

Filozofická fakulta Univerzity Palackého

Katedra anglistiky a amerikanistiky

**The Brontë sisters in Czech: analysis of three translations
of *Jane Eyre***

Diplomová práce

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**Sestry Brontëovy v českých překladech: analýza tří
překladových verzí *Jany Eyrové***

**The Brontë sisters in Czech: analysis of three translations
of *Jane Eyre***

Diplomová práce

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I hereby declare that I have written the thesis on my own and have quoted all of the literature used.

In Olomouc

Šárka Juříková

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List of abbreviations

NK ČR.....	Národní knihovna České republiky
F.....	Fastrová
K.....	Kaftan
D.....	Diestlerová
ST.....	Source text
TT.....	Target text
J.....	Jane
R.....	Rochester

List of Graphs

Graph 1: Translation of French, Latin and German phrases by Fastrová	79
Graph 2: Translation of French, Latin and German phrases by Kaftan	79
Graph 3: Translation of French, Latin and German phrases by Diestlerová	80

List of tables

Table 1: Complete versions of <i>Jane Eyre</i>	4
Table 2: <i>Sirotek Lowoodský</i>	4
Table 3: Abridged versions of <i>Jane Eyre</i>	5
Table 4: <i>Villette</i>	5
Table 5: <i>Shirley</i>	6
Table 6: <i>Emma</i>	6
Table 7: <i>Hledání štěstí</i>	6
Table 8: <i>Professor</i>	6
Table 9: <i>Tales of Angria</i>	7
Table 10: Complete versions of <i>Wuthering Heights</i>	7
Table 11: Abridged versions of <i>Wuthering Heights</i>	8
Table 12: <i>The Tenant of Wildfell Hall</i>	8
Table 13: <i>Agnes Grey</i>	8
Table 14: Stylistic analysis of <i>Jane Eyre</i>	22
Table 15: The level of formality	33
Table 16: Mrs. Reed – excerpt number 1 – source text	34
Table 17: Mrs. Reed – excerpt number 1 – target text	35
Table 18: Mrs. Reed – excerpt number 2 – source text	37
Table 19: Mrs. Reed – excerpt number 2 – target text	38
Table 20: Jane – excerpt number 1 – source text	40
Table 21: Jane – excerpt number 1 – target text	40
Table 22: Jane – excerpt number 2 – source text	42
Table 23: Jane – excerpt number 2 – target text	42
Table 24: Rochester – excerpt number 1 – source text	44
Table 25: Rochester – excerpt number 1 – target text	45
Table 26: Rochester – excerpt number 2 – source text	47
Table 27: Rochester – excerpt number 2 – target text	48
Table 28: Miss Abbot – excerpt number 1 – source text	50
Table 29: Miss Abbot – excerpt number 1 – target text	51
Table 30: Miss Abbot – excerpt number 2 – source text	52
Table 31: Miss Abbot – excerpt number 2 – target text	52
Table 32: Bessie – excerpt number 1 – source text	53
Table 33: Bessie – excerpt number 1 – target text	54
Table 34: Bessie – excerpt number 2 – source text	54
Table 35: Bessie – excerpt number 2 – target text	55
Table 36: Hannah – excerpt number 1 – source text	55
Table 37: Hannah – excerpt number 1 – target text	56
Table 38: Hannah – excerpt number 2 – source text	56
Table 39: Hannah – excerpt number 2 – target text	57
Table 40: The social distance between J. and R. – example 1 – ST	60

Table 41: The social distance between J. and R. – example 1 – TT	60
Table 42: The social distance between J. and R. – example 2 – ST	61
Table 43: The social distance between J. and R. – example 2 – TT	61
Table 44: The social distance between J. and R. – example 3 – ST	62
Table 45: The social distance between J. and R. – example 3 – TT	62
Table 46: The social distance between J. and R. – example 4 – ST	63
Table 47: The social distance between J. and R. – example 4 – TT	64
Table 48: The social distance between J. and R. – example 5 – ST	66
Table 49: The social distance between J. and R. – example 5 – TT	66
Table 50: The social distance between J. and R. – example 6 – ST	66
Table 51: The social distance between J. and R. – example 6 – TT	67
Table 52: The social distance between J. and R. – example 7 – ST	67
Table 53: The social distance between J. and R. – example 7 – TT	67
Table 54: The social distance between J. and R. – example 8 – ST	68
Table 55: The social distance between J. and R. – example 8 – TT	68
Table 56: The social distance between J. and R. – example 9 – ST	69
Table 57: The social distance between J. and R. – example 9 – TT	69
Table 58: The social distance between J. and R. – example 10 – ST	69
Table 59: The social distance between J. and R. – example 10 – TT	70
Table 60: Yorkshire dialect 1 – ST	71
Table 61: Yorkshire dialect 1 – TT	71
Table 62: Yorkshire dialect 2 – ST	72
Table 63: Yorkshire dialect 2 – TT	72
Table 64: Yorkshire dialect 3 – ST	73
Table 65: Yorkshire dialect 3 – TT	73
Table 66: Yorkshire dialect 4 – ST	74
Table 67: Yorkshire dialect 4 – TT	74
Table 68: Yorkshire dialect 5 – ST	74
Table 69: Yorkshire dialect 5 – TT	74
Table 70: Yorkshire dialect 6 – ST	75
Table 71: Yorkshire dialect 6 – TT	75
Table 72: Slang 1 – ST	76
Table 73: Slang 1 – TT	76
Table 74: Slang 2 – ST	77
Table 75: Slang 2 – TT	77
Table 76: Slang 3 – ST	77
Table 77: Slang 3 – TT	78
Table 78: The translation of proper names	82

Contents

Introduction.....	1
1 The Brontë sisters in Czech translations	4
1.1 Charlotte Brontë	4
1.1.1 <i>Jane Eyre</i>	4
1.1.2 Other works by Charlotte Brontë.....	5
2.1 Emily Brontë	7
2.1.1 <i>Wuthering Heights</i>	7
3.1 Anne Brontë.....	8
2 Brief biography of the Brontë sisters	9
2.1 The chronology of the Brontë family	9
2.2 Charlotte Brontë	10
2.3 Emily Brontë	13
2.4 Anne Brontë.....	14
3 Charlotte Brontë's authorial style and her novel <i>Jane Eyre</i>	16
3.1 Narratological analysis and a brief summary of the book.....	16
3.2 Relationship between Jane and Rochester as manifested through speech ..	19
3.3 Stylistic analysis of the novel.....	21
3.3.1 Syntax and style.....	21
3.3.2 Literary Devices.....	23
3.4 Literary genre	24
4 Literary translation as viewed in Czech and Slovak traditions	27
4.1 Literary translation as viewed in Czech and Slovak traditions	27
4.2 The difference between real speech and speech in fiction	30
5 Sociolect.....	32
5.1 Upper-class characters.....	34
5.2 Lower-class characters	50
6 The social distance between Jane and Rochester in <i>Jane Eyre</i>	59
7 Code switching in the novel.....	71
7.1 The use of Yorkshire dialect.....	71
7.2 The use of slang.....	76
7.3 The use of French, Latin and German phrases	78
7.3.1 Translation by Fastrová	79

7.3.2 Translation by Kaftan	79
7.3.3 Translation by Diestlerová.....	80
8 Evaluation of the translation method	81
9 Overall evaluation of the translation	84
10 Conclusion	87
Summary	90
Bibliography.....	94
Primary sources	94
Secondary sources	94
Appendices.....	100
Annotation.....	112

Introduction

The objective of this diploma thesis is to provide an overview of the Czech translations of the Brontë sisters' books and to analyse three Czech translations of *Jane Eyre*.

Matthew Reynolds notes that overall, *Jane Eyre* was translated into 57 languages – he states that because of this, “[w]hat was thoroughly English book – anchored to Yorkshire and published in 1847 – becomes a multilingual, ever-changing global text, continually putting down roots in different cultures” (2019, n.p.). The languages the novel has been translated into include e.g. Korean, Japanese, Portuguese, Italian, Turkish, Chinese, Persian, Slovenian and German (ibid). An intralingual translation of *Jane Eyre* into modern English also exists.¹

To the best of my knowledge, there is no academic source dealing with translations of Brontë's books into Czech. While a number of literature diploma theses have dealt with the Brontë sisters (e.g. Hussein 2011, Haningerová 2006, Gregorová 2019, Hromková 2010), only two translation theses have dealt with their books. Two theses focusing on the translation of the *Wuthering Heights* were submitted – Králová (2016) and Břenková (2019). To this day, no thesis on the translation of *Jane Eyre* into Czech exists.

Jane Eyre was published in five Czech translations – by Jarmila Fastrová (1954), Pavla and Matouš Iblůvi (2012), Petr Polák (2013), Miroslav Kaftan (2018), and Petra Diestlerová (2019). In this thesis, the versions by Fastrová, Kaftan and Diestlerová will be analysed. My aim is to see how the oldest and the newest versions differ, and also to see how a male translator tackled the translation of book read primarily by females.

Polák's translation received the Czech *Literární skřípec* for plagiarizing Fastrová's version in 2013 – for this reason, his translation is not included in the analysis (see review of Polák's version written by Richard Podaný).

Research question 1 has been defined as follows: What are the differences between the analysed translations in terms of rendering the sociolects of the main characters, i.e. what language means were used in the Czech translations?

¹ <https://www.amazon.com/Jane-Eyre-English-Translation-TRANSLATIONS/dp/1999011503>

Research question 2 deals with the T-V distinction: With what degree of success did the translators capture the social distance between these two characters? The T-V distinction does not exist in English but exists in Czech – the abbreviation is derived from Latin *tu* and *vos* (Brown and Gilman 1960, 254). Barbora Čamková wrote a bachelor thesis on the T-V distinction in which she traced its development in English and Czech.

In this part of the thesis, I will primarily investigate how the translators used the T-V distinction in the conversations between Jane and Rochester. Carla Kaplan writes that “Rochester and Jane’s romance is, in many ways, the chronicle of seductive discourse” (1996, 13) – it will therefore be interesting to see whether in Czech, this seductiveness manifests itself in the usage of the T-form, whether the two characters regularly switch between the T-form and V-form etc.

Connected with sociolect and the T-V distinction is another significant feature of *Jane Eyre* – code switching. Khadidja Layadi (2010) traced the use of Yorkshire dialect, slang, French phrases, Latin phrases and German phrases in *Jane Eyre*. I decided to take her research a little further – in my thesis, I will investigate if and how these expressions are translated into Czech. This is my research question 3. I will not be collecting the expressions manually – instead, I will use Layadi’s glossary (she lists the expressions accompanied by the English translation, 2010, 68-100, 165-167). I will then manually collect their target equivalents from the translated books to see whether they were translated or left in their source forms. After that, I will evaluate the translation method on the basis of Venuti’s concepts of domestication and foreignization (2004, 19-20).

Overall, the objective of the thesis is to analyse the three translations of the given work of art from the three above stated perspectives: sociolects and the T-V distinction in the dialogue of the two main characters and code switching in the novels. Research question 4 deals with whether the translation is functionally appropriate for the contemporary reader. Besides that, the other objective of this thesis is to provide the overview of the complete Brontës’ works translated into Czech. Such overview is missing from the present translation theses – Břenková only lists the Czech translations of *Wuthering Heights* and Králová’s thesis is not made available to the public – hence, in my thesis, the complete overview of Brontës’ works as translated into Czech will be provided.

In the first chapter, the thesis provides an overview of the novels of the

Brontë sisters in Czech translations. The second chapter briefly introduces the Brontë sisters. The third chapter deals with Charlottë Brontë's authorial style and her novel *Jane Eyre*. The fourth chapter deals with literary translation. The fifth chapter introduces the concept of sociolect and its manifestation in the three translations of the novel. The sixth and seventh chapters are analytic – three translations of *Jane Eyre* are analysed (translations by Jarmila Fastrová, Petra Diestlerová and Miroslav Kaftan). The sixth chapter is focused on the translation of dialogues (T-V distinction). The seventh chapter analyses the parts of *Jane Eyre* that include code switching (based on a doctoral thesis by Khadidja Layadi). In the eighth chapter, the translation method (domestication X foreignization) is evaluated. Chapter nine deals with the overall evaluation of the translation: whether it is functionally appropriate for the contemporary reader.

1 The Brontë sisters in Czech translations

The objective of this chapter is to give an overview of the works of the Brontë sisters as translated into Czech. The present thesis analyses three translations of *Jane Eyre*, hence, the main focus is on this works – both complete and abridged versions are listed. Besides that, complete list of works by Charlotte, Emily and Anne Brontë as translated into Czech is given.

1.1 Charlotte Brontë

1.1.1 *Jane Eyre*

Table 1: Complete versions of *Jane Eyre*²

Year of publication	Czech title	Translator
1954	<i>Jana Eyrová</i>	Jarmila Fastrová
2012	<i>Jana Eyreová</i>	Pavla and Matouš Iblovi
2013	<i>Jana Eyrová</i>	Petr Polák
2018	<i>Jana Eyrová</i>	Miroslav Kaftan
2019	<i>Jane Eyrová</i>	Petra Diestlerová

Soub. kat. NK ČR, Databáze knih³

Table 2: *Sirotek Lowoodský*

Abridged version of *Jane Eyre* that ends with Jane leaving the Lowood school.

Year of publication	Czech title	Translator
1875	<i>Jana Eyre, sirotek lowoodský I,II,III,IIII</i>	P. M. Chorušická
1895/6	<i>Sirotek lowoodský: (Johanna Eyrová)</i>	?

