece of work. In other words, a translator should create a Czech poem (or a play) standing on its own, abiding by the rules of Czech grammar; a poem embedded in the Czech semantics; however, still preserving the original relation in a respectful way, which is tricky to maintain as Czech is different from English on every level – not only it behaves and sounds differently, it also thinks differently (Hilský, 2015). We should be able to differentiate one translator from another by their distinctive handwriting pattern; still, the original text and the author have to be patently and ultimately recognizable.

As it was brought up earlier, the main distinction clearly apparent in theatre is the sound of speech. The nature of Czech is going against every aspect of English, thus constructing a rhythmical Czech verse (moreover containing rhymes) to compete with the English rhythm is an anarchy and also an adventure "in which you need to hide the great effort and behave like it is easy" (Hilský, 2015). Effortlessness is the aim, because the reader can always decipher an artificial element. This is immensely important in theatre adaptations where an unfortunate choice might lead to misinterpretation and eventually to overall misunderstanding of the text by murmuring, dissatisfied spectators - sometimes leaving the theatre baffled by a play they knew what was about but did not enjoy a single replica. According to Hilský, "the best reward is a silent audience" (Hilský, 2018).

Other famous translators into Czech were E. A. Saudek, working in the previous decade, and recently deceased Jiří Josek, who received the Jungmann Prize for *Hamlet* (Czech Literary Translators' Guild). Josek was first caught in the Beat Generation and translated Kerouac's *On the Road*. Later on, he translated some of Shakespeare's plays focusing on the content and literary function. His obsession with perfection from the beginning to the end eventually led him to directing some of those plays on stage. Having control over his work (and manipulating it freely) in all stages of production was so crucial to him, that he even founded his own publishing house *Romeo*. This proved to be the right decision as Josek often found himself in situations where he needed to mend an already published text, sometimes more than once (p. 4).

Martin Hilský began his translations in 1983 with *The Midsummer Night's Dream*. He continued working on Shakespearean canon until 2011, when he finished *Dílo – William Shakespeare – the complete works* (with prefaces and extra studies) for which he was awarded with the Czech State Award for Translation. He was also given the Jungmann Prize for *The Winter's tale* and *Sonnets*. In 2001, he was named an honorary holder of the Order of the British Empire; in 2015 he received the Česká hlava award for his literary contribution (CUNI).

To create a summary on translation of Shakespeare, we must remember that creating a perfect "illusion" (Hilský, 2018) originally set up in a different language is a troublesome task. Despite different rhythm, stress, lexicon, morphemic structure, concrete and abstract connotations in both systems, the text in target language must sound natural to the hearer/reader and the process of achieving this result must seem as easy as apple-pie.

2. Metaphors and Similes

The next two subchapters will be dealing with symbolic structures used in a literary text from two points of view – linguistic and translational. This should provide us with essential knowledge later extended in the research part of the project.

2.1. Difference between Metaphors and Similes

Before we continue onto further discussions about translating figures of speech, we need to establish the basic difference between a metaphor and simile.

The *Cambridge Dictionary* defines metaphor as “an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object” (“Metaphor”), e.g. *the founding fathers*. In contrast, simile is “an expression comparing one thing with another always including the words *as* or *like*” (“Simile”), such as *dry as a bone*.

Both metaphor and simile belong to figurative part of speech and they are deeply incorporated in our language(s). Users usually don't even realise that they are using metaphors in their utterance or written text, because they are extremely deep-seated in our everyday lives. Think of how many non-living objects have been personified by giving them human-like qualities (*whispering leaves*) and how lofty we speak about something as common in our lives as a big decision (*I'm at a crossroads*). Metaphors are pervasive in our life – we use them, we understand them easily, we think in them. We are bound by concepts installed in our language a long time ago and as they are in charge of our thinking, they are also directing our spoken language. As we learn our native language, we learn to use metaphors without realizing there is something as conceptual domains, because it simply is a part of our cognitive process. To expand on the definition of metaphor, it means “understanding one conceptual domain in the terms of another conceptual domain” (Kövecses, p. 4). The first conceptual domain is our source, the second is our target, moving from A to B. By experiencing life, we adapt to specific metaphorical concepts that characterize an entire system of different semantical meaning. An interesting point of losing focus in understanding these two conceptual domains in connection has been noted by Lakoff and Johnson - comprehending one aspect of a concept in terms of another sometimes leads to omitting other aspects of the

metaphorical concept (p. 10). Meaning that deciphering one concept of a metaphor (that is beyond ordinary to us) can make us forget about the other equally important concept, thus creating a one-way perception. Misinterpretation between the source and target domain might lead to bigger misunderstandings in our daily communication as we are often captivated by one thought not giving enough importance to the others.

Kövecses' findings show, that conceptual metaphors are unidirectional: they go from concrete concepts (source domain) to abstract concepts (target domain) – *the illness of society* – helping us understand the complex questions of life with comprehensible explanations (p. 48).

When we compare metaphors and similes, we can draw the main distinction by using terms “implicit” and “explicit”. Similes are built on a completely different structure that is more apparent in all sorts of texts. Unlike metaphors, they use highlighting patterns that always need to be respected: “(as) A as B” or “A like B”. These unambiguous structures allow for an immediate recognition at all times, also promising a clear explanation. Similes do not create an entire schematic universe, if you will, of seemingly endless possibilities of expression like metaphors. It is a much simpler system, not as closely connected to our lives, understanding, and cognitive approach. This is given by the universality of some conceptual metaphors. As it appears in Kövecses' studies, some conceptual metaphors might be universal despite of linguistic and cultural differences. The reason is quite simple: people all around the world have always had the same emotions and physiology (these are often conceptualized in metaphors); “The universality of such metonymic correlations may explain the universality of many conceptual metaphors” (p. 340).

We could state the same about similes, although there are probably little differences as the system is not as complex. We learn how to use conventional metaphors unconsciously as we learn how to speak; it is an empirical growth. When we come across a simile, there is a higher probability that it will catch our attention a) because of the distinctive pattern b) because its meaning is not always explicit. Not that every metaphor is always clearly perceivable, but it is more likely that we grasp the meaning from context than we do with obscure similes. Paul Kay says, that “many of the expressions in the *A as NP* pattern are motivated by the meaning of the NP, but quite a few are not,” (p. 6); NP = noun phrase, A= adjective; ‘A as NP’ is another way to describe the pattern of similes.