² Souborný katalog NK ČR as well as Databáze knih mark these versions as complete

³ Available online, <https://www.caslin.cz/>, <https://www.databazeknih.cz/>

1897	<i>Johana Eyre-ová, Sirotek lowoodský I, II, III</i>	?
1907	<i>Sirotek lowoodský</i>	Karel Funk
1910	<i>Johana Eyre-ová, aneb Sirotek lowoodský</i>	?
1924	<i>Sirotek Lowoodský</i>	?
1932	<i>Sirotek Lowoodský</i>	Tereza Turnerová
1938	<i>Sirotek Lowoodský: (Johana Eyre): roman děvčete</i>	?
1940	<i>Sirotek Lowoodský</i>	?
1959	<i>Sirotek Lowoodský</i>	Jarmila Fastrová

Soub. kat. NK ČR

Table 3: Abridged versions of *Jane Eyre*⁴

Year of publication	Czech title	Translator
2004	<i>Jane Eyre</i>	Karolina Doláková
2009	<i>Dámy minulých epoch. Číslo 3. Jana Eyrová – “Podivuhodný osud Jany Eyrové”</i>	Maria Staňska, Alice Olmová Jarnotová
2012	<i>Jane Eyre = Jana Eyrová</i>	Lucie Poslušná
2018	<i>Jana Eyrová</i>	Hana Jovanovičová
2019	<i>Jane Eyre = Jana Eyrová</i>	?

Soub. kat. NK ČR

1.1.2 Other works by Charlotte Brontë

Table 4: *Villette*

Year of publication	Czech title	Translator
1928	<i>Villette</i>	Zdeněk Franta
1975	<i>Villette</i>	Jarmila Urbánková

⁴ Souborný katalog NK ČR marks these versions as abridged

2011	<i>Villette I - Nemilovaná,</i>	Kristýna Julinová
2011	<i>Villette II - Obdivovaná</i>	Kristýna Julinová
2012	<i>Villette III - Zbožňovaná</i>	Kristýna Julinová

Databáze knih

Table 5: Shirley

Year of publication	Czech title	Translator
1929	<i>Shirley – I</i>	Zdeněk Franta
1929	<i>Shirley – II</i>	Zdeněk Franta
1975	<i>Shirley</i>	Jitka Beránková

Databáze knih

Table 6: Emma

Year of publication	Czech title	Translator
2010	<i>Emma</i>	Tomáš Tulinger

Databáze knih

Table 7: Hledání štěstí⁵

Year of publication	Czech title	Translator
2010	<i>Hledání štěstí</i>	Kristýna Julinová, Josef Snětivý

Databáze knih

Table 8: Professor

Year of publication	Czech title	Translator
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⁵Early works of Jane Austen and Charlotte Brontë, Julinová translated Austen's works, Snětivý translated Brontë works; the English title is not listed because the collection was made by Czech publisher

2010	<i>Profesor</i>	Květa Palowská
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Databáze knih

Table 9: *Tales of Angria*

Year of publication	Czech title	Translator
2011	<i>Z letopisů Angrie</i>	Tomáš Tulinger

Databáze knih

The first work of Charlotte Brontë was translated into Czech in 1875 (abridged version of *Jane Eyre*). Her works were translated multiple times before and after 2000. As the data below show, the same applies for Emily and Anne.

2.1 Emily Brontë

2.1.1 *Wuthering Heights*

Table 10: Complete versions of *Wuthering Heights*⁶

Year of publication	Czech title	Translator
1927	<i>Démon: Bouřlivé výšiny</i>	Máša Baklanová
1946	<i>Bouřlivé výšiny</i>	Božena Šimková
1958	<i>Vichrné návrší</i>	Jarmila Fastrová
1960	<i>Na Větrné hůrce</i>	Květa Marysková
2011	<i>Na Větrné hůrce</i>	Pavla and Matouš Iblovi
2013	<i>Na Větrné hůrce</i>	Kateřina Hilská
2013	<i>Na Větrné hůrce</i>	?
2018	<i>Na Větrné hůrce</i>	Alexander Tomský

Soub. kat. NK ČR, Databáze knih

⁶ Souborný katalog NK ČR as well as Databaze knih mark these versions as complete

Table 11: Abridged versions of *Wuthering Heights*⁷

Year of publication	Czech title	Translator
2010	<i>Wuthering heights = Na Větrné hůrce</i>	Drahomíra Michnová
2017	<i>Wuthering heights = Na Větrné hůrce</i>	?
2020	<i>Na Větrné hůrce</i>	Hana Jovanovičová

Soub. kat. NK ČR

3.1 Anne Brontë

Table 12: *The Tenant of Wildfell Hall*

Year of publication	Title	Translator
1975	<i>Dvoji život Heleny Grahamové</i>	Miroslava Gregorová
1995	<i>Dvoji život Heleny Grahamové</i>	Alena Maxová

Databáze knih

Table 13: *Agnes Grey*

Year of publication	Title	Translator
2009	<i>Agnes Greyová</i>	Tomáš Tulinger

Databáze knih

The data from NK ČR and Databáze knih show that the most frequently translated novels are *Jane Eyre* and *The Wuthering Heights* – both complete and abridged versions exist. However, other works were translated as well, e.g. *Vilette* and *Shirley*. While the original novels were written in the 19th century, they are translated in the contemporary times as well, e.g. *Agnes Grey* or *The Tales of Angria*.

⁷ Souborný katalog NK ČR marks these versions as abridged

2 Brief biography of the Brontë sisters

The objective of this chapter is to provide a brief biography of the Brontë sisters. First, a brief chronology of their life provided. After that, each of the Brontë sisters is introduced. This is followed by the summary of their novels.

2.1 The chronology of the Brontë family

The following part of the thesis is based on a chronology presented in *The Brontë's in Context* (Marianne Thormählen, 2014). The Brontë sisters were born to Patrick Brontë and Maria Branwell. Patrick Brontë was born on 17 March 1777, originally named Brunty/Branty/Prunty – he later changed his name to Brontë. He studied at Cambridge and in April 1806, he received his bachelor's degree. Maria Branwell was born on 15 April 1783. Patrick Brontë and Maria Branwell got married on 29 December 1814 (2014, xix-xx).

In 1814 and 1815, the first of their daughters were born – Maria and Elizabeth Brontë. The family moved to Thorton, where Patrick Brontë worked as a curate. On 21 April 1816, Charlotte Brontë was born. The following year, her brother Branwell was born. Emily Jane Brontë was born on 30 July 1818 and Anne Brontë was born on 17 January 1820 (2014, xx).

In April 1820, the family moved to Haworth – again because the father worked as a curate there. The mother died in 1821, “probably from uterine cancer” (2014, xxi). Augustine Birrell notes that

[a]fter Mrs. Brontë's death in September, 1821, an unmarried sister, Miss Branwell, took the long journey from Penzance to Haworth, and came to keep house for her brother-in-law and his six children, the eldest being eight and the youngest one (Birrell 1887, 81).

It is also noted that their aunt “ruled the house and taught her nieces sewing and the household arts” (1887, 32).

In 1824, Maria and Elizabeth Brontë were sent to Clergy Daughters' School at Cowan Bridge. Charlotte and Emily were also sent there in the same year. The following year, Maria and Elizabeth died, both of pulmonary tuberculosis. Charlotte and Emily were taken from Cowan Bridge and were

homeschooled after the death of Maria until 1830 (2014, xxi-xxii).

In 1831, Charlotte started attending Misses Wooler's school at Roe Head. In 1832, she returned back to Haworth. In 1835, Charlotte returns to Roe Head as a teacher, accompanied by Emily who went there as a student. Emily later returned to Haworth and instead of her, Anne went to Roe Head as a student. Emily also worked as a teacher for a while, at Law Hill (2014, xxiii-xxv).

In 1839, Charlotte and Anne Brontë worked as governesses – they worked as governesses also in 1840 (Anne) and 1841 (Charlotte) (2014, xxv). In February 1842, “Charlotte and Emily Brontë go to Brussels, to learn and teach at the Pensionnat Heger” (2014, xxvi). In the same year, “Charlotte and Emily return to Haworth” (2014, xxvi). In January 1843, Charlotte returned to Brussels by herself. She spent a year there and after that, returned to Haworth and in 1844, she wanted to start a school – however, pupils were not interested in her school (2014, xxvi).

In October 1845, “Charlotte Brontë discovers her sister Emily's poetry” (2014, xxvii) – they later published the poems in 1846. They adopted pseudonyms Currer, Ellis and Acton Bell (2014, xxvii).

In 1848, Branwell Brontë dies of bronchitis and in the same year, Emily Brontë dies of pulmonary tuberculosis. In 1849, Anne Brontë dies (2014, xxviii-xxix).

In 1854, Charlotte Brontë married Arthur Bell Nicholls – her father was initially against it. She got pregnant, but her health deteriorated and on 31 March 1855, Charlotte died (2014, xxx-xxx).

2.2 Charlotte Brontë

Dinah Birch (2014) notes that Charlotte Brontë “was the eldest of the four Brontë children who survived childhood, and she took a dominant role in their activities” and that she wrote more than her siblings. (61). When she was a child, she was closest to her brother Branwell, with whom she created fictional world Angria (61-3).

Charlotte and her sisters attended the Clergy Daughters' School – Bahreldin Haroon Guma Abaker (2019) notes that Charlotte's portrayal of the Lowood School was influenced by the Clergy Daughter's School (49)

Augustine Birrell comments on the way Charlotte portrayed the harsh treatment of the Clergy Daughters' school in her Lowood school:

When Charlotte Brontë was writing "Jane Eyre" she never thought that she was indicting her old school for barbarity or making it infamous before the world. She was but using her material, stiffening her fiction with the tragedy of her own sad memories. But, none the less, I am persuaded that, rightly or wrongly, Charlotte Brontë believed in the substantial accuracy of her sketch. That Helen Burns stands for Maria Brontë is certain. So, too, Miss Temple and Miss Scatcherd are from the life. (Birrell 1887, 38)

Birrell also notes that going to Clergy Daughters' school was difficult for the sisters, but for Maria Brontë

[i]t meant more than a trial, more than sobs and tears; it meant torture and death ... She was, it appears, untidy and forgetful; crimes of high magnitude in such places. The school was ill managed ... The oatmeal porridge was burnt, the beef was tainted, the milk was "bingy" – and then the whole house smelt like the opening chapter of "Le Pere Goriot," of rancid fat. (Birrell 1887, 37)

Therefore, it is obvious that Charlotte Brontë did portray her sister Maria in the character of Helen Burns – she also incorporated the burnt porridge into *Jane Eyre*.

Birch (2014) notes that in her writing, Charlotte was interested "in evoking exotic settings and complex romantic lives for her characters" and that "her heroines are beautiful and melancholy; as they helplessly await the attentions of their powerful but unreliable lovers, their glamour is bound up with their sorrow" (63).

Charlotte was sent to Roe Head School when she was 15 (Birch 2014, 64) – it is noted that

Roe Head was crucial to Charlotte's development as a writer. She acquired a reputation as a storyteller among her fellow pupils and discovered that her literary accomplishments could command respect. On returning to Roe Head as a teacher in 1835, she earned money for the first time – in scanty amounts ... but enough for her to

be self-sufficient, and also to pay for Emily's education at Roe Head.
(Birch 2014, 64)

While Charlotte worked as a teacher and a governess, Birch (2014) claims that she disliked these professions (64). Gaskell (1909) notes that she wrote to her sister Emily the following: "I see more clearly than I have ever done before that a private governess has no existence, is not considered a living rational being, except as connected with the wearisome duties she has to fulfil" (174).

Birch also states that Charlotte later attended a school in Brussels with Emily, to improve their language, at Pensionnat Heger – Charlotte later worked there as a teacher. In Brussels, Charlotte fell in love for the first time – with Constantin Heger, the husband of the director of the Brussels school. Charlotte wanted to establish a school with her sisters, but she did not succeed (Birch 2014, 64-5). Later, she turned to writing, publishing a collection of poetry with her sisters and the following novels (Birch 2014, 65-66):

- *The Professor* (1857) – Charlotte's first novel, but published in 1857 because initially, publisher were not interested in this novel.
- *Jane Eyre* (1847) – 2500 copies sold within three months. Published under the pseudonym of Currer Bell.
- *Shirley* (1849) – Birch notes that Charlotte's "[m]emories of Emily and Anne are reflected in the characters of Shirley Keeldar and Caroline Helstone" (66). Birch also notes that "[l]ike *Jane Eyre*, the novel defies oppression – not just the domestic oppression that men could exercise over women, but the political oppression Charlotte saw in relations between masters and workmen" (ibid).
- *Villette* (1853) – Birrell (1887) claims that "'Villette' is, in the judgment of some good critics, the best of the three novels. It is certainly not so unpractised as 'Jane Eyre,' and it has none of the roughness and scrappiness of 'Shirley.' From first to last reader feels himself in the hands of a mistress of her craft" (151) and that "[t]he horrors of solitude are nowhere depicted with greater fidelity than in 'Villette'" (155).

Birch (2014) observes that during her writing career, Charlotte travelled to London and she befriended the writer Elizabeth Gaskell (xxix-xxx, 67), but that

she often felt lonely and missed “the supportive companionship that her siblings had provided” (67). She got married to Arthur Bell Nicholls – “[t]hey were married in 1854, when Charlotte was thirty-eight old” (ibid.). She got pregnant, but her health was deteriorating and on 31 March 1855 she died. Birch also notes that Elizabeth Gaskell wrote account of her friend, *The Life of Charlotte Brontë* (ibid).

2.3 Emily Brontë

According to Pykett (2014), Emily “was soon acquainted with death: her mother died two months after her own third birthday, and her two eldest sisters died in quick succession when she was six” (68). However, Pykett argues that Emily had a nice childhood in “a lively, close-knit family and a comfortable home cared for by her mother’s sister Elizabeth Branwell” (69). While Charlotte was close to her brother Branwell, Emily was most close to her sister Anne (ibid.) – together, they developed fictional world Gondal (Birch 2014, 63) – Gondal is described as “an imaginary island in the North Pacific” (Pykett 2014, 68).