Such a situation might be hard even for a native speaker who suddenly comes across a fixed expression they have never heard or seen before. If we consider speakers who are learning English as a foreign language, encountering a simile such as *thick as a brick* for the first time (and not being familiar with Jethro Tull) might confuse them and we can't blame them for not understanding as the meaning behind those words is everything but obvious. Such unmotivated expressions must be learned individually, as a whole unit, and ideally paired with semantically equivalent similes in our native language (in Czech *blbý jak tágo*). The same rules of motivated and unmotivated meaning of similes apply for the Czech language. Most of our similes are deep-rooted in our language, they are fixed, commonly used, and sometimes tricky. However, there are some novelties that may provide the old expressions with a new coat, usually due to actualization of terms, modernisms, or children's imagination. But this is a topic for a different chapter.

These figures of speech are similar in many ways and their purpose is to bring some variety into our communication. They are a code within a code and people are improving on cracking it with every single day they are experiencing language in any forms. Learning new similes in our second language will enhance our fluency and credibility, yet trying to create new similes in another language, based on the vocabulary we have, will most probably make us look like fools.

2.2. Translating Figures of Speech

This subchapter's aim is to expand on topics mentioned above fused together. How careful should a translator be when a figure of speech arises in a text?

As I wrote in the first chapter, the art of translating literature, or even poetry, is extremely demanding. We are dealing with works of Martin Hilský, one of the best translators of Shakespeare in Czechia (in my opinion the best). His knowledge of Shakespearean era, the historical and cultural background is of great importance for various reasons.

In order to translate the 400-year-old complete works of Shakespeare, comprehending Early Modern English is one of the first steps as you cannot work with modern translations. Many English students (meaning ESL students and native speakers as well) encounter problems with understanding Shakespeare's work because the language is mostly archaic. Such people read the modern translations; however, it would be inappropriate, nay unacceptable, for a translator to work with one. They need to master the given language in all needed forms. If we consider the nature of figurative speech and its etymology leaping back to previous generations, it would be even better to have some notion about Middle English, because metaphors and similes are rarely changing their meanings; on the contrary, they change their forms quite often. With the knowledge of languages, it is crucial to be informed and well-educated in the field of background and cultural studies, because knowing all the relevant issues and realities can actually help you with translation of jokes that were sometimes provided and constructed as unconventional metaphors and similes. Simply put – if one wants to preserve a joke, they need to understand its nature.

Hilský said in an interview, that it is gratifying when Czech spectators laugh at the same thing today as the English ones did centuries ago (2018). Translating a Shakespearean joke this well requires multiple necessities. It is important to be aware of the situation and mood in the country at that time. Shakespeare's plays might be timeless, but puns and circumstances are not. Also, relationships between the common people and the royal family might be significant. Religious and political satire was definitely not an advised means of fun as the protestant reformation left many subjects to the crown dissatisfied and in opposition (Hilský, 2018). Shakespeare was on good terms with both

Queen Elizabeth and King James during his time (more specifically he became famous thanks to their liking in theatre, so he owed them for his living) and it is no surprise that he even advised against plotting attacks on the kings and queens (*Macbeth* vs. The Gunpowder Plot). Shakespeare had to choose different topics for joking and these were often connected with rumours, intellect, insecurities, and mostly with sex. Hilský managed to capture these variables perfectly. A great indication might be that his translations are still being sought by viewers and reprised in theatres.

When it comes to translation of any idiomatic figure of speech, the person must keep all categories affecting the eventual semantic outcome in mind, because it is also a crucial criterion of translated text's evaluation. As V. Straková points out, idioms cannot be translated by their components; the whole unit must be replaced by another unit, a situational equivalent (p. 86). These equivalents are a part of our lexical richness and thanks to universally similar situations pragmatically motivating them, we may find some expressions almost identical. One of the common factors standing behind a formal expression of figures of speech is historical – idioms inspired by antique or biblical times (Straková, p. 88). We can also consider areal, historical, or cultural similarities of languages, such as Czech, Slovak, Polish, Russian. One attribute which all people have in common are emotions. There is a wide range of human feelings and numerous metaphorical expressions linked to them creating a whole sphere of study probably closer to anthroposophy than to linguistics. Another thing that is connecting nationalities all over the world are character qualities. These are often being likened to mundane objects of similar features to express their scope and importance. Although most of these examples are apparent in their meaning, there is still plenty of obscure similes whose meaning is difficult to find.

Figures of speech stand on a metaphorical pedestal which lends them their strength. It consists of pragmatics, frequency, contextuality, time, and many more. The longer the period of using is, the stronger the figure gets. A translator must decipher all components of that pedestal and find the most similar one in their target language. Once they have the right pedestal to support the figure of speech, they need to find a proper form to fit into text and meet the target. Such work is rewarded with comprehension, sometimes laughter, and occasionally a state award.

3. Linguistic Creativity

In order to describe similes used by Shakespeare and translated by Hilský in the second part of my project, we need to take a deeper look into some linguistic theories and language structures. First of all, I would like to start with generative grammar and Noam Chomsky's universal approach to languages. Then we will move on to construction grammar and compare how these two systems deal with the process of creativity.

3.1. "Chomskian" approach

The first subchapter is going to outline main approaches to syntax during the second half of the 20th century. Noam Chomsky was then considered a revolutionist in his field and many linguists have been following his ideas for decades. When the first counterarguments appeared to deny Chomsky's thoughts, or at least to deconstruct some of them, linguists experienced another revolution in the field of generative grammar, which originally seemed to be the only possible way.

Noam Chomsky, sometimes called "the founder of modern linguistics" (Tymoczko and Henle, p. 101) is a famous persona not only for his scientific research, but also for his political opinions. His contribution to linguistics during the second half of the 20th century might be compared to the one of Ferdinand de Saussure. The major idea behind his great success and fame as a linguist could be easily summed up into few sentences. Languages across the globe have certain specific semantic features in common (Barsky); those features suggest that there might be a universal template to language acquisition, which is innate –regarding children's ability to learn their native language extremely fast.

Although Chomsky's framework of transformational grammar roots in structuralism, he was contradicting the great structuralist premise of languages being different. He was trying to find an underlying structure of sentence, which could lead to interpretation that there is a universal semantic law to languages. After all, he would not be the first scientist who worked on a versatile, yet simple theory to solve complex issues. In order to prove relationships among multiple attributes of a sentence, he worked with *deep structure* (semantic interpretation) and *surface structure* (phonetic interpretation) that showed connections for example between active and passive

sentences, or between a statement and a question (Chomsky, 1964, p. 14-15). Chomsky's computational approach focusing on chunks of language was a neat fit for a world obsessed with a computer revolution and also appealed to psychologists, because Chomsky was connecting cognitive process with linguistics. In the first, and probably the most influential transformational-generative grammar (TGG) work called *Syntactic Structures*, he pursued a "formalized theory of linguistic structure", putting emphasis on "precisely constructed models" and "rigorous formulations" (Chomsky, 1957, Preface). Two years later, he criticised behaviourism in his famous review of *Verbal Behaviour* by B. F. Skinner, which is considered to be the turning point for cognitive sciences. It could be said, that the branch of cognitive linguistics was planted in 1959, sprouted from his consequential research, and ramified thanks to his opponents.

The standard definition of GG according to Chomsky from 1965 claims that it is "a system of rules that in some explicit and well-defined way assigns structural descriptions to sentences" (p. 8). These underlying rules made Chomsky believe that it is impossible for a child to create grammatically correct structures without any background knowledge; in other words, every language in the world should fit in the template that we are necessarily born with. He called the template "universal grammar" (UG) and defined it as "the system of categories, mechanisms and constraints shared by all human languages and considered to be innate" (1986, p. 3). However, the concept of universal grammar from 1960's does not entirely coincide with the one from 1980's.

Chomsky's outstanding theory triggered many other researches in the fields of linguistics and psychology, and soon the first deconstructive responses appeared. First of all, new findings in psychology and linguistics avouched that children's learning mechanisms (e.g. through listening and discerning patterns) and intuitive understanding of others' thoughts are sufficient in the terms of language acquisition, meaning that UG was to little avail (Ibbotson and Tomasello). Another thing, Chomsky has been always criticised for, is being concerned only with an ideal speaker/listener of a language. He was rather exploring the formal side of language than its actual practical application and all the anomalies that come with it (which is like physicists solving equations and ignoring the air resistance). His utopic approach was

questionable also because of the fact that he was mostly working only with European languages (languages, that his fellow linguists were usually speaking), which offered other scientists a loophole to explore less frequent languages and disprove Chomsky.

Criticism and well-needed reflection eventually led Chomsky and his followers to a revision of the original theory. Instead of one UG to all languages, the new version declared that there was a set of “universal” principles according to which languages operate (Ibbotson and Tomasello). In 1986, Chomsky described universal grammar as “an intricate and highly constrained structure” consisting of “various subsystems of principles” (p. 148). Principles and parameters, as was the renewed theory specified, were structural features that children were endowed with, waiting to interact with the natural language to further develop. Among many others, one proposed principle claimed there must be a head (a noun or a verb) and a complement (a phrase of any form) present in the structure of a sentence, regardless of their order (McGilvray). Another parameter, that unfortunately did not match non-European languages again, was the “subject-drop”. These innate language faculties were perceived by Chomsky as “language acquisition device” (1986, p. 3), which again points at his computational method lacking a notion of flawed language users. Even though he revised on some of his previous opinions, he stayed true to introspection as a method of exploring and describing UG and its language faculties. Introspection proved itself not to be the luckiest choice of investigation for its interest in non-empirical analysis (Chromý); however, building universal theories on the most common languages was even more unfortunate. Eventually, due to the studies that were led to support Chomsky’s hypothesis, his team was forced to revise again for they were contradictory.

The latest modification of the renowned theory, which is becoming less and less popular, is from 2002. Hauser, with Chomsky, and Fitch on his team, introduced a universal grammar with only one feature, called *computational recursion*, which is “the capacity to generate an infinite range of expressions from a finite set of elements” (Hauser et al., p. 1569). This recursion works by embedding a phrase within a phrase, leaving us with endless possibilities limited only by our memory. Both English and Czech can embed phrases at the beginning – however, the terminology here is different; English uses *right-embedded*, whereas in Czech it is *left-embedded*, although they both mean the same place in a sentence:

Peter believes John knows Peggy is a liar.

Petr věří, že Honza ví, že Markéta je lhářka.

Another option is to embed a sentence *centrally*:

The tree that the cat that the fireman saved climbed fell.

Strom, na který kočka, kterou hasič zachránil, vylezla, spadl.

Theoretically, this structure enables embedding an infinite number of phrases. However, if we used sentences like this (or even more complex) in everyday life, people would scarcely understand what we are trying to say, even though the sentences are syntactically correct. According to Hauser, Fitch, and Chomsky, recursion could be also the key diversification between language and other thinking processes (p. 1571).

As before, not even this claim went without objections. The story of Daniel Everett, a former missionary in the tribe of Pirahã, shook the linguistic world when he published his study in *Current Anthropology* in 2005. The explosive article was dealing with surprising features of Pirahã language, which he had been learning and describing since 1977, such as the absence of numerals and counting, colour terms, pronouns, tense, and most importantly, the lack of embedding (Everett, p. 621). It can be argued, that recursive structures are a crucial feature in information processing, that people encounter every day – story telling, maths problems, discussions, economy, problem solving, so it is not an exclusive feature of language, rather an essential property of our brains. In addition, Everett is unsure whether recursion is unique to humans or if it also appears in animal behaviour; he mentions an insight from a conference on recursion: “When deer look for food in the forest, they often use recursive strategies to map their way across the forest and back, and take little side paths that can be analysed as recursive paths” (2007). The lack of recursion in Pirahã language could be also given by cultural facts, that Everett noticed - that they are strictly monolingual, they refuse to speak about the distant past or future, there is an absence of creation myths, “they ignore strangers and have as little to do with the outside world as possible” (2005, p. 644). It is more than obvious, that this tribe’s way of life is affecting their perception and cognition; however, they appear not to have the slightest intention of changing it. As Everett put it in his article already mentioned

above: “Pirahã culture constrains Pirahã grammar, (...) the effect of this constraint could eventually affect cognition as well” (2005, p. 634).

After meeting with unpleasant responses from almost all pro-Chomskyan linguists and also a personal word attack from Chomsky himself, Everett put together a team of scholars from MIT’s Department of Brain and Cognitive Sciences to study Pirahã into depth. The study was based on 1,100 Pirahã sentences translated by Daniel Everett and Steven Sheldon (another missionary) and the aim was “to investigate the formal complexity of Pirahã syntax by searching for evidence of syntactic embedding” (Futrell, Abstract). Additional purpose of translating this corpus was also enabling others to expand on it by further studying; however, any research on Pirahã would be tentative as it is impossible to deduce final conclusions on a language and culture that refuses to learn another language to communicate and express their thoughts – the conclusions will always be subjective and even Dan Everett (after more than 40 years of speaking Pirahã) cannot be the only empirical proof. In conclusion, Futrell and his team state, that their analysis did not discover strong support for syntactically embedded structures in Pirahã (p. 18). Nevertheless, they do not rule it out as there are clear proofs of recursion in their story-telling (ideas built inside of other ideas) – recursion is a part of their cognition as well, they just might have chosen not to use it as they refuse many other things.