Like her older sisters, she was also sent to the Clergy Daughters School – Pykett (2014) argues that “the six-year-old Emily, one of the youngest pupils, seems to have been made a school favourite”, that she learnt to play the piano liking to play Beethoven and that she also was also an avid reader, preferring to read Scott, Byron and Shelley (69). She went to the Roe Head School with Charlotte and later worked as a teacher at Law Hill where she wrote many poems, including “Loud without the Wind was Roaring” and “A Little While. A Little While” (70-71). Nonetheless, “her poems became increasingly gloomy as autumn deepened into winter, and they ceased altogether when she returned to Law Hill after Christmas” (71). She went to Brussels boarding school with Charlotte, studied French and German and read German Romanticism, but disliked the school (72). After her aunt died, Emily “took over the responsibility for running the household and managing the sisters’ legacies from their aunt”, being happy in this part of her life (72-73). In 1845, Charlotte discovered her poems – Emily agreed to have them published, but under pseudonyms. Emily Brontë only published the following novel:

- *Wuthering Heights* (1847) – a novel about the tragic love between Catherine and Heathcliff

Pykett (2014) also claims that Emily wrote letters, diaries and French essays (68). He also notes that “[t]here is some circumstantial evidence that Emily began a second novel, but no manuscript survives” (73).

2.4 Anne Brontë

Maria Frawley (2014) describes Anne Brontë as “[t]he youngest and still least well-known and appreciated of the Brontë sisters. (75) Having lost her mother when she was just a year and a half, she was taken care of by her aunt and her older sisters (ibid). She was too young to go to the Clergy Daughters’ School – Frawley notes that “[b]y virtue of her age, she was spared some of the trauma when her elder sisters Maria and Elizabeth fell ill while at the Clergy Daughters’ School and died shortly after returning home” (ibid).

Frawley argues that Anne created imaginary world called Gondal with her sister Emily. She also claims that the sisters read their father’s books and magazines and learnt to paint and sketch (76-77)

Frawley states that Anne left her home for the first time when she went to the Roe Head School, instead of Emily, who had gone there before Anne but after some time became homesick (77). Later in her life, she left home again, to work as a governess in the Ingham family (ibid). Frawley notes that “Anne Brontë was ... dismissed from her first governess position, allegedly because the Ingham children had not learned enough” (ibid). Anne returned home, but later left it again to work, because she wanted to earn her own money (ibid).

Frawley (2014) claims that according to some critics, Anne fell in love with William Wightman who worked as a curate at Haworth – she allegedly wrote several poems about him (“To–”, “Yes, thou art gone” and “Dreams”, 78). However, Frawley also notes that other critics believe that Charlotte “was more infatuated with the young man than was her youngest sister” (ibid).

In 1840, she started again working as a governess, this time in the family of Revd Edmund Robinson at Thorp Green Hall (Frawley 2014, 78). Frawley states that

[h]er poetry documents the intensity of her feelings of loneliness and homesickness experienced while at Thorp Green, as well as her occasional dissatisfaction and desire to leave (Frawley 2014, 78).

Nonetheless, while she occasionally felt lonely, staying with the Robinson family enabled her to travel – she went to Scarborough with the family (Frawley 2014, 78).

Anne Brontë published the following novels:

- *Agnes Grey* (1847) – based on her working experience as a governess. Frawley notes that the novel “memorably articulates the hardships endured by its young heroine in her role as governess” and that “the narrator bemoans the incorrigible behaviour of her young charges and the unreasonable expectations of their parents” (2014, 77).
- *The Tenant of Wildfell Hall* (1848) – focusing on “thorny social issues,” these involving “gender ideology, marriage and property laws and class hierarchies” (Frawley 2014, 79). This novel was also received better than *Agnes Grey* (Frawley 2014, 79)

Frawley (2014) notes that shortly before her death, Anne Brontë went to Scarborough with her sister Charlotte and their friend Ellen Nussey because she wanted to “enjoy, and possibly benefit from, the seaside climate” (81). She died in Scarborough and is also buried there (ibid).

The objective of this chapter was to introduce the Brontë sisters. First, a brief chronology of their life was provided. After that, each of the Brontë sisters was introduced in a separated section. These sections also include the summarization of their novels.

3 Charlotte Brontë's authorial style and her novel *Jane Eyre*

The objective of this chapter is to introduce the novel *Jane Eyre*. A brief summary of the novel with the focus on the style of narration is presented. After that, Charlotte Brontë's authorial style is described, dealing with the relationship between Jane and Rochester as manifested through speech. This is followed by the stylistic analysis of the novel and by the analysis of the literary genre of the novel.

3.1 Narratological analysis and a brief summary of the book

Biber and Conrad (2009) discuss the style of narration in fiction. They deal with the "perspective that the author chooses for narrating a story" (132) – whether it is told from the first person or the third person perspective. Further, they discuss whether the story is told as if it happened in the past or whether it is told as if it was happening in the present (138). They also comment on the extent of dialogues used in the text (134). In the following section, these parameters as manifested in *Jane Eyre* are examined.

Sally Minogue (1999) claims that [i]n its four editions *Jane Eyre* was subtitled *An Autobiography* (IX). Ronald Carter (2002) correctly observes that the novel belongs to a genre called *Bildungsroman* – defined by Ronald Carter as "the novel of growing up" (290). It is therefore clear that the story is told as if it was happening in the past – Jane looks back on her life and tells the story of how she grows up in a hostile environment, living with her aunt and her cousins. As a child she attends the Lowood school and after that, she starts working as a governess at Thornfield – she starts teaching 8-year-old Adele Varens. There she meets Mr Rochester whom she falls in love with. However, she later finds out that he is already married – his mad wife Bertha is living hidden in the attic. Jane leaves Thornfield and meets St John Rivers and his sisters Mary and Diana – she later finds out that they are her cousins. She also inherits 20 thousand pounds from her uncle. St John wants to marry Jane, but she refuses his proposal because she knows he does not love her. One day, Jane hears Rochester screaming her name – she screams back, telling him that she will come to him. When she returns to Thornfield, she discovers it was burned down by Bertha. Rochester now lives

elsewhere – when Jane comes to him, she finds out that he was blinded by the fire and that he lost one of his arms – they meet again and Rochester is delighted to be with Jane. He tells her he screamed her name and heard her scream back – however, Jane does not confess to him that she screamed back – Rochester thinks he only imagined it. Since Bertha died in the fire, nothing stops Jane and Rochester from marrying now – they get married and have a son.

Hemy Suzana (2010) correctly observes that the novel is narrated in first person, by Jane (53). As Biber and Conrad (2009) note, the first person narration allows for “sensual perceptions, thoughts, and attitudes of the narrator” (133). While the novel focuses on the thoughts of the main character, the extent of dialogue is quite large – the relationship between Jane and Rochester is manifested through their speech, as is examined in section 3.2.

Throughout the book, Jane addresses the reader:

A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, **reader**, you must fancy you see a room in the George Inn at Millcote, with such large figured papering on the walls as inn rooms have; such a carpet, such furniture, such ornaments on the mantelpiece, such prints, including a portrait of George the Third, and another of the Prince of Wales, and a representation of the death of Wolfe. (80)

Reader, though I look comfortably accommodated, I am not very tranquil in my mind. (80)

Sometimes I saw her: she would come out of her room with a basin, or a plate, or a tray in her hand, go down to the kitchen and shortly return, generally (oh, romantic **reader**, forgive me for telling the plain truth!) bearing a pot of porter. (95)

It may therefore be said that Jane established a certain relationship with the reader, knowing that her autobiography will be read. Joan D. Peters (1991) comes to the same conclusion, as she says that there is “a genuine, mutually controlled interplay of feelings and ideas between novel and reader” (219). Carla Kaplan (1996) says that throughout the book, Jane searches for a listener, someone to tell her story to (9). Kaplan also says that while Rochester is completely honest with Jane, she does not tell him everything (she did not tell him she heard him

screaming her name) – Kaplan says Jane “never does tell her story in its entirety, except to ‘the Reader’” (15) – the relationship between the narrator (Jane) and the Reader is therefore of a high importance.

Peters says that

[b]y directly enjoining the reader to participate in the analogy, to work out the metaphor and apply it to the situation she wants to communicate and so help to conceive the narration, Jane as a narrator explicitly enacts Brontë’s authorial desire for a narrative discourse that creates dialogue between reader and text. (Peters 1991, 232)

Kaplan (1996) notes that perhaps we as readers are the proper audience for Jane’s story (21).

Peters (1991) divides the style of narration into three stages: Jane’s stay at Gateshead and Lowood; Jane’s stay at Thornfield and her falling in love with Mr Rochester; and Jane’s stay at the Morehouse toward the end of the book (219).

Peters notes that the three stages correspond to “progressive stages in the protagonist’s struggle to achieve her own voice” (ibid). She also observes how the novel parodies literary genres – the first stage of narration parodies the sentimental novel (ibid) and throughout the second stage of narration, the novel parodies the “‘great’ novels of the eighteenth and nineteenth centuries” (222).

Suzana (2010) observes that in one part of the novel, Jane switches from 1st point of view to the 3rd point of view. This may be illustrated on the below mentioned example:

I was in my own room as usual – just myself, without obvious change: nothing had smitten me, or scathed me, or maimed me. And yet where was the Jane Eyre of yesterday? – where was her life? – where were her prospects? (261, qtd. in Suzana)

Suzana also notes that the 1st person point of view is resumed in the next paragraph (55).

The first person narration is also connected with the possibly hidden meaning behind the name of Jane Eyre. Emily Eells (2013) examined the role of French language in Jane Eyre. She notes that Jane’s

initials spell the French pronouns 'je' and this announce her status as first person narrator, and subject of the autobiography the novel purports to be, though the only evidence that this may have been intentional on Brontë's part is that Jane is identified as 'J.E.' in her correspondence with her future employer at Thornfield (Emily Eells 2013, 2)

She also states that Eyre is homonymous with French 'aire' which "denotes an area or space, so Jane's surname could be interpreted as a reference to her search for what one could call, paraphrasing Virginia Woolf, a space of her own" (2).

3.2 Relationship between Jane and Rochester as manifested through speech

Connected with the style of narration is the relationship between Jane and Rochester. Peters (1991) says that "[t]he relationship of Jane and Rochester is forged in speech and it is primarily Jane's new restrained way of speaking that allows her parity and superiority to Rochester in their exchanges" (222). Kaplan (1996) also comments on the relationship between Jane and Rochester, as she says that the two talk to each other in a seductive way (13). The seductiveness may be illustrated on the below mentioned examples:

Rochester: 'You examine me, Miss Eyre,' said he: 'do you think me handsome?' (114)

...

Rochester: 'Miss Eyre, draw you chair still a little farther forward: you are yet too far back; I cannot see you without disturbing my position in this comfortable chair, which I have no mind to do' (114, qtd. in Kaplan)

At the end of the book, when Jane and Rochester meet again, she teases him about St John, trying to make him jealous (393). Based on these examples and on Peter's and Kaplan's analysis it may be said that Jane and Rochester are equal – Jane is not afraid to speak to him in the same way he speaks to her. Connected with this is the way Brontë developed Jane's character in the novel – Fatima Muhaidat (2014) notes that Brontë's woman is "no celestial figure created to please man by her beauty and to emphasize his superiority by obedient listening

and attending to his orders and desires” (74) – Jane and Rochester therefore treat each other as equals. Indeed, Rochester talks to Jane in a polite way – it is said he often commands his servants, but in talking to Jane, he is more polite, as may be illustrated on the examples below:

Rochester: Go into the library – I mean, if you please, - (Excuse my tone of command; I am used to say “Do this,” and it is done: I cannot alter my customary habits for one new inmate.)... (108)

Rochester: Don’t draw that chair farther off, Miss Eyre; sit down exactly where I placed it – if you please, that is ... (113)

Muhaidat also notes the Brontë’s female characters are not usually beautiful (74) – other critics have also dealt with Jane’s appearance. Joanne Spiegel (2001) observes that “Jane, unlike the standard Victorian heroine, is not beautiful and demure; instead, she is plain and intellectual” (133)

Jane indeed defies the Victorian conventions – Guma Abaker (2019) notes that in the Victorian era, women were inferior to men and did not have equal rights (53). The author, however, notes that

Brontë gives her readers a heroine, Jane, who’s strong, passionate and she is capable of expressing her thoughts and fighting for her rights. Her characteristics are completely different from those of real Victorian women, who were oppressed by men. (Guma Abaker 2019, 53)

Guma Akaber compares Jane’s character with the character of Bertha and she says that it is believed that

Charlotte Brontë presents the character of Bertha as a symbol of the Victorian woman, who is considered as a ‘lesser’ member of society, without rights of their own, that is to say, Victorian women were literary locked up from participating in a society which is dominated by men. (Guma Abaker 2019, 54)

Guma Abaker (2019) also states that” [t]he terror of Victorian hegemonic masculinity against women is portrayed by Bertha Mason. Bertha, the madwoman in the attic, was able to portray Victorian wifhood’s slavery and cruel elements” (55). Therefore, there is a strong contrast between Jane and Bertha – Jane defying

the Victorian conventions and Bertha subjected to them (although there are also parallels between these two, as is examined further in the thesis).