Quarrels among linguists are now being held mostly by stubborn Chomskyan traditionalists, who refuse proofs in remoted languages as something racially driven and not formally adequate, and the others, who think that Chomsky’s theories are anachronisms. However, there are other ways and approaches to look at this topic. The modern linguistics is more concerned about empirical studies of learning, use, similarity and/or difference of languages, and complex processes behind acquiring a natural language from a cognitive point of view, making linguists work with scientists from other fields to observe this human problem-solving tool.

3.2. Construction Grammar and Formulaic Language

The last segment of my theoretical part is going to bridge generative grammar with construction grammar focusing on widely discussed formulaic language, which is one of the latest approaches to language acquisition. As GG quickly shifted towards cognitive exploration, it became evident that modern linguistics would be dealing with practical language in use and the methodology of introspection would slowly fade away.

The idea of conceptual thinking first emerged in 1980 when Lakoff and Johnson published their *Metaphors We Live By*, although the awareness of semantics being tightly connected to grammar as a whole was here before. With other linguists, like Paul Kay, Charles Fillmore, and Ronald Langacker, they created together a new cognitive framework of approaches, such as cognitive grammar or construction grammar. Langacker saw the initial problem in figurative language (metaphors, idioms, semantic extensions) being ignored as a fundamental and pervasive structure (p. 1). This thought was shared by Lakoff and Johnson in their ground-breaking study of metaphors, where they claimed that “metaphor is pervasive in everyday life, not just in language but in thought and action” (p. 3). This assumption brings us again to the issue of culture and cognition constraining (or shaping) our language system; however, Lakoff and linguists, who were on the same ground, were handling this topic more from the inside – how does our language and thinking mirror the world around us? Figurative (formulaic) language could be the answer and also the solution to second language acquisition.

After Lakoff cracked the metaphorical surface, Langacker laid the literal foundations of cognitive grammar in an identically titled book of two volumes, which have become the resource for other cognitive grammarians. He stated some general assumptions there, for example *symbolization*: “Language is symbolic in nature,” connecting semantic and phonological representations via a set of linguistic signs or expressions, and thus creating a symbolic structure (p. 11-12). Most of the words (phonological representations) are polysemic and the prototypical referents are shifting depending on given language. Categorization is not given by facts, it is rather a common understanding of a particular community based on associations, making the prototypical referents variable and unstable. Different ways of conceptualising a scene are called *construals* (Langacker, p. 139, Goldberg, p. 8). Another assumption, or a rule, is

Langacker's *content requirement*, which rules out all analytical structures that are arbitrary - without a content; this is making cognitive grammar diametrically different from generative grammar, which works with theoretical structures and transformations.

As any other theory, construction grammar (CG) offers more points of view, depending on a linguistic approach, background, or aim of a linguist. However, all frameworks, family-like in their nature, could be summarized up as a cognitive concept focused on the semantic motivation, where the distinction between lexical and grammatical categories is vague. The first Construction Grammar (CxG) was defined by Fillmore in 1988; nowadays it is known as the Berkeley Construction Grammar (BCG) for its origin. This unification-based, non-derivational framework focuses on formal aspects of constructions (Fillmore, p. 34). The BCG model was later expanded by Ch. Fillmore, P. Kay, I. Sag and L. Michaelis to Sign-based Construction Grammar with a very similar concept called Head-driven Phrase Structure Grammar; both grammars are highly lexicalized and constraint-based with an emphasis on the *sign* - "the locus of constraints on the interface of form and meaning" (Boas, p. 5, Figure 1).

Nonetheless, the most relevant approach for my study in the following part is the Goldbergian/Lakovian CG, which puts cognitive and psychological aspects in the foreground. This acts as the perfect springboard to formulaic language theory and sequences, which are nowadays in great discussion for their importance in language acquisition. Focusing on formulaicity of language and obstacles/advantages that it includes, Alison Wray's research contributions had a great impact on language learning facilitation and helping people with functional disorders. As she states in her first book, *Formulaic Language and the Lexicon*, three observations about formulaicity intrigued her; a) for native speakers, formulaic language (FL) is an easy option in their communication; b) learners of the first/second language rely on FL as a starting point; c) a completely opposite fact to the first two, FL is the greatest obstacle for L2 learners of intermediate and advanced proficiency on the journey to nativelylike perfection (Wray, p. IX).

Formulaic sequences probably govern our language use in structures that we are almost completely unaware of. In addition, they seem to be naturally pervasive and our creativity (and nativelylike fluency) depends only on how many sequences we have learnt.

RESEARCH PART

4. Patterns of Formulaicity

Before I proceed further with my research, let me give a brief overview on the importance of formulaic sequences in our language.

4.1. Formulaic Sequences in Our Lives

In the last thirty years, it became evident that our grammar, vocabulary, and discourse are thoroughly linked and not to be perceived as isolated. We are actually able to aptly handle all segments depending on the situation we find ourselves in and react promptly to requirements of message delivery and comprehension. Alison Wray defines formulaicity as “words and word strings which appear to be processed without recourse to their lowest level of composition” (p. 4).

It seems that we use prefabricated chunks of text in the form of phrases or collocations in specific situations and our “instinct” tells us which one we should pick to sound natural and which not. This kind of selectiveness is based on how familiar we are with the language we are using at that moment. As a native speaker, you probably would not even notice this in your communication, as it is very easy to handle; however, for learners of any language (may it be first or second), formulaic expressions are the key to master it. Small children often make mistakes by choosing the wrong structure or filling wrong words into the right one. Second language learners usually create phrases and sentences sounding quite well in their heads, but extremely odd to a native speaker.

Formulaic sequences are fairly common in many languages, they almost always have only one meaning or function, and the most interesting thing about them – they are stored and retrieved mentally as if a single word (Wood, p. 3). Pawley and Syder call these “lexicalized sentences” (p. 216). There are multiple categories of formulaic language (idioms, collocations, lexical bundles, phrases and so on); nonetheless, only similes from Shakespeare’s plays are in the scope of my thesis.