Spiegel (2001) notes that Rochester is a Byronic hero (133). She describes him as “worldly, peripatetic, sexually experienced, and difficult to tame” (ibid). Jean Ann Bates (1949) describes the Byronic hero as “a man with a mysterious past. The past is usually surmised to be of wickedness and sin...” (25). The Byronic hero is pessimistic and melancholic and typical example of Byronic hero would be Heathcliff from *Wuthering Heights* (1949, 26). Bates also notes that [i]n spite of any scruples one might have against the Byronic hero, the reader cannot help but be fascinated by him (26). Marybeth Forina (2014) also describes the portrayal of Rochester as the Byronic hero. She states that “Jane is written as a plain female hero with average looks, Rochester is her plain male hero counterpart” (85) – this contrasts with the portrayal of standard Byronic hero, as Bates notes the character is usually very handsome (1949, 26). Forina argues that in Rochester, Brontë developed “a new Byronic hero” – one who regrets the sins and bad things he had committed in the past – like that, he defies the characteristics of typical Byronic hero who does not regret what he committed in the past (2014, 86-7).

3.3 Stylistic analysis of the novel

3.3.1 Syntax and style

Suzana conducted a syntactic analysis of *Jane Eyre*. She states the following:

Based on the syntax, most of the passages are built of complex-compound sentences and periodic sentence structure connected with particular punctuation, i.e. dashes, colons and semicolons which creates choppy effect ... Her sentences also seem formal and conventional which makes them look classic. (Suzana 2010, 77)

This sentence complexity may be illustrated on the below mentioned paragraph:

‘Will you walk this way, ma’am?’ said the girl; and I followed her across a square hall with high doors all round: she ushered me into a room whose double illumination of fire and candle at first dazzled me, contrasting as it did with the darkness to which my eyes had

been for two hours inured; when I could see, however, a cosy and agreeable picture presented itself to my view. (82)

In this example, several sentences connected by punctuation marks can be seen – the sentences are connected by two semicolons, a colon and two commas. This paragraph may be compared with its translation into Czech for the sake of comparative analysis of the style:

Table 14: Stylistic analysis of *Jane Eyre*

F	„Račte tudy, madam,“ řekla služebná. Šla jsem za ní čtvercovou halou, kde byly kolem dokola vysoké dveře. Uvedla mě do pokoje a zprvu mě oslnila zář svíčky a z krbu, bylo to najednou příliš silné osvětlení po té dvouhodinové cestě, kdy si mé oči zvykly na úplnou tmou. Ale když jsem se rozkoukala, spatřila jsem útulný a přívětivý pokoj. (74)
K	„Račte tudy, slečno,“ řeklo děvče. Následovala jsem ji přes čtvercovou halu, ve které byly kolem dokola vysoké dveře. Zavedla mě do pokoje, v němž mě zprvu oslnilo dvojí světlo, vycházející z krbu a od svíčky, protože silně kontrastovalo s temnotou, na kterou si moje oči během uplynulých dvou hodin zvykly. Když jsem se rozkoukala, naskytl se mi pohled na útulný a přívětivý pokoj, malý ale pohodlný. (116)
D	„Můžete jít prosím tudy, madam?“ vybidla mě dívka a já ji následovala přes čtvercovou vstupní halu, z níž vedly na všechny strany vysoké dveře: uvedla mě do místnosti, kde mě dvojí zář krbu a svíce v první chvíli oslnila, neboť byla v ostrém kontrastu s tmou, na niž si moje oči dvě hodiny navykaly; jakmile se mi však vrátil zrak, odhalil se mu útulný a roztomilý výjev. (125)

It is obvious that Fastrová does not transfer the style of the original into the translation – instead, she divides the complex sentence into 4 sentences, separated by full stops. Likewise, Kaftan divides the complex structure into 4 sentences. Diestlerová, on the other hand, transfers the style of the original into the translation – she uses the same punctuation marks.

3.3.2 Literary Devices

Suzana notes Brontë's use of literary devices – she analyses another excerpt and observes a simile, metaphor, alliteration, personification and repetition (2010, 63-66). I will not be listing Suzana's examples here; instead, on the basis of my sample (the whole book), I will state the following examples:

ALLITERATION

... the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. (9)

REPETITION

Why was I **always** suffering, **always** browbeaten, **always** accused, for ever condemned? (10)

ALLITERATION

... that they were all gone out of England to some savage country where the woods were wilder and thicker ... (15)

... twilight and snowflakes together thickened the air ... (103)

ALLITERATION + SIMILE

... impotent as a bird with both wings broken ... (286)

PERSONIFICATION

On the hill-top above me sat the rising moon; pale yet as a cloud, but brightening momentarily, she looked over Hay ... (97)

... the moon ascending it in solemn march; her orb seeming to look up as she left the hill-tops, from behind which she had come ... (101)

Arraigned at my own bar, Memory having given her evidence of the hopes, wishes, sentiments I had been cherishing since last night – of the general state of mind in which I had indulged for nearly a fortnight past; Reason having come

forward and told, in her own quiet way, a plain, unvarnished tale, showing how I had rejected the real, and rabidly devoured the ideal; - I pronounced judgment to this effect: - (140)

The consequence was, that when the **moon**, which was full and bright (for the night was fine), **came in her course to that space** in the sky opposite my casement, and **looked in at me** through the unveiled panes, her glorious gaze roused me. (180)

... **the sun was just entering** the dappled east, and **his light** illuminated the wreathed and dewy orchard trees and shone down the quiet walks under them. (189)

... while the **sun drinks** the dew ...(191)

... soon it would boast the **moon**; but **she** was yet beneath the horizon. (218)

No sooner had **twilight**, that hour of romance, began to **lower her** blue and starry banner over the lattice ... (238)

Night was come, and **her** planets were risen ... (286)

Nature seemed to me benign and good; I thought **she loved me** ... (286)

This list of literary devices is by no means complete – I just wanted to give several examples of Charlotte Brontë using the literary devices in the book. Other literary devices were analysed in the study by Saifudin Ahmad (Ahmad n.d.).

The literary devices illustrate the novel's emphasis of nature – Pat Macpherson notes that “Jane Eyre is marked by strong romantic elements and the role of nature if especially important” (1983, 297-302, qtd. in Haiyan Gao). The role of nature is further examined in section 3.4 dealing with the literary genre.

3.4 Literary genre

Haiyan Gao (2013) states that the novel belongs to Romanticism, with its emphasis on the mind and nature and the need for adventure. It also stresses liberty and independence (926).

Carter (2002) contrasts the style of Charlotte and Emily Brontë with the

style of Jane Austen – he says that while Jane Austen’s work is “an essentially Augustan in spirit” (289), the Brontës’ works are “distinctly romantic in temperament, exploring in their novels extremes of passion and violence” (ibid). Both Carter and Gao therefore place *Jane Eyre* into the literary genre of romanticism.

Nicole A. Diederich (2010) contextualizes the novel as “[f]emale Gothic in a Radcliffean sense: *Jane Eyre* is not a gothic work of supernatural mystery, but of explained natural phenomenon” (n.p.). She quotes several critics (Sandra Gilbert and Susan Gubar, Emma McEvoy and Juliann Fleenor) and emphasises the novel’s focus on doubleness and doppelgangers (as a feature of both Romantic and Gothic tradition, as well as the women’s fiction). Gilbert and Gubar note that “Bertha has functioned as Jane’s dark double throughout the governess’s stay at Thornfield.” (1979, 360, qtd. in Diederich, 2010). John Bowen (2014) comes to the same conclusion, as he states that there are parallels between Jane and Bertha – Jane is imprisoned in the red room and Bertha is imprisoned in a secret room on the third floor and both of them are in a relationship with Rochester (n.p.). However, Bowen also notes that despite these parallels, Bertha is “the other to Jane. She’s everything she fears – she’s this monstrous, grotesque, bestial, obscene kind of figure” (n.p.).

This is not the only example of parallelism in the novel – Kaplan (1996) observes parallelism between Helen Burns and Miss Temple and Jane’s cousins Diana and Mary. Kaplan states that it is with her cousins Jane communicates with the greatest ease and not with Rochester (18). Her relationship with her cousins therefore recalls her childhood relationship with Helen and Miss Temple.

Mohammed Al-Haj (2015) also states the novel belongs to the gothic fiction, as he says that it “has a distinctly Gothic atmosphere. Both the setting (a mansion with a mysterious attic) and Rochester’s mad and violent wife create mystery and suspense” (97).

Bernard J. Paris (1997) contextualizes the novel as the novel of vindication (144). He claims that “[a]s is typical in novels of vindication, Jane has a miserable childhood” (145). He compares *Jane Eyre* with *Wuthering Heights* and states the following:

[o]f all the terrible childhoods in Victorian fiction, Jane’s is one of

the worst. As despised and rejected as Heathcliff, she is even more isolated, since Heathcliff has Cathy, whereas Jane has no ally at all (Paris 1997, 145-6)

He also describes typical protagonists in the genre of the novel of vindication, comparing them to Cinderella and stating that they are oppressed by the adults, but eventually succeed in their search for happiness (144). The character of Jane Eyre falls into these vindication patterns perfectly.

4 Literary translation as viewed in Czech and Slovak traditions

The objective of this chapter is to introduce literary translation. First, a general overview of literary translation as described by Peter Newmark is presented. After that, the Czech and Slovak translation traditions are briefly introduced. This is followed by the contrast between real and fictional dialogues.

According to Peter Newmark (2004), the difference between literary and non-literary texts is that while literary texts focus on the mind and the imagination, non-literary texts focus on facts and events. Newmark further argues that unlike in non-literary texts, in literary texts the words are equally important as the content and that literary texts deal with persons and non-literary texts deal with objects (10-11). His view may be contrasted with the view of Jiří Levý who describes Roman Ingarden's distinction between literary and technical texts. Basically, Levý (2011) claims that in literary texts, the form is as important as the content – however, in translation, the form is necessarily disrupted – that is why Levý states that the style cannot really be transferred into the target language (61).

For a more detailed analysis of literary translation, see Kuhlczak and Littau (2007) and Baker and Saldanha (2009) – both of these books provide an overview of literary translation, but since the objective of the chapter is to introduce literary translation as viewed in Czech and Slovak traditions, they are not dealt with here.

4.1 Literary translation as viewed in Czech and Slovak traditions

Zuzana Jettmarová (2008) notes that Levý developed his theory of translation based on Prague Structuralism and the Czech tradition of translation functions (15). The beginning of Prague Structuralism dates back to the Prague Linguistic Circle and Vilém Mathesius, Roman Jakobson, Bohuslav Havránek and Jan Mukařovský (17). Jettmarová further states that Prague Structuralism focused on the communicative function of elements and the hierarchy of communicative functions – she claims that Levý's theory derives from this approach (19).

Levý (2011) defines translation as communication (24). He proposes the following communicative chain in translation:

		Author		Translator		Reader			
Reality	→	Selection	Stylisation	Text in → Foreign Language	Reading	Translation	Text in → Translator's Language	Reading	Concretisation

He therefore includes the intention of the original author into the translation process, as well as the concretisation of the translation by the reader.

Levý divides the process of translation into three stages: apprehension of the source, interpretation of the source and re-stylisation of the source (31). According to him, translation is not possible without interpretation – it must always be part of the translation process (39). He further states that in the case of re-translation, the new translator takes the previous interpretations into considerations (75). This may be illustrated on the translation of dialogues and the T-V distinction in *Jane Eyre* – in Fastrová's version, Rochester starts using the T-form when addressing Jane after she agrees to marry him. The same thing is done in Kaftan's and Diestlerová's version – likewise, Rochester addresses Jane by the T-form after she agrees to his proposal of marriage. The interpretation of their relationship is therefore the same in the three translated versions.

According to Levý, a translation involves two structures – the source culture and the target culture (67). The translation therefore connects these two cultures. Such connection is revealed e.g. when proper names are presented in translation – the translator has to decide whether to translate them into target language or leave them in the source forms. In Fastrová's version of *Jane Eyre*, Grace is translated as Lada; see chapter 8 for further discussion of how proper names are translated in the three translations of *Jane Eyre*.

Jarmila Fastrová's translation was published in 1954 – until 2012, it was the only translation of *Jane Eyre* published in the Czechoslovakia/the Czech Republic. In 2012, the translation by Pavla and Matouš Iblovi was published – probably because of the fact that the copyright might have expired or because of the film adaptation from 2011.

Third language (other foreign language than the SL) in translation and the translation of dialect are other topics which are relevant to my topic and are discussed by Levý. In accordance with his functional approach, he suggests that the foreign language should be translated in the target texts with the exception of

the elements that are familiar to the reader of the translation, such as common greetings (97). As for the use of dialect in the text, Levý states that the translator should not substitute the dialect – instead, he claims that he should distinguish between the speech of rural community and the speakers of the standard language (98). *Jane Eyre* includes the speaker of Yorkshire dialect – it will be interesting to see how the translators dealt with the dialect in the translation.

Ján Vilikovský stresses the role of recipient in the translation process – like Levý, he also defines translation as communication (52). The role of recipient is dealt with in chapter 9 which deals with the overall evaluation of the translations from the perspective of the contemporary viewer.

Like Levý, Vilikovský (2002) describes the relationship with both the original and the translated social context / culture. Basically, he states that the literary context and the social reality of the original differ from the literary context and the social reality of the translation (59). Besides that, translation is always produced later than the original (ibid). Because of that, literary translation cannot be reduced to a mere exchange of language material – the different conditions of the reception must be taken into consideration (ibid). The translation works in two contexts – its original structure and values are tied to the country of its origin, but its language and readership are tied to the country of the translator (60-61). Moreover, the reader of the translated works knows that s/he is reading a translation, and because of that, approaches it differently from the original literature (62). Since five translations of *Jane Eyre* exist, the literary context and the social reality of the five translations will differ – the translation from 2019 will probably differ to the greatest extent from the translation from 1954 – the factor that will differ to the greatest extent will be probably the polite language and the translation of proper names.