William Shakespeare is well-known for the amount of novelty expressions in his work and the corpus of his time cannot simply be compared with ours. The measurement

of creativity then and now would make a broad study, maybe lifelong. Let's have a look at similes and their Czech translations.

4.2. Corpus

The corpus was created from these Shakespeare's plays:

- The tragedy of Hamlet, The Prince of Denmark
- King Lear
- A Midsummer Night's Dream
- Twelfth Night
- Winter's Tale
- The Tempest
- King Henry the Fourth, part 1
- King Henry the Sixth, part 2

4.3. Methodology

In the following part, similes are going to be organized into three groups based on their format, always with their Czech equivalent. As the meaning of most similes is self-explanatory, only ambiguous cases are going to be clarified. The criteria observed are motivation, novelty, appropriate translation, and productiveness (which is more probably going to be summed up in the conclusion as the pattern of similes is believed not to be productive).

The presumed result is that most of the English similes were invented by Shakespeare for literary and poetic devices, followed by Czech translations which are expected to be less upstart, because the translation is contemporary and appealing to modern target domain. Similes in English are going to be highly motivated as Shakespeare (or anybody) could not afford to confuse audiences by new ambiguous expressions. Concerning etymology, I am going to compare whether Czech and English expressions share the same origin or not; I expect them to be almost identical. Sometimes there is going to be offered an alternate translation as a suggestion, but definitely not a condition. Last, but not least, I expect the formulaic pattern to prove that there are sequences in both languages which we would rather use than other words and formulations.

5. Similes

5.1. “AS __ AS __” Format

“(virtues) as pure as grace”

Hamlet: I, iv, (33)

čistá jako samá milost

The motivation behind purity being likened to grace in the terms of innocence is understandable as the character qualities of “grace” and “virtues” are lofty. The same standards are valid in Czech. Novelty of this expression is hard to define, because it is highly poetic (as many following similes). The translation is optimal.

“as pure as snow”

Hamlet: III, i, (46)

čistá jako sníh

Speaking of innocence once again, yet compared to something earthly and visible, making this simile more visual and imaginable. The translation is literal and apt. Regarding novelty, the invention of similes regarding “(driven) snow” are ascribed to Shakespeare.

“as easy as lying”

Hamlet: III, ii, (357)

snadné jako lhaní

Again, a literal translation is working well. There are other similes in English and Czech to express an ease that are rooted deeper in our languages; however, as I already mentioned, many Shakespeare’s similes are original for the purposes of poetry – and this is respected by Hilský in his translation. I, personally, do not find lying easy, but in the context of Hamlet, it is very relevant.

“as flush as May”

Hamlet: III, iii, (81)

kvetly jako jarní kvítí

Meaning “full of life as Spring”. The Czech equivalent is not literal; nevertheless, fits well in the context and keeps the idea of Spring being colourful and lively. This simile is original again.

“as mad as vex’d sea”

King Lear: IV, iv, (2)

bláznil jako vzduté moře

States of mind are often compared to sea and other bodies of water (calm, stormy), the

novelty here is in the choice of words. Universal pragmatics and motivation allow again for literal translation.

“as like as eggs”

Winter’s Tale: I, ii, (130)

podobní jako vejce vejci

The Czech simile is probably more used than the English one, but motivation remains the same – eggs look alike.

“as cold as a dead man’s nose”

Winter’s Tale: II, i, (152)

strkáte do všeho nos, když studený ho máte jako mrtvola

There are different similes with the same meaning used more often nowadays; however, the motivation is kept and translation almost literal.

“(gloves) as sweet as damask roses”

Winter’s Tale: IV, iv, (220)

rukavičky navoněné

This is the first case where English simile was not maintained in the translation, probably because of other poetic criteria (obstacles mentioned in the first chapter) that had to be respected or adjusted; not that roses of Damask do not have a sweet fragrance in Czech. We cannot compare the motivation, the only thing to mention is that roses of Damask are famous for their scent.

“as soft as dove’s down”

Winter’s Tale: IV, iv, (364)

hebkou jak holubičí pírko

This literal translation has the same motivation due to the fact that softness of doves’ down all over the world is the same. Also, this simile is quite persistent and used today as well.

“as leaky as an unstanched wench”

The Tempest: I, i, (47)

naběradla jak prošoupaná děvka

The level of originality here is very high, the language is aggressively vulgar in both versions; however, it describes the water-tightness perfectly. We do not have exactly a word-for-word translation here, simply because the Czech lines did not allow it.

“as fast as mill-wheels strike”

The Tempest: I, ii, (281)

v jednom kuse

This is another simile that got lost in translation. The possible translation could be “rychle jako tlukot mlýnských kol”, but that makes 5 feet of iamb instead of three in English, which was probably the problem.

“as melancholy as a gib cat”

King Henry IV., Part 1: I, ii, (73)

smutnej jako kastrovanej kocour

This simile is from Falstaff’s speech, which is why the Czech translation has an informal tone. Again, a precise work of Martin Hilský because the simile carries everything – motivation, jest, originality.

“as secure as sleep”

King Henry IV., Part 1: I, ii, (131)

je to tutovka, půjdem najisto jak do postele

Here, I had to introduce a bit longer excerpt as the meaning of a rather short simile is expanded in Czech to make more sense. Nevertheless, both are motivated by the same aspect of security when going to your own bed to sleep.

“(to sport would be) as tedious as to work”

King Henry IV., Part 1: I, ii, (205)

(sváteční čas by) zevšedněl jak práce

The context is very important here, again, but well-kept and understandable, even though Hilský used the semantic of “holiday” instead of “sport”.

“as merry as crickets”

King Henry IV., Part 1: II, iv, (89)

ani bránice nám v tom nezabrání

Now we are dealing with a true gem, a simile that is widely spread in English even today, coined by Shakespeare, with no alternation in Czech but “šťastný jako blecha”, which would be inappropriate here and has a different motivation. A cricket’s song (the sound their legs make) is perceived as merry and joyful. The translation is not literal, but appropriate.

“as plentiful as blackberries”

King Henry IV., Part 1: II, iv, (239)

mám odpovědí jako máku

This simile is interesting for its motivation – to have plenty of something. In English it is blackberries, but in the Czech milder weather, it is poppy seed. Also, the large amount is implied in the Czech translation, no need to mention how plentiful.

“as cheap as stinking mackerel”

King Henry IV., Part 1: II, iv, (360)

za babku jak smradlavý makrely

Uttered by Falstaff, very original, novel expression, not used today. Translated literary to keep the joke.

“as secret as maidenhead”

Twelfth Night: I, v, (216)

je tajemství, které je třeba střežit jako panenství

This simile is broadened in Czech to create a rhyme – a good and laughable choice.

Motivation of maidenhead being secret is almost definitely shared by all cultures in the world (at least in the 16th century).

“as rank as a fox”

Twelfth Night: II, v, (123)

i kdyby mu ji zasmradila liška

The concept of a stinking fox is maintained in both languages, but the Czech version does not include a simile. This is the fourth case of a simile disappearance.

“as lustrous as ebony”

Twelfth Night: IV, ii, (38)

průzory zářivé jak eben

A simile paradox – here the NP does not mean “very A” but the exact opposite – ebony is anything but lustrous. Motivation kept in literal translation.

“(leave you all) as dead as a doornail”

King Henry VI., Part 2: IV, x, (40)

(jestli vás všechny) nepošlu pod kytičky

This simile was first used in William Langland’s translated poem *Piers Plowman*, but Shakespeare made it famous by using it in this historical play. The simile is probably related to the manner of securing nails hammered into a door. The doornails were clenched - bent over at the other end and hammered into the wood, making them no longer usable, dead nailed, never to use again. There is no Czech simile of the same motivation; however, the Czech language has many idiomatic expressions on being dead, one of them is “být pod kytičkama” – “to push up the daisies”, which Hilský decided would be better than anything else.

5.2. “__ LIKE __” Format

“(you speak) like a green girl”

Hamlet: I, iii, (101)

(jsi) nezkušená husička

The colour green means gullible and naive which is aptly translated as “husička” - in Czech meaning an unexperienced and gullible girl. While motivation and meaning are maintained, there is no simile in the Czech version, Hilský used a metaphor (there is no “jak” or “jako”). Both versions are frequent in ordinary speech.

“To come like the catastrophe of the old comedy”

King Lear: I, ii, (134)

Jde jako na zavolanou. Skoro jako rozuzlení ve staré komedii.

This is very original and artistic. In order to understand the nature of it, one needs to know how Antique plays work. Although Hilský expanded this simile to be clearer and more accessible to audiences, he kept the original meaning.

“a sigh like Tom O’Bedlam”

King Lear: I, ii, (135)

vzdychat jako žebrák z útulku pro mentálně choré

Tom O’Bedlam is a fictional character of multiple 17th century poems; he is a wandering beggar who has been discharged from a London asylum. In King Lear, the figure of Poor Tom is adopted by Edgar, disguising as a poor lunatic who is running away from his brother. In Czech, we do not have such a figure embedded in our cultural background; therefore, Hilský had to omit him in the translation and he substituted Tom O’Bedlam with an anonymous beggar from an asylum, which is appropriate.

“minded like the weather”

King Lear: III, i, (2)

mysl běsní jako počasí

This simile is contextual, because if it was standing alone, we would not know what the weather was like. In the Czech translation, it is mentioned that they are raving mad; however, it is for poetic purposes of the language. The pragmatics of comparing states of mind with weather is pervasive in both languages.

“waved like the enridged sea”

King Lear: IV, vi, (71)

nakroucené jak vzduté mořské vlny

Here, the main role is the resemblance of sea waves and curly horns (context).

“sing like birds in the cage”

King Lear: V, iii, (9)

budeme zpívat jak dva ptáci v kleci

A literal translation describing a sad song of imprisoned birds, no need to look for an equivalent in Czech, because the English expression is new, made up by Shakespeare for his play.

“perfumed like a milliner”

Henry IV, Part 1: I, iii, (36)

navoněný jak modistka

Apparently, people sewing and selling fashionable hats are very perfumed both in Britain and Czech. Up-to-date translation, this simile is definitely an original and not used today. In Czech, we say “to smell like you just left a perfumery”.

“withered like an old apple-john”

Henry IV, Part 1: III, iii, (4)

scvrklej jako vyschlý jabko

As any other on this list, this simile is coined by Shakespeare, but the word “apple-john” persisted and is used nowadays. In Czech, there is no special name for an old apple, so Hilský had to paraphrase it.

“hang like an icicle on a Dutchman’s beard”

Twelfth Night: III, ii, (28)

trčet jako arktický rampouch v holandském vousu

This simile describes something unimportant, that is being ignored, non-relevant. Why a Dutchman’s beard though? In Shakespeare’s time, there was a Dutch sailor, William Barents, who made voyages to the distant north and apparently did not care for icicles in his beard. A novelty expression that can be sometimes heard even today (in English, not in Czech).

5.3. “__ AS __” Format

“pale as his shirt”

Hamlet: II, i, (77)

bledý jako stěna

Both similes are motivated by paleness of objects. In comparison to its English origin, the Czech simile is derived from whiteness of a wall and this expression in Czech is fixed and commonly used. This is an example of a simile, coined by Shakespeare for a contextual purpose in Hamlet, translated by using a fixed collocation instead of literally copying Shakespeare's intentions.

“hush as death”

Hamlet: II, ii, (486)

ztichne jak smrt

Unlike the previous example, this simile is not a fixed collocation. This is another case where poetic intentions are favoured, and we read a literal translation.

“chaste as ice”

Hamlet: III, i, (135)

cudná jako led

Chastity is in this context exaggerated into the form of clear, spotless and cold ice, the extreme of innocence. Literary translation is again working for the sake of poetry.

“soft as sinews of the newborn babe”

Hamlet: III, iii, (71)

poddajné jak svaly nemluvňátka

This one strikes me as truly odd. Why did Martin Hilský used “svaly” instead of “šlachy” if he decided to go for (almost) a literal translation? Maybe it is more pleasant to eyes. Anyway, this is definitely a coined simile motivated by extraordinary circumstances.

“jealous as the stung are of the adder”

King Lear: V, i, (56)

tváří se na sebe, jak uštkl by je had

The motivation of translated simile is maintained, but the meaning is slightly changed to sound more natural. Again, coined by Shakespeare and not in usage.

“black as crow”

Winter's Tale: IV, iv, (219)

jako havran černý

Although the word order is different, the simile is the same. Crows being the symbol of

death because of their colour – a fact commonly shared by European cultures and mythology.

“soft as young down”

King Henry IV., Part 1: I, iii, (37)

měkká jako peří

Another version of a simile on softness of down. This time, the dove is absent in both languages, in addition, Hilský omitted the fact that it needs to be “young”. Nevertheless, the same motivation, the same meaning.