Like Levý, Milan Hrdlička (2003) also defines translation as a secondary, derived communication and proposes communicative approach to translation (14-15).

Another thing that is common to both Levý and Hrdlička is the approach to translation from a particular time and social perspective through the eyes of contemporary viewer – as stated above, this will be done in chapter 9 which deals with the evaluation of the translation.

Hrdlička also comments on the use of foreign language in translation – he

quotes A. V. Čirikov who proposes the following approaches to a foreign language passages: the translator may either copy the author's translation of the foreign-language passage, or he copies the foreign-language passage and includes its translation in the context (or makes sure that the meaning of the foreign-language word may be inferred from the context), he explains the meaning of the foreign-language by means of specification, or he translates the foreign-language passage (107-108).

Hrdlička notes that in the fourth approach, the translator leaves the foreign-language passage in the source form and accompanies it by its translation to the target language (either directly after the foreign-language passage or after the reporting clause). Hrdlička advises using this approach especially in cases where the foreign-language used in the text is incomprehensible / difficult to understand (109).

Hrdlička also comments translation of the foreign-language passage in the footnote – he says that this strategy is not good because the meaning units of the text are transferred outside the text (110).

Hrdlička concludes his chapter by stating that the translator should convey the function of the foreign-language passage in the translation – Like Levý, he therefore proposes functional approach to translation (110).

4.2 The difference between real speech and speech in fiction

Geoffrey Leech and Mick Short (2007) state that in fiction, the readers usually find two aspects connected with the real world – verisimilitude and credibility (126-7). Leech and Short define verisimilitude as “[t]he sense of being in the presence of actual individual things, event, people and places” (126). Credibility is defined as follows: “the likelihood, and hence believability of fiction as a ‘potential reality’, given that we apply our expectations and inferences about the real world to fictional happenings” (127).

Leech and Short (2007) then go on to define real and fictional speech. They propose the following features of the real speech: hesitation pauses, false starts and syntactic anomalies. They call these features the features of “normal non-fluency” (130). They further note several other aspects of real speech: speakers interrupt one another, they use tag-constructions and the sentences they

produce are coordinate rather than subordinate (130-1).

According to them, in fiction the authors do not seek a completely realistic representation of speech, meaning that in fiction, the above mentioned features are usually not reproduced since they tend to be overlooked in real-life conversation and can thus be omitted from literary dialogues (131-133). These criteria are relevant for my thesis as fictional dialogues play a huge role in *Jane Eyre* – they are dealt with in chapter 6 which focuses on the T-V distinction.

Leech and Short (2007) also mention other two aspects of fictional speech – idiolect and dialect (134). They define dialect as varieties being “linguistically marked off from other varieties and which correspond to geographical, class or other divisions of society” (ibid). One aspect which Leech and Short do not mention is the distinction between geographical dialects and social dialects – while geographical dialects depend on the location, social dialects – or, in other words, sociolects – depend on the social class (see chapter 5). In contrast to the definition of dialect, idiolect is defined as “linguistic ‘thumbprint’ of a particular person” (ibid). Charlotte Brontë did use geographical dialect in *Jane Eyre* – there is a character who speaks the Yorkshire dialect (Khadidja Layadi 2010, 165-167). Leech and Short further note that “[t]he functions of dialect and idiolect are various” (136) – there may be an “association between dialect ... and symbolism” as also between idiolect and verisimilitude (ibid). They also state that dialect or idiolect may be used in order to form “distancing and stigmatising effect” (ibid). They also note that non-standard language is used to create a comedic or satirical effect (137) – in *Jane Eyre*, it is the servant Hannah who speaks Yorkshire dialect – probably because of the fact that Brontë wanted to create distance between educated people (Jane, Rochester, St. John Rivers) and people from lower class (the servants). The Yorkshire dialect is further dealt with in chapter 7 which focuses on code-switching. The speech of educated people (e.g. Jane, Rochester) and people from lower class (e.g. servants) will be described in chapter 5 which focuses on sociolect.

5 Sociolect

The objective of this chapter is to analyse how the sociolectal variations are reflected in *Jane Eyre* and its three translations. First, the term sociolect is defined using relevant sociolinguistic studies. After that, the characters from *Jane Eyre* which were selected for the analysis are divided according to their class (educated upper-middle class and uneducated lower class). Three characters have been chosen from each of these classes. This is followed by the analysis of their speech / sociolectal variations.

Katie Wales (2014) defines sociolect as “a variety of language distinctive of a particular social group or class” (387). She further states that it is more difficult to differentiate between classes than between geographical distinctions, as classes involve more variables, e.g. occupation, education etc., and that sociolect includes the language used by various age groups, both sexes or different occupations (387). There may also be a distinction between the speech of old and young speakers and between the speech of males and females (sometimes called genderlects, 388).

Peter D. Fawcett (2003) claims that lower classes usually speak the dialect, whereas middle classes use the national sociolect (117). Marcin Lewandowski states that in Britain, social class became more important than geographical location when it comes to speech (Hudson 1996, qtd. in Lewandowski 2010, 42). It is noted that for a sociolect to exist there must be strong bonds and frequent contact among its speakers (2010, 61). Lewandowski further claims that sociolect makes its speakers prestige and functions as identity marker (62). He then lists two binary oppositions of sociolect: occupational (professional) vs. non-occupational (non-professional) and expressive vs. non-expressive sociolect. Lewandowski states that occupational sociolects are not expressive and expressive sociolects do not include professionalisms (62). To my knowledge, *Jane Eyre* does not specify Rochester’s occupation – based on this it may be said that his sociolect is non-professional, being rather expressive. Jane’s sociolect may be characterized as semi-professional – e.g. when she switches into French when talking to Adele, a skill which she learned during her stay at the Lowood school when she prepared for her profession of a governess. The French passages are

analysed in chapter 7 which focuses on code switching based on the doctoral thesis by Khadidja Layadi.

Fawcett states that slang is considered as one major type of sociolect – he notes that it is difficult to identify slang and also that sometimes, there is no slang available in the target language (118-9). Slang was indeed used in *Jane Eyre* – however, it is not relevant for the present chapter. The translation of slang in *Jane Eyre* is discussed in chapter 7.

What is relevant for this chapter of the thesis are the sociolectal variations other than slang. Fawcett states that the translation of these variations is also problematic (119). He lists spelling as an example of sociolect other than slang (119). In *Jane Eyre*, the upper-class sociolectal varieties will probably include highbrow vocabulary, complex sentence structure and grammatical correctness. Conversely, the lower-class sociolectal varieties will include rather colloquial vocabulary and simple sentence structure, with little emphasis on grammatical correctness. The aim of this chapter is to see how these varieties are reflected in translation.

The upper-class category includes educated characters: Jane, Rochester and Mrs. Reed. On the other hand, lower-class category includes uneducated, manually working characters, these being Bessie, Miss Abbot and Hannah. Their speech is analysed in the following section. Since sociolect is only one of the parameters examined in the present thesis, only several examples of their speech were selected – for each of the characters, two excerpts were chosen. However, despite the fact that only several examples were selected, I believe the analysis still shows the translation strategies used. Moreover, the functionality of the translation may be evaluated based on the analysis of the excerpts.

Ludmila Urbanová and Andrew Oakland propose the following table which focuses on the level of formality in speech (taken from Leech, 1982, 146):

Table 15: The level of formality

FORMAL	INFORMAL
Complex sentences	Simple sentences
Polysyllabic, classical, vocabulary, e.g. <i>investigate, extinguish, decipher</i>	Monosyllabic, native vocabulary, especially phrasal verbs, e.g. <i>look into,</i>

	<i>put out, make out</i>
<p>POLITE</p> <p>Respectful terms of address, e.g. <i>Sir</i></p> <p>Indirect requests, e.g. <i>Would you be so kind as to...</i></p>	<p>FAMILIAR</p> <p>Intimate terms of address, if any, e.g. <i>John, love</i></p> <p>Direct imperatives, e.g. <i>Give me</i></p>
<p>IMPERSONAL</p> <p>Passive voice, e.g. <i>the terrorists were shot</i></p> <p>Third person noun phrases, e.g. <i>the reader, customers</i></p>	<p>PERSONAL</p> <p>Active voice, e.g. <i>police shot the terrorists</i></p> <p>First and second person pronouns, e.g. <i>I, you</i></p>

(Source: Urbanová and Oakland, 2002, 40)

5.1 Upper-class characters

Table 16: Mrs. Reed – excerpt number 1 – source text

She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy, little children. (3)

This excerpt includes long and syntactically complex sentences (70 words). It also includes syntactically complex sentence members (e.g. *a more sociable and childlike disposition; privileges intended only for contented, happy little children*). There is a high level of nominalization, e.g. copula verb *be* + its complement (long prepositional phrase – *to be under the necessity of keeping me at a distance*). Brontë used formal / archaic expressions (e.g. *in good earnest*). This is not the only example of archaisms used in the excerpt – other examples include the word *regret* which is classified as polite/archaic by the dictionary Lexico⁸.

⁸ <https://www.lexico.com/definition/regret>

Necessity and *observation* are words of Latin origin⁹. The word *discover* is also marked as archaic¹⁰.

The translator should convey these linguistic means in the translation – he or she may undoubtedly create long and complex sentences and sentence members, however, he or she does not have the same vocabulary at his/her disposal (e.g. words of Latin origin). Levý claims that culture-specific linguistic means which do not have an equivalent in the TL and which are not perceived as belonging to the SL may be substituted by a neutral or unmarked term (92-3). The translation of this excerpt by the three translators is presented in the table below:

Table 17: Mrs. Reed – excerpt number 1 – target text

F	<p>„Lituji, že ti nemohu dovolit, abys tam byla s námi, ale dokud se od Bětušky nedozvím a dokud se sama nepřesvědčím, že se doopravdy a vážně snažíš, aby z tebe bylo milé a hodné dítě a aby ses naučila přívětivějším a roztomilejším způsobům – dokud nebudeš trochu jemnější, upřímnější a přirozenější, musím tě vyloučit z našeho rodinného kroužku – ten je jen pro děti, které si ho umějí vážit a dovedou v něm být šťastné.“ (5)</p>
K	<p>„Je mi líto, že tě musím držet stranou, ale dokud neuslyším od Běty a sama se svým vlastním pozorováním neujistím, že se doopravdy a upřímně snažíš, aby ses naučila roztomilému a sympatickému chování a měla způsoby hodného dítěte, abys byla o něco vlídnější, otevřenější a přirozenější, do té doby ti musím odeprít všechny radosti, ze kterých se mohou v rodinném kruhu těšit jen děti, které jsou v něm spokojené a šťastné.“ (5)</p>
D	<p>mrzí ji, že se ode mě musí držet odstup, ale dokud se od Bessie nedozví a vlastním pozorováním si nepotvrdí, že se opravdu upřímně snažím vypěstovat si příjemnější a pro dítě vhodnější temperament a přitažlivější a veselejší způsoby – zkrátka lehčí, otevřenější a přirozenější projev – musí mi odeprít výsady určené pouze pro spokojené, šťastné dětičky. (5)</p>

⁹<https://www.lexico.com/definition/necessity>, <https://www.lexico.com/definition/observation>

¹⁰ <https://www.lexico.com/definition/discover>

Fastrová's version includes 75 words. Like in the original, it is one long and syntactically complex sentence. While in the source text, the sentence is presented as indirect speech, Fastrová turns it into a direct speech of the given character. There are several subordinate object clauses, e.g. *že se doopravdy a vážně snažíš, aby z tebe bylo milé a hodné dítě*. Formal expressions are used (e.g. the formal / standard suffix in the word *lituji* – rather than *lituju*, and formal form of the verb *moci* – *nemohu* - rather than *nemůžu*). While in the original, the rather abstract *privileges ... for ... children* is used, in Fastrová's translation, this expression is translated as *rodinný kroužek* – the translation is therefore more specific and Fastrová interprets the *privileges* as relating to family.

Kaftan's version contains 71 words and like that, it is the closest reproduction of the original. Again, there is the use of formal / standard suffixes, e.g. *spokojené a šťastné*. Like in Fastrová's version, there are several subordinate object clauses, e.g. *že se doopravdy a upřímně snažíš, aby ses naučila roztomilému a sympatickému chování*. Moreover, there is copular verb followed by adverb: *je mi líto* (it is a subjectless clause). There is a striking similarity in the interpretation of the *privileges ... for ... children* – like Fastrová, Kaftan interprets it as relating to family, as he translates it as *radosti, ze kterých se mohou v rodinném kruhu ...* (again, use of *mohou* rather than *můžou*). Moreover, he also turns the indirect sentence into a direct sentence.

Diestlerová's translation only contains 56 words, however, unlike Fastrová and Kaftan, she does not turn the sentence into a direct sentence – she leaves it as it is. Again, there is subordinate object clause: *že se opravdu upřímně snažím vypěstovat si příjemnější a pro dítě vhodnější temperament a přitažlivější a veselejší způsoby*. She is more expressive in her translation of the clause *that I was endeavouring in good earnest* – she translates it by *snažit se vypěstovat* (infinitive – nominalization). Similarly to the other two translated versions, there are formal / standard suffixes used – *spokojené, šťastné dětičky*. Diestlerová also correctly translates the phrase *little children* – she translates it by diminutive *dětičky* (Fastrová and Kaftan translate it as *děti*) – in her translation, Mrs. Reed is again more expressive (the diminutive expression illustrates the fact that Mrs. Reed loves her children).

Table 18: Mrs. Reed – excerpt number 2 – source text

'Loose Bessie's hand, child: you cannot succeed in getting out by these means, be assured. I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then.'
(12)

There are two sentences, the first one consists of 15 words and the second one consists of 43 words. There is a direct imperative – *loose Bessie's hand* – this illustrates the fact that despite belonging to educated, upper class, Mrs. Reed is rather impolite when talking to Jane (the imperative illustrates the fact that Mrs. Reed is not very polite when talking to children, despite the fact that she is formal). Another imperative is used in the clause *you will now stay here an hour longer* – this imperative has the same function. She also uses phrasal verbs *succeed in* and *get out* – these are again features of a rather informal vocabulary. However, there are also expressions which are marked as formal – e.g. the use of the verb *abhor* (marked as formal by Cambridge Dictionary¹¹ + Lexico dictionary states that the expression comes from Latin¹²). Another example of upper-class vocabulary would be the use of *shall* instead of *will* – marked as old-fashioned by Cambridge Dictionary¹³. The verb *liberate* comes from Latin¹⁴ and is more formal than e.g. *release* or *let out*. The word *submission* also comes from Latin and is marked as archaic¹⁵. An alliteration is included in the excerpt – *submission and stillness*. Moreover, there is a cleft sentence – *it is only on condition of perfect submission and stillness that I shall liberate you then*. The translation of this cleft sentence should not be problematic because Czech uses the theme-rheme distinction to a greater extent than English (which uses syntactical structures for highlighting, e.g. cleft sentences or fronting instead). Since cleft sentences are

¹¹ <https://dictionary.cambridge.org/dictionary/english/abhor>

¹² <https://www.lexico.com/definition/abhor>

¹³ <https://dictionary.cambridge.org/dictionary/english/shall>

¹⁴ <https://www.lexico.com/definition/liberate>

¹⁵ <https://www.lexico.com/definition/submission>

used for highlighting, in the translations, the highlighted element should come at the end of the sentence (rhematic position).

Table 19: Mrs. Reed – excerpt number 2 – target text

F	„Pusť se Bětuščiny ruky, dítě, ujišťuji tě, že se ti takovýmhle způsobem nepodaří, aby ses odtud dostala. Přetvářka je něco odporného, zvlášť u dětí. Je mou povinností, abych ti dokázala, že ti takové úskoky nejsou nic platné – teď tady zůstaneš ještě hodinu a pak tě odtud vysvobodím jen pod podmínkou, že se podrobíš mému rozkazu a budeš tady zticha.“ (13)
K	„A ty, děvče pusť Bětinu ruku. Uvědom si, že tyhle způsoby tě odsud ven nedostanou. Každá lstivost se mi nanejvýš protíví, obzvlášť u dětí, a je mou povinností ti dokázat, že nějakými podfuky ničeho nedosáhneš. Zůstaneš tu teď o hodinu déle, a to ještě jen s podmínkou, že se úplně přestaneš vzpouzet a budeš zticha.“ (19)
D	„Pusť Bessiiny ruce, dítě; tímhle způsobem se odsud nedostaneš, to mi věř. Nesnáším lstivost, zejména u dětí; je mou povinností dát ti najevo, že takové triky neúčinkují: teď tady zůstaneš o hodinu déle, a pouze pokud budeš dokonale pokorná a klidná, propustím tě.“ (22)

While the original excerpt includes two sentences, Fastrová's translation contains three sentences – she divides the second sentence (overall, the three sentences contain 60 words). Like in the original, there is a direct imperative. In the original, formal *I abhor artifice* is used, Fastrová uses more expressive *přetvářka je něco odporného* – again because she does not have the same expression at her disposal, in this case a word of Latin origin (again, Levý and his theory dealing with culture-specific linguistic means). The highlighted structure from the original is reflected in the rheme position: *it is only on condition of perfect submission and stillness that I shall liberate you then X pak tě odtud vysvobodím jen pod podmínkou, že se podrobíš mému rozkazu a budeš tady zticha* (the highlighted construction is used in the rheme position).

Kaftan uses four sentences instead of the original two (consisting of 55 words). He translates the phrase *I abhor artifice* by *každá lstivost se mi nanejvýš protíví* – he uses formal expression *lstivost* and also the expressive verb *protivit*

se. This is not the only example of the translation being more expressive than the original – while in the original, Mrs. Reed calls Jane *child*, in Kaftan’s translation, she calls her *děvče* – the translation is more expressive and also more specific. Kaftan omits the translation of the phrase *that I shall liberate you then* and he does not reflect the highlighted constructions in the rhematic position.

Like in the original, in Diestlerová’s version, two sentences are used (however, they contain only 43 words). She uses a non-expressive verb *nesnášet* for *abhor* and like that, makes Mrs. Reed more informal (rather than making her formal by using e.g. the verb *nenávidět*). She also uses an informal expression *to mi věř* as a translation of *be assured*. However, there are also formal expressions – like Kaftan, she uses the formal expression *lživost*. The highlighted construction is not used in the rheme of the target language sentence.

To conclude this section, Fastrová turns the indirect sentence into a direct sentence, however, she is more specific in her translation. She uses formal suffixes and vocabulary and she includes several subordinate clauses in her sentence. She also makes Mrs. Reed a slightly more expressive (and like that, makes her more similar to the lower-class characters). Kaftan uses the same linguistic means to make Mrs. Reed formal – he also uses standard suffixes and formal conjugation of the verb *moci*. Like Fastrová, he makes Mrs. Reed more specific and expressive. He also turns the indirect sentence into a direct one. Diestlerová does not turn the sentence into a direct one. Like Kaftan and Fastrová, she too uses the standard suffixes and a subordinate object clause. She also makes Mrs. Reed more expressive. As for the sentence complexity / length, Diestlerová uses the same number of sentences as the original (however, her sentences are shorter). Kaftan and Fastrová divide the second excerpt into a number of shorter sentences (but the number of words used is closer to the original). Overall, it may be said that the translators successfully convey the sociolect of Mrs. Reed in the translation (with the exception of the sentence length). They also make her more expressive.

The comparison of the sociolects of upper- and lower-class characters is presented at the end of the chapter.

Table 20: Jane – excerpt number 1 – source text

'Absolutely, sir! Oh, you need not be jealous! I wanted to tease you a little to make you less sad: I thought anger would be better than grief. But if you wish me to love you, could you but see how much I DO love you, you would be proud and content. All my heart is yours, sir: it belongs to you; and with you it would remain, were fate to exile the rest of me from your presence for ever.'
(393)

The excerpt contains 81 words divided into 5 sentences. Jane uses a polite form of address (*sir*). Moreover, there are two inverted conditionals in the sentence: *could you but see how much I do love you* and *were fate to exile the rest of me from your presence for ever*. There are not contracted forms in the excerpt (e.g. *need not*, *you would*) and like that, the sentences are formal. However, there are several first and second person pronouns (*I*, *you*) – like that, the speech becomes more personal – this is not a problem because the excerpt was taken from the end of the book, when Jane and Rochester are to get married (after his wife Bertha died in a fire). There is also emphatic do: *I DO love you*. The word *jealous* comes from Latin¹⁶. Moreover, there is a copula: *be proud and content*.

Table 21: Jane – excerpt number 1 – target text

F	<i>“Skutečně. Nemusíte na něj žárlit! Chtěla jsem vás trochu poškádlit, abyste nebyl tak smutný – myslěla jsem, že bude pro vás lepší, budete-li se zlobit, než být takhle zádušný. Ale jestli chcete, abych vás milovala, a kdybyste dovedl pochopit, jak vás miluji, byl byste hrdý a spokojený. Mé srdce vám patří celé a zůstane vaše, i kdyby řízením osudu ze mne jinak nezbylo nic, co by mohlo zůstat u vás.” (347)</i>
K	<i>“Naprosto, pane! Vůbec nemusíte žárlit. Chtěla jsem vás jen trochu poškádlit, abyste nebyl tak smutný, řekla jsem si, že zlost bude lepší než zármutek. Vy si přece přejete, abych vás milovala. Kdybyste jen viděl, jak moc vás miluji, byl byste hrdý a spokojený. Celé mé srdce je vaše, pane, patří vám a zůstane s vámi, i kdyby mě osud od vás navždy oddělil.” (551)</i>

¹⁶ <https://www.lexico.com/definition/jealous>

D	<p>“Přesně tak, pane. Nemusíte žárlit! Chtěla jsem vás trochu poškládlit, abyste nebyl tak smutný; soudila jsem, že vám hněv prospěje víc než žal. Ale jestli si přejete, abych vás milovala, tak kdybyste věděl, jak moc vás opravdu miluju, byl byste hrdý a spokojený. Celé moje srdce je vaše, pane; patří vám; a s vámi zůstane, i kdyby mě osud vyhostil z vaší přítomnosti navždy.” (586)</p>
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Fastrová’s translation contains 5 sentences and 69 words. Fastrová does not transfer *sir* into her translation – she omits it. The excerpts show a grammatical difference between English and Czech: while in English, the clause *I thought anger would be better than grief* is shifted into past tense, in the translation, this shifting does not take place: *myslela jsem, že bude pro vás lepší*. There is a subordinate adverbial clause: *abyste nebyl tak smutný* (adverbial clause of reason) and a subordinate object clause (*jak vás miluji*). The abstract *fate* is translated by a more expressive *řízení osudu*. The translator uses standard suffixes, e.g. *miluji*. The copula from the original is transferred in the translation: *be proud and content X byl byste hrdý a spokojený*.

Kaftan uses six sentences, consisting of 63 words. A transposition was used in the translation: *you need not be jealous X nemusíte ... žárlit* (also in Fastrová’s and Diestlerová’s versions). Like in Fastrová’s version, there is no shift to the past tense in *zlost bude lepší než zármutek*. Kaftan also uses standard suffixes, e.g. *miluji*. There is a subordinate adverbial clause (*abyste nebyl tak smutný*) and also subordinate object clauses (*abych vás milovala, jak moc vás miluji*) which illustrates the sentence complexity. Besides that, both Fastrová and Kaftan use formal *mé* rather than less formal *moje*. The copula is transferred: *be proud and content X byl byste hrdý a spokojený*.

Diestlerová uses 5 sentences consisting of 63 words. Again, there are subordinate clauses (e.g. *abyste nebyl tak smutný; abych vás milovala*) which illustrate formality of the excerpt, however, unlike Fastrová and Kaftan, Diestlerová uses colloquial suffix: *miluju*. Like that, Jane is made a little bit less formal. This may be also illustrated by the pronoun *moje* (rather than *mé*, as in the other two versions). The copula from the original is again transferred. Moreover, all the three translations also include subordinate adverbial clause of concession: *i*

kdyby řízením osudu ze mne jinak nezbylo nic / i kdyby mě osud od vás navždy oddělil / i kdyby mě osud vyhostil z vaší přítomnosti navždy.

Table 22: Jane – excerpt number 2 – source text

'Forgive me the words, St. John; but it is your own fault that I have been roused to speak so unguardedly. You have introduced a topic on which our natures are at variance – a topic we should never discuss: the very name of love is an apple of discord between us. If the reality were required, what should we do? How should we feel? My dear cousin, abandon your scheme of marriage – forget it.'
(362)

There are 5 sentences consisting of 74 words. There are three direct imperatives (*forgive me, abandon your scheme, forget it*) – like that, the excerpt is made more familiar. The familiarity may be also illustrated by the fact that Jane calls him by his first name. There are also personal pronouns (*me, your*). What makes the sentence formal is the prepositional phrase *at variance* – marked as formal by the Macmillan Dictionary¹⁷. Jane does not use contracted forms. There is also an idiom – *an apple of discord*.

Table 23: Jane – excerpt number 2 – target text

F	<i>„Odpusťte mi ta slova, Jene Křtiteli, ale je to vaše vina, že jsem se k nim dala tak unáhleně vydráždit. To vy jste začal mluvit o věci, v které se naše povahy rozcházejí – o věci, o které bychom nikdy neměli spolu hovořit – pouhé slovo láska zasévá mezi námi svár. Co bychom si počali, kdyby bylo zapotřebí skutečné lásky? Jak by nám bylo? Drahý bratranče, přestaňte pomýšlet na náš sňatek – pusťte to z hlavy.“ (320)</i>
K	<i>„Promiňte mi ta slova, Jane, ale je to vaše vina, že jsem je v rozčilení a tak bezděčně pronesla. Přišel jste s tématem, na němž se naše povahy rozcházejí – s tématem, které bychom spolu neměli nikdy rozebírat. Samotný pojem lásky je mezi námi jablkem sváru. Kdyby bylo skutečné lásky zapotřebí, co bychom dělali? Co bychom cítili? Můj drahý bratranče, vzdejte se svého plánu na manželství – zapomeňte na něj.“</i>

¹⁷ <https://www.macmillandictionary.com/dictionary/british/at-variance-with>

	(507)
D	„ <i>Odpusťte mi ta slova, St Johne; ale je vaše vina, že jsem se neovládla a promluvila takto bez zábran. Dotkl jste se otázky, v níž jsou naše povahy v rozporu – otázky, o níž bychom spolu neměli nikdy hovořit: samotné slovo láska je mezi námi jablkem sváru. A kdyby došlo na lásku jako takovou, co bychom si počali? Jak bychom se cítili? Můj drahý bratranče, vzdejte se svého plánu na sňatek – zapomeňte na něj.</i> ”(540)

Fastrová’s version contains 5 sentences consisting of 73 words (almost exactly the same number as original). She uses formal vocabulary, e.g. *odpustit, hovořit* (instead of less formal *říkat, mluvit*), *svár* (instead of less formal *neshody*), *počít si*¹⁸. She also uses two metaphorical expressions – *zasévá mezi námi svár* and *pusťte to z hlavy* – like that, she is made more expressive.