“valiant as Hercules”

King Henry IV., Part 1: II, iv, (270)

chrabrý jako Herkules

We are dealing with the field of idioms inspired by Antique times, so there was no need to create a new Czech expression because there are many adjectives describing this hero. (strong, brave)

“wild as young bulls”

King Henry IV., Part 1: IV, i, (102)

divocí jak býci

Maybe Shakespeare was using the description of “young” animals intentionally to even more emphasise the meaning of the simile. Yet again, Hilský did not respect this and thought that regular bulls were enough...which they were.

“momentary as a sound”

Midsummer Night’s Dream: I, i, (143)

krátký vzdech

This is the fourth case of a simile that was not transferred, but the meaning was preserved and works well in the context. In addition, there are no appropriate similes in Czech that would express impermanency of a moment.

“swift as a shadow”

Midsummer Night’s Dream: I, i, (144)

prchavý stín

Literally the same case as above. The length of a moment is expressed only by an adjective, yet it is adequate.

“my heart is true as steel”

Midsummer Night’s Dream: II, i, (196)

srdce ze železa

This simile is translated into a metaphor with an interesting twist. The original simile is

motivated by steel being stronger and easier to sharpen than iron, suggesting that her steel heart is rarer than an iron one, more faithful, dependable and trustworthy. On the contrary, the Czech metaphor says something different – that an iron heart is very solid, went through swaging and is forged into a firm state. The possible explanation is that Hilský had to use the other metal to fit into text and rhythm; or that Czech and English people understand the quality of metals differently. The original simile is persistent and used nowadays.

In summary, a few similes were not translated by Hilský for the sake of rhythm and rhyme in verses, but these were rare. All the other similes were successfully translated with the same meaning, most of them even with the same motivation. There were two specific exceptions that could not be translated literally into Czech because of the British background or etymology (*Tom O'Bedlam* and *as dead as a doornail*); however, the semantics behind them is kept. The majority of similes was coined by Shakespeare for the poetic purposes of his work and theatre and only few of them are still being used. From this we can deduce that to create an optimal and innovative simile from an existing pattern is quite easy and not very challenging; nevertheless, to create a simile that would be frequently used and embedded in lexis even after 400 years, that is a difficult task and mostly a coincidence. Formulaicity of our language and word strings have a great impact on our discourse and most of it is unconscious, therefore hard to analyse. The best option for examination of this topic is to observe people learning, achieving or loosing their ability to use their native or second language. My study only proved how impenetrable is the wall of formulaicity.

Conclusion

The claim of the theoretical part was that formulaic language is not consisting of productive patterns and the creativity is based only on existing formulas and the urge of people to invent novelty expressions. Shakespeare, as my research on similes proved, was very innovative and applied his original similes to an already existing pattern; even though only few similes are still being used, he managed to create a large spectre of similes that provide his texts a certain specialness. This exceptionality must be preserved in any translation so that non-English readers and audiences can have the same experience.

The presumption was that the majority of similes found in Shakespeare's plays are his inventions that are purely driven by poetic functions which is true; however, the Czech translations were not always actualised and contemporary, rather literal to keep the spirit. This means that both languages had the same motivation – explanation and etymology - behind the examined similes, although there were a few exceptions given by culture we live in, but all of them were motivated – not ambiguous.

I tried to choose plays across the genres to be objective and I think it makes an appropriate sample; however, there are still remaining unexamined similes that could prove me wrong.

I believe we can agree on the non-productive pattern of similes (of any format). We can only achieve novelty by creating a piece of art, like Shakespeare did, but it would hardly embed in the lexis of our language where expressions like these are strongly fixed and do not let intruders in easily. Our language is a finite set of rules and expressions, but the boundaries of creativity that determine how we choose to use it are far away.

Bibliography

- Chomsky, Noam. *Syntactic Structures*. The Hague: Mouton, 1957.
- Chomsky, Noam. *Current issues in Linguistic Theory*. The Hague: Mouton, 1964.
- Chomsky, Noam. *Aspects of the Theory of Syntax*. The M.I.T. Press, 14th printing, 1965.
- Chomsky, Noam. *Knowledge of Language, Its Nature, Origin, and Use*. Praeger Publishers, 1986.
- Everett, Daniel. "Cultural Constraints on Grammar and Cognition in Pirahã: Another Look at the Design Features of Human Language." *Current Anthropology*, 46(4), 621–634, 2005.
- Fillmore, J. Charles. *The Mechanisms of "Construction Grammar"*. Berkeley Linguistic Society 14, p. 35-55, 1988.
- Goldberg, Adele. *Constructions: A Construction Grammar Approach to Argument Structure*. The University of Chicago Press. Chicago and London, 1995.
- Kay, Paul. *The Limits of (Construction) Grammar*. The Oxford Handbook of Construction Grammar. New York, Oxford UP, 2013.
- Kövecses, Zoltán. *Metaphor: A Practical Introduction*, 2nd ed., New York, Oxford UP, 2010.
- Kufnerová, Zlata, and Straková, Vlasta. *Překládání a čeština*. Praha, H & H Nakladatelství, 1994.
- Lakoff, George, and Johnson, Mark. *Metaphors We Live by*. University of Chicago Press, 2003.
- Langacker, W. Ronald. *Foundations of Cognitive Grammar: Theoretical Prerequisites, Volume 1*, Stanford University Press, 1987.

Pawley, Andrew and Syder, Frances. *Two Puzzles for Linguistic Theory: Nativelike Selection and Nativelike Fluency*. Language and Communication. Addison Wesley Longman Limited, 1983.

Tymoczko, Tom and Henle, Jim. *Sweet Reason: A Field Guide to Modern Logic*. Springer Science & Business Media, 2004.

Wood, David. *Fundamentals of Formulaic Language: An Introduction*. Bloomsbury Academic, 2015

Wray, Alison. *Formulaic Language and the Lexicon*. Cambridge University Press, Cambridge, 2002.

Wright, T. George. *Shakespeare's Metrical Art*. University of California Press, 1991.

Shakespeare, William. *Dílo*. Second edition. Introduction author Martin HILSKÝ. Praha: Academia, 2016

Shakespeare, William. *The Wadsworth Shakespeare: The Complete Works*. Edited by Evans and Tobin. Boston, MA: Wadsworth Cengage Learning, 1997.

Online Sources:

Barsky, F. Robert. "Universal Grammar" Encyclopaedia Britannica. Published 16 November 2018, Encyclopaedia Britannica, inc.
<https://www.britannica.com/topic/universal-grammar>. Accessed 20 June 2020.