Kaftan uses 6 sentences consisting of 68 words. Again, there are formal lexemes, e.g. *pronést*. There is a subordinate attributive clause (*které bychom spolu neměli nikdy rozebírat*). Kaftan translates the idiom into Czech literally – *apple of discord X jablko sváru*¹⁹ – like that, the sentence is figurative. While in the original, there is the prepositional phrase *at variance*, in Fastrová’s and Kaftan’s version it is translated by verb *rozcházet se*. Only in Diestlerová’s version is the prepositional phrase preserved.

Diestlerová’s version contains 73 words divided into 5 sentences. While Fastrová and Kaftan use relative pronoun *který* (e.g. *o věci, o které*), Diestlerová uses more formal *jenž* (*otázky, o níž*). She translates the idiom the same way as Kaftan – *jablko sváru*. Formal vocabulary includes e.g. *odpustit, promluvit, hovořit, počít si*.

In the first excerpt, Jane’s speech is made shorter, however, in the second one, the translators come closer to the original number of words. The first excerpt correctly illustrates the (non)shifting of tenses in English and Czech. The translations of the first excerpt include subordinate clauses, which makes them more formal. However, in excerpt 1, Diestlerová makes Jane a little slightly more colloquial (pronoun *moje* and the suffix in *miluju*). Nonetheless, she is the only

¹⁸ Marked as literary <http://www.dobry Slovnik.cz/cestina?po%C4%8D%C3%ADt%20si>

¹⁹From Greek https://www.irozhlaz.cz/veda-technologie/historie/rceni-pod-rentgenem-milan-slezak-jablko-svaru_1710290900_mls

one who uses the more formal pronoun *jenž* in the second excerpt. In the original, Jane uses idiom *an apple of discord* – the translation is accordingly more expressive / includes metaphors. In excerpt two, the translators use formal vocabulary, sometimes they even use the same words. To conclude, it may be said that the translators adequately transfer the formal linguistic means into the target language in the excerpts – in the first excerpt by means of subordinate clauses (although the sentences are comparatively shorter) and in the second excerpt by means of sentence length and formal vocabulary. Also, in the second excerpt, Jane is more expressive – in the original as well as in the translations.

Table 24: Rochester – excerpt number 1 – source text

'Bigamy is an ugly word! – I meant, however, to be a bigamist; but fate has out-manoeuvred me, or Providence has checked me, – perhaps the last. I am little better than a devil at this moment; and, as my pastor there would tell me, deserve no doubt the sternest judgments of God, even to the quenchless fire and deathless worm. Gentlemen, my plan is broken up: – what this lawyer and his client say is true: I have been married, and the woman to whom I was married lives! You say you never heard of a Mrs. Rochester at the house up yonder, Wood; but I daresay you have many a time inclined your ear to gossip about the mysterious lunatic kept there under watch and ward.' (257)

There are 5 sentences consisting of 126 words. The first sentence includes a copula – *bigamy is an ugly word* – which is a feature of nominalization. The sentence complexity may be illustrated on the following sentence which includes an embedded clause: *I am little better than a devil at this moment; and, as my pastor there would tell me, deserve no doubt the sternest judgments of God, even to the quenchless fire and deathless worm.* Besides that, Brontë included subordinate object clauses, e.g. *you never heard of a Mrs. Rochester at the house up yonder* or *you have many a time inclined your ear*. There are also passive forms used – *the woman to whom I was married; the mysterious lunatic kept there under watch and ward* and *my plan is broken up* – it will be interesting to see how the translators transferred this passive, because passivisation is more marked in Czech than in English (but can be used to make the speech more formal).

Rochester does not use contracted forms – like that, the speech is made more formal. Formality is also mediated through the formal form of address – *gentlemen*. However, there are some personal pronouns (*I, you*) which make the text more personal (which is not a problem, given the fact that Rochester feels strong emotions – his marriage with Jane is ruined). A phrasal verb is used (*broken up*) – this makes the text more informal. Spiritual vocabulary is used, e.g. *fate, Providence, God*. Besides that, Biblical vocabulary referring to Hell is used: *quenchless fire and deathless form* – this is a reference to Isaiah 66:24²⁰ (Diestlerová specifies it in a footnote to her version). It may therefore be said that Rochester is educated and spiritual, as he uses Biblical allusions. The references to Hell illustrate the dark secret he keeps. Rochester also compares himself to the devil. The word *yonder* is marked as archaic.²¹ He also uses words of Latin origin – *bigamy* and *lunatic*²². Moreover, he uses alliteration – *under watch and ward*.

Table 25: Rochester – excerpt number 1 – target text

F	<p>„<i>Bigamie je ošklivé slovo – a přece jsem se jí chtěl dopustit, jenže osud mě zaskočil, nebo mě snad ochránila Prozřetelnost – to spíš. V téhle chvíli jsem hříšný jako ďábel, a jak by mi asi řekl tady pan farář, zasluhuji si bezpochyby nejpřísnější Boží trest – nekonečná muka v neuhasitelném ohni a věčné hryzení svědomí. Pánové, plán se mi zhatil! – To, co říká tady advokát a jeho klient, je pravda. Jsem ženatý a ta žena, s kterou jsem byl oddán, žije! Říkáte, Woode, že jste nikdy o žádné paní Rochesterové ze Thornfieldu neslyšel, ale jistě jste nejednou popřál sluchu klepům o tajemné šílené ženě, která je tam vězněna a strážena.</i>“ (228)</p>
K	<p>„<i>Bigamie je ošklivé slovo! Přesto jsem chtěl jako bigamista žít, jenže osud mi to překazil, nebo nejspíš zasáhla Prozřetelnost. V téhle chvíli na tom nejsem o nic líp než sám ďábel a jak by jistě řekl pan Wood, bezpochyby zasluhuji ten nejpřísnější Boží trest, muka v neuhasitelném pekelném ohni a věčné výčitky svědomí. Pánové, můj plán je v troskách, to, co řekl právník a jeho klient, je pravda. Oženil jsem se a žena, kterou jsem si vzal za manželku, skutečně žije. Říkáte, pane Woode, že jste nikdy neslyšel o</i></p>

²⁰ <https://www.biblegateway.com/passage/?search=Isaiah%2066%3A24&version=KJV>

²¹ [lexico.com/definition/yonder](https://www.lexico.com/definition/yonder)

²² <https://www.lexico.com/definition/bigamy>, <https://www.lexico.com/definition/lunatic>

	<i>nějaké paní Rochesterové v domě tam nahoře, ale vsadil bych se, že se nejednou dostaly i k vašemu sluchu řeči o tajemné choromyslné ženě, která je tam uvězněna a střežena pod zámkem. “ (358-9)</i>
D	<i>„Bigamie je ošklivé slovo! – Přesto jsem měl v úmyslu stát se bigamistou; avšak osud mě přechytračil, nebo mě zadržela Prozřetelnost – patrně to druhé. V tuto chvíli jsem jen o něco lepší než d’ábel, a jak by mi řekl tady můj pastor, nepochybně si zasloužím nejprísnější Boží trest, až po neuhasínající oheň a neumírajícího červa. Pánové, můj plán je v troskách! – Tento právník a jeho klient mluví pravdu: oženil jsem se a žena, kterou jsem si vzal, je naživu! Říkáte, že jste nikdy neslyšel o paní Rochesterové z toho panského sídla, Woode, nepochybně jste však mnohokrát nastavil ucho klepům o záhadné šílené osobě, o níž tam pečují a hlídají ji.“ (385)</i>

Fastrová transfers the source text in 6 sentences consisting of 108 words. Two passives from the original are preserved in the translation: *kept there under watch and ward X která je tam vězněna a střežena; the woman to whom I was married X s kterou jsem byl oddán* (the passivized Czech clauses are examples of subordinate attributive clauses); *my plan is broken up X *Můj plán se zhatil*. The copula from the original is preserved in the translation too – *bigamie je ošklivé slovo*. In the translation, Rochester uses simile – *jsem hříšný jako d’ábel*. In the translation, figurative expressions are used, e.g. *you have ... inclined your ear X jistě jste nejednou popřál sluchu*. Another example of this linguistic device is the translation of *deathless worm* – Fastrová translates it as *hryzení svědomí* – the Biblical allusion is lost, but the text is more figurative²³.

In Kaftan’s version, there are 6 sentences which consist of 121 words. In this case, only one of the passive constructions is preserved – *kept there under watch and ward X která je tam uvězněna a střežena pod zámkem; to whom I was married X *kterou jsem si vzal, my plan is broken up X *můj plán je v troskách* (the last example includes copular verb + prepositional complement and it also makes Rochester more expressive). The copula from the original is used in the translation. However, there are some colloquial expressions used – *líp* (rather than *lépe*) and *řeči* (but this is not a problem given the fact that the original includes a

²³ Hryzení is marked as figurative in Lingea dictionary, available at <https://www.nechybujte.cz/slovník-soucasne-cestiny/hryzen%C3%AD?>

phrasal verb). There is a striking similarity with Fastrová's version when it comes to the translation of the expression *deathless worm* – Kaftan translates it as *výčítky svědomí*. Kaftan also makes Rochester more formal, as he lets him address Wood by *pane Woode* (more formal than using just *Woode*). Besides that, a simile is again used – *o nic líp než sám d'ábel*.

Diestlerová's version consists of 109 words divided into 6 clauses. The passives are not preserved in the translation – *to whom I was married* X **kterou jsem si vzal*; *kept there under watch and ward* X **o niž tam pečují a hlídají ji*; *my plan is broken up* X **můj plán je v troskách* (like in Kaftan's version, copula + prepositional complement, also expressivity). The copula from the first sentence is preserved in translation. Unlike Fastrová and Kaftan, Diestlerová literally translates the Biblical reference into Czech – *neumírající červ* (she includes a footnote with the explanation of the phrase). She also makes Rochester expressive: *have ... inclined your ear* X *nastavil ucho klepům*. What is surprising is the use of pronoun *jenž* (*o niž tam pečují a hlídají ji*) – Diestlerová's version was published in 2019 and therefore, it is surprising that she allows Rochester to use more formal pronoun than e.g. Fastrová (published in 1954). Like Fastrová and Kaftan, Diestlerová also uses simile: *jen o něco lepší než d'ábel*.

Table 26: Rochester – excerpt number 2 – source text

'I was in my own room, and sitting by the window, which was open: it soothed me to feel the balmy night-air; though I could see no stars and only by a vague, luminous haze, knew the presence of a moon. I longed for thee, Janet! Oh, I longed for thee both with soul and flesh! I asked of God, at once in anguish and humility, if I had not been long enough desolate, afflicted, tormented; and might not soon taste bliss and peace once more. That I merited all I endured, I acknowledged—that I could scarcely endure more, I pleaded; and the alpha and omega of my heart's wishes broke involuntarily from my lips in the words – Jane! Jane! Jane!' (396)

There are 6 sentences consisting of 122 words. There is an attributive clause (*which was open*) and also adverbial clause of concession (*though I could see not stars and only by a vague, luminous haze, knew the presence of a moon*). An

adverb is (*at once in anguish and humility*). The text is rather personal, as it contains personal pronouns (*I*). However, what makes the text more formal is the use of pronoun *thee* – marked as archaic²⁴. There is frequent coordination, e.g. *with soul and flesh, in anguish and humility*. Relative clauses are topicalized: *that I merited all I endured, I acknowledged; that I could scarcely endure more, I pleaded*. The excerpt also includes a large number of attributes, e.g. *my own room, I had not been ... desolate, afflicted, tormented*. What makes the excerpt a little bit less informal is the use of phrasal verb – *long for*. However, the text is made more formal by the use of Greek words – *alpha and omega* (marks Rochester as educated). The words *anguish, humility, desolate, afflict* and *torment*, come from Latin²⁵.

Table 27: Rochester – excerpt number 2 – target text

F	<p>„Byl jsem ve svém pokoji, seděl jsem u otevřeného okna – volný večerní vzduch na mne působil konejšivě, ačkoli jsem neviděl hvězdy a světlo měsíce jsem rozeznával jen podle světlé mlhy. Tolik jsem po tobě toužil, Janičko! Toužil jsem po tobě duší tělem. Vzával jsem Boha s úzkostí a v pokoře, že už jsem dost dlouho opuštěný, zkušný, trýzněný, a rád bych zas jednou okusil pokojnou blaženost. Uznával jsem, že si své utrpení zasloužím – ale prosil jsem Boha, aby mě zbavil trýzně, protože ji už nemohu snášet. Jako alfa a omega veškeré touhy srdce se mi bezděky vydralo z úst: Jano! Jano! Jano!“ (349-350)</p>
K	<p>„Byl jsem ve svém pokoji a seděl u otevřeného okna. Sice jsem neviděl žádné hvězdy a vnímal měsíc jen jako nejasný světelný opar, ale uklidňoval mě vlhký noční vzduch. Toužil jsem po tobě, Janičko! Toužil jsem po tobě tělem i duší! Ptal jsem se Boha, utrápený, ale s pokorou, zda už jsem dost dlouho nebyl opuštěný, sklíčený a zmučený, a zda bych proto nemohl znovu okusit pocit blaha a klidu. Uznal jsem, že všechno, co jsem musel snášet, jsem si zasloužil, ale snažně jsem Boha prosil, abych už nemusel snášet víc, protože bych to sotva vydržel. A tu se jako alfa a omega mého přání</p>

²⁴ <https://www.lexico.com/definition/thee>

²⁵ <https://www.lexico.com/definition/anguish>, <https://www.lexico.com/definition/humility>, <https://www.lexico.com/definition/desolate>, <https://www.lexico.com/definition/afflict>, <https://www.lexico.com/definition/torment>,

	<i>uloženého v srdci bezděčně z mých úst ozvalo: Jano! Jano! Jano!“ (555)</i>
D	<i>„Byl jsem u sebe v ložnici a seděl jsem u otevřeného okna; konejšilo mě, že jsem na tváři cítil vlhý noční vzduch, ačkoli hvězdy jsem neviděl a jenom matný zářivý opar mi naznačoval přítomnost měsíce. Toužil jsem po tobě, Janičko! Ach, toužil jsem po tobě duší i tělem! Ptal jsem se Boha, zároveň úzkostně a pokorně, jestli už nejsem dost opuštěný, trpící, zmučený; a jestli bych nemohl opět zakusit blaženost a mír. Uznával jsem, že si zasloužím všechno, co jsem si protrpěl – úpěl jsem, že stěží dokážu snést víc; a alfa a omega toho, co jsem si v hloubi srdce přál, se mi bezděky vydraly ze rtů ve slovech: Jane! Jane! Jane!“ (590)</i>

Fastrová's version consists of 102 words divided into 6 sentences. While in the original there is attributive clause (*which was open*), in the translation, the clause is used in premodification as an adjective – *otevřené okno*. There is also adverbial clause of concession – *ačkoliv jsem neviděl hvězdy ...* and adverbial clause of reason (*protože ji už nemohu snášet*). There is formal vocabulary, e.g. *vzývat, trýzeň*. Like in the original, there is a large number of attributes, e.g. *volný večerní vzduch, jsem ... opuštěný, zkrúšený trýzněný*. Fastrová also uses formal version of the verb *moci* – *nemohu* rather than *nemůžu*. The Greek words are transferred into the target text.