Boas, C. Hans, et al. "Sign-Based Construction Grammar." CSLI Publications, Jan 2012, Available Mar 2013 at
https://www.researchgate.net/publication/267783528_Sign-Based_Construction_Grammar. Accessed 25 June 2020.

Chromý, Jan. "Noam Chomsky, nejznámější žijící lingvista, slaví devadesáté narozeniny." Svět, Deník Referendum, 7 Dec 2018, <http://denikreferendum.cz/clanek/28775-noam-chomsky-nejznamejsi-zijici-lingvista-slavi-devadesatiny>, Accessed 14 June 2020.

- Czech Literary Translators' Guild, <http://www.obecprekladatelů.cz/cena-josefa-jungmanna.htm>, Accessed 16 May 2020.
- Department of Anglophone Literature and Culture, CUNI, <http://ualk.ff.cuni.cz/staff/martin-hilsky>, Accessed 16 May 2020.
- Everett, Daniel. "Daniel Everett: 'There is no such thing as universal grammar'", Interview by Robert McCrum, *The Guardian*, 25 Mar 2012, <https://www.theguardian.com/technology/2012/mar/25/daniel-everett-human-language-piraha>, Accessed 24 June 2020.
- Everett, Daniel. "Recursion and Human Thought. Why the Pirahã Don't Have Numbers. A Talk with Daniel L. Everett", *Conversation: Mind*, Wayback Machine, Internet Archive, 11 June 2007, <https://web.archive.org/web/20190808091528/https://www.edge.org/conversation/recursion-and-human-thought>, Accessed 22 June 2020.
- Futrell, Richard, et. al. "A Corpus Investigation of Syntactic Embedding in Pirahã" *PLOS ONE* 11(3): e0145289. 2 Mar 2016, <https://doi.org/10.1371/journal.pone.0145289>, Accessed 19 June 2020.
- Hauser, Marc D., et al. "The Faculty of Language: What Is It, Who Has It, and How Did It Evolve?" *Science*, vol. 298, no. 5598, 2002, pp. 1569–1579. *JSTOR*, www.jstor.org/stable/3832837, Accessed 20 June 2020.
- Hilský, Martin. "Překládat Shakespeara, to je trochu anarchie, uznává Martin Hilský" *Dvacet minut Radiožurnálu*, Interview by Karolína Koubová, Český Rozhlas, 2 Dec 2015, <https://radiozurnal.rozhlas.cz/prekladat-shakespeara-je-trochu-anarchie-uznava-martin-hilsky-7185511>, Accessed 16 May 2020
- Hilský, Martin. "Martin Hilský: Angličtina je nepřeložitelná do češtiny. A překlad je pouze iluzí." *Stříbrný vítr*, Interview by Jitka Novotná, Český Rozhlas, 29 July 2018, <https://dvojka.rozhlas.cz/martin-hilsky-anglictina-je-neprelozitelna-do-cestiny-a-preklad-je-pouze-iluzi-7487069>, Accessed 16 May 2020.

Ibbotson, Paul and Tomasello, Michael. "Evidence Rebuts Chomsky's Theory of Language Learning." *Cognition, Scientific American*, 7 Sep 2016, <http://lefft.xyz/psycholingAU16/readings/ibbotson-tomasello-2016-scientific-american.pdf>, Accessed 14 May 2020.

McGivray, A. James. "Noam Chomsky" *Encyclopaedia Britannica*. Published 12 Dec 2019, Encyclopaedia Britannica, inc. <https://www.britannica.com/biography/Noam-Chomsky/Linguistics#ref283809>, Accessed 20 June 2020.

Josek, Jiří. "Mezi autorem, vlastním přínosem a čtenářem." Interview by Michal Škrabal and Ondřej Vimr. *Tvar*, 22 Jan 2009, pg. 4, <http://old.itvar.cz/prilohy/130/Tvar02-2009.pdf>, Accessed 8 June 2020.

"Metaphor" *Cambridge Advanced Learner's Dictionary & Thesaurus*, 2020, Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/metaphor>, Accessed 17 May 2020.

"Simile" *Cambridge Advanced Learner's Dictionary & Thesaurus*, 2020, Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/simile>, Accessed 17 May 2020.

Resumé

Tato bakalářská práce pojednává o přirovnáních ve vybraných Shakespearových hrách jak v originálu, tak v překladu. První, teoretická část se věnuje problematice překladu a určujícím lingvistickým teoriím z druhé poloviny minulého století, které osvětlují novodobý přístup konstrukční gramatiky k formulaickému jazyku v souvislosti s fungováním naší řeči. V druhé části je porovnáván anglický a český překlad konkrétních přirovnání s hlavním ohledem na jejich motivaci a důslednost překladu. Na základě poznatků byl překlad vyhodnocený jako optimální a respektující náležitosti anglického jazyka a uměleckého záměru. Všechna přirovnání byla motivována, čímž se potvrdila umělecká kreativita v jinak svazujícím vzorci předem daných a stanovených idiomatických výrazů.

Anotace

Jméno a příjmení:	Dalimila Macáková
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Dr hab. Konrad Szcześniak
Rok obhajoby:	2020

Název práce:	Překlad přirovnání v divadelních hrách Shakespeara
Název v angličtině:	Translation of similes in Shakespeare's plays
Anotace práce:	Tato bakalářská práce si klade za cíl porovnat přirovnání z vybraných Shakespearových her s českými protějšky v překladu Martina Hilského. V teoretické části je obsažena problematika uměleckého překladu a popis hlavních lingvistických směrů posledních padesáti let. V druhé části práce jsou rozebrána přirovnání, rozdělena do tří skupin podle jejich formátu. Hlavním aspektem zkoumání je motivace, zaužívanost přirovnání a originalita. Tato kritéria jsou následně zhodnocena v souvislosti s formulaicitou jazyka a jeho užívání tak, jak jej vnímá moderní lingvistika.
Klíčová slova:	Přirovnání, překlad, Shakespeare, lingvistika, formulaický jazyk
Anotace v angličtině:	This bachelor's thesis aim is to compare some similes found in Shakespeare's plays with their Czech translations by Martin Hilský. The theoretical part consists of matters of literary translation and the description of main linguistic trends in the last fifty years. In the second part, there are similes divided into three groups depending on their pattern. They are examined in detail with focus on motivation, usage, and originality. These aspects are then discussed on the formulaic background of modern linguistics approach.
Klíčová slova v angličtině:	Similes, translation, Shakespeare, linguistics, formulaic language
Přílohy vázané v práci:	
Rozsah práce:	42 s.
Jazyk práce:	Angličtina