Kaftan's version consists of 7 sentences of 116 words. The attributive clause which was open is again used as an adjective – *otevřené okno*. Kaftan uses formal conjunction *zda* (rather than *jestli*). Again, there is an adverbial clause of concession: *sice jsem neviděl žádné hvězdy ...* and adverbial clause of reason: *abych už nemusel snášet víc, protože bych to sotva vydržel*. Like in Fastrová's version, a large number of attributes are used, e.g. *nejasný světelný opar, vlhý noční vzduch* (these examples also illustrate the use of standard suffixes).

Diestlerová uses 116 words divided into 5 sentences. The attributive clause which was open is again used as an adjective – *otevřené okno*. An adverbial clause of concession is used (*ačkoli hvězdy jsem neviděl a jenom matný zářivý opar mi naznačoval přítomnost měsíce*) and an adverb is used (*zároveň úzkostně a pokorně*). Frequent premodification is used, e.g. *matný zářivý opar, vlhý noční vzduch*. Diestlerová uses expressive vocabulary, e.g. *konejšit, blaženost*.

Fastrová preserves two passives from the original three passives, Kaftan preserves only one and Diestlerová preserves none – this may be influenced by the fact that Fastrová’s version was published in the 1950s, and like that, is more formal than the two more recent versions. In both examples, the Czech excerpts are shorter than the original – however, Kaftan comes closest to the number of words used in the ST. In the translation of the first excerpt, the copula from the ST is preserved and in each of the translations, Rochester uses a simile. Kaftan makes Rochester a little bit less formal, as he uses the words *líp* (rather than *lépe*) and *řeči*. Diestlerová makes Rochester more formal by the use of pronoun *jenž*. In Fastrová’s version, Rochester is more figurative. In the second excerpt, the translators convey the frequent use of attributes in the translation. Diestlerová makes Rochester a little bit more expressive (e.g. *konejšit, blaženost, nastavit ucho klepům*). In the second excerpt, the translators use more subordinate clauses, but this is not a problem, as it makes the target texts more complex and formal. To conclude, it may be said that the translators succeeded in the translation of Rochester’s sociolect – they use multiple sentences consisting of a large number of words (although in the original, the sentences are longer) and they also use formal / standard vocabulary / linguistic means (with few exceptions). What differs, however, is the (non)translation of passive – but this is not a problem, as it is more marked in Czech than in English.

5.2 Lower-class characters

Table 28: Miss Abbot – excerpt number 1 – source text

‘And you ought not to think yourself on an equality with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them.’ (8)

There are two sentences consisting of 57 words (less formal, shorter sentence members, regular vocabulary, little use of formal words). What makes the text more personal is the use of personal pronouns (*you, they*). It is more informal thanks to the use of a phrasal verbs – *bring up, try to*. It is interesting that in this example, Miss Abbot does not use contracted forms – it makes her more similar to

the upper-class characters. What makes her more similar to the upper-class characters is also the use of *ought to* (rather than more common *should*). Also, she uses a prepositional phrase *on an equality*. There is also subordinate adverbial clause of reason: *because Missis kindly allows you to be brought up with them*.

Table 29: Miss Abbot – excerpt number 1 – target text

F	„A nesmíte si myslet, že se slečnám Reedovým a mladému pánovi vyrovnáte, i když je paní Reedová tak laskavá a dovolí, abyste s nimi vyrůstala. Budou mít jednu spoustu peněz, a vy nebudete mít žádné. Patří se tedy, abyste byla pokorná, abyste se snažila být na ně přívětivá.“ (9-10)
K	„A nemysli si, že se můžeš nějakým způsobem srovnávat se slečnami Reedovými či s mladým panem Reedem jen proto, že paní Reedová laskavě svolila, abys s nimi vyrůstala. Oni oba budou mít jednu spoustu peněz, zatímco ty nebudeš mít nikdy nic. Sluší se proto, abys byla pokorná a snažila se, aby si tě oblíbili.“ (13)
D	„A neměla byste si myslet, že jste snad slečnám Reedovým a mladému pánovi Reedovi rovná jen proto, že paní laskavě dovolila, abyste vyrůstala společně s nimi. Budou mít hodně peněz, a vy nebudete mít žádné: ve svém postavení musíte být pokorná a snažit se být jim co nejpříjemnější.“ (15)

Fastrová divides the two clauses into three clauses consisting of 48 words. It is clear that she (and the other two translators) do not have the same linguistic means as the original author at their disposal – in Czech, the personal pronouns in the subject positions are dropped and we also do not have phrasal verbs. On the other hand, in Czech, it is possible to make the text less formal by the use of non-standard suffixes – e.g. *žadný peníze* instead of *žádné peníze*. Fastrová, however, does use the standard suffixes – the potential to make the text less formal is, therefore, lost. She also uses complex subordinate clauses, e.g. *i když je paní Reedová tak laskavá a dovolí, abyste s nimi vyrůstala*. The suffix in *s nimi* (rather than *s nima*) also makes the text more formal. However, what makes the text less formal is the use of rather colloquial lexeme *spoustu*.

Kaftan uses three sentences consisting of 54 words. He also uses subordinate clauses, e.g. *aby si tě oblíbili, abys s nimi vyrůstala*. Like Fastrová, he

does not use non-standard suffixes.

Diestlerová uses 48 words divided into two sentences. Like Fastrová and Kaftan, she uses the standard suffixes. What makes her text even more formal than the previous ones is the use of prepositional phrase *ve svém postavení* – one would expect to hear such formulation by an educated, upper-class character.

Table 30: Miss Abbot – excerpt number 2 – source text

'Besides ... God will punish her: He might strike her dead in the midst of her tantrums, and then where would she go? Come, Bessie, we will leave her: I wouldn't have her heart for anything. Say your prayers, Miss Eyre, when you are by yourself; for if you don't repent, something bad might be permitted to come down the chimney and fetch you away.' (8)

The text consists of 4 sentences of 65 words. Again, the text is made more familiar by the use of personal pronouns (*her, I*). Unlike in the previous example, in this case, Miss Abbot uses contracted forms – *wouldn't* and *don't*. It is also more familiar thanks to direct imperatives, e.g. *come, Bessie* or *say your prayers*. However, the conjunction *for* is marked as literary²⁶ - it makes the text more formal (rather than using simply *because*).

Table 31: Miss Abbot – excerpt number 2 – target text

F	<p>„A mimoto ji potrestá Pán Bůh ... což kdyby na ni seslal náhlou smrt, zrovna když dostane takový záchvat vzteku – a kde by se pak octla? Pojd'te, Bětuško, necháme ji tady samotnou – ani za nic bych nechtěla mít takové černé srdce jako ona. Modlete se, slečno Eyrová, až tu budete sama – jestli se nebudete kát, mohlo by se komínem spustit dolů něco ošklivého, a třeba by si vás to odneslo.“ (10)</p>
K	<p>„Navíc ... i sám pánbůh ji potrestá. Může na ni třeba seslat smrt zrovna ve chvíli, kdy ona bude provádět ty svoje kousky. A kde potom skončí? Pojd'te, Běto, necháme ji tady. Nechtěla bych být ani za nic jako ona. Začni se raději modlit, slečinko Eyrová, až tu budeš sama. Jestli nebudeš prosit za odpuštění, mohlo by se i stát, že tě něco zlého odnese komínem.“</p>

²⁶ <https://www.lexico.com/definition/for>

	(14)
D	„A navíc ... ji potrestá Bůh: mohl by ji uprostřed jednoho z těch záchvatů srazit k zemi, a kam by pak šla? Pojd'te, Bessie, necháme ji tady: ani za nic bych nechtěla mít srdce jako ona. Modlete se, slečno Eyrová, až zůstanete sama: protože jestli se nebudete kát, mohlo by se protáhnout komínem něco zlého a odnést si vás.“ (16)

Fastrová uses 3 sentences consisting of 73 words. What makes her text more formal is the use of conjunction *což kdyby* (rather than *co kdyby*). Like in the previous example, she uses standard suffixes, e.g. *něco ošklivého, takový záchvat*. She also uses simile – *takové černé srdce jako ona*.

Kaftan uses 66 words divided into 7 sentences. What makes his text more informal is the use of pronoun *svoje* (rather than *své*). However, like Fastrová, he uses standard suffixes. His version is made a bit more expressive by the formulation *provádět ty svoje kousky*. He also uses simile – *nechtěla bych být ani za nic jako ona*.

Diestlerová uses 3 sentences of 59 words. She makes her text a little bit less formal by the use of adverb *pak* (rather than *potom*). She also uses simile – *mít srdce jako ona*.

The analysis of Miss Abbot's sociolect showed that there are some differences in her speech when compared to the speech of the upper-class characters – she uses contracted forms and also a number of phrasal verbs – like that, her speech is made more familiar / informal. However, when it comes to the translation, her speech closely resembles the speech of the upper-class characters – she uses standard suffixes and formal expressions. Only in Kaftan's version the way she speaks is manipulated – she uses a larger number of shorter sentences.

Table 32: Bessie – excerpt number 1 – source text

<p>'Sarah, come and sleep with me in the nursery; I daren't for my life to be alone with that poor child tonight: she might die; it's such a strange thing she should have that fit: I wonder if she saw anything. Missis was rather too hard.' (14)</p>
--

It is one complex sentence consisting of 46 words. Contracted forms are used – *it's, daren't*. What makes the text more impersonal is the use of the noun phrase *poor child* (rather than personal pronoun *her*). There is also direct imperative – *Sarah, come and sleep with me* – it makes the text more familiar.

Table 33: Bessie – excerpt number 1 – target text

F	„ <i>Sáro, pojd' si ke mně lehnout do dětského pokoje, nechci tam dnes ani za nic na světě spát s tou chudinkou sama, vždyť by mohla umřít! Je mi moc divné, že dostala ten záchvat – což jestli tam něco viděla? Paní byla na ni moc přísná.</i> “ (15)
K	„ <i>Sáro, pojd'te se mnou, budeme spát v dětském pokoji. Za nic na světě nechci být s tou malou sama. Co kdyby umřela! Stejně je to s tím jejím záchvatem nějaké divné. Možná něco viděla. Paní na ni byla opravdu přísná.</i> “ (22)
D	„ <i>Sarah, pojd' si prosím lehnout ke mně do dětského pokoje; za živý svět bych dneska nechtěla být s tím ubohým děťátkem sama; mohla by umřít; je to opravdu zvláštní, že dostala takový záchvat; zajímalo by mě, co asi viděla. Paní na ni byla trochu příliš přísná.</i> “ (24)

Fastrová divides the sentence into three sentences consisting of 46 words. She makes Bessie more formal by the use of conjunctions *vždyť* and *což jestli*.

Kaftan divides the sentence into 6 sentences, consisting of 40 words. He is more informal in the translation than Fastrová, as he uses expressions such as *co kdyby umřela* or *možná něco viděla*.

Diestlerová uses one sentence consisting of 46 words. She makes Bessie more polite, as in the ST Bessie says *Sarah, come and sleep with me in the nursery* – in the TT, she says *pojd' si prosím lehnout ke mně*. She also uses polite suffixes – *ani za živý svět*.

Table 34: Bessie – excerpt number 2 – source text

‘ <i>Because you're such queer, frightened, shy little thing. You should be bolder.</i> ’ (32)

There are two sentences consisting of 12 words. The text is expressive – a large number of attributes are used. It is informal, as it contains contracted form (*you're*). Also, Bessie uses informal verb *should* (rather than formal *ought to*).

Table 35: Bessie – excerpt number 2 – target text

F	„Protože jste taková divná, ustrašená, zakřiknutá chudinka. Měla byste být smělejší.“ (30)
K	„To proto, že jste takové podivné, ustrašené, plaché malé stvoření. Měla byste být kurážnější.“ (45)
D	„To protože jste taková divná, vyděšená, nesmělá t'unt'a. Měla byste být odvážnější.“ (50)

Fastrová uses two sentences consisting of 11 words. She translates the expressive phrase *queer, frightened, shy little thing* as *divná, ustrašená, zakřiknutá chudinka* – like that, she is more specific.

Kaftan uses two sentences of 14 words. He is more abstract in the translation than Fastrová – he translates the expressive phrase by abstract *podivné, plaché malé stvoření*. It would be better if he used non-standard suffixes – it would make the lower social class stand out more.

Diestlerová uses two sentences consisting of 12 words. In her translation, she is more expressive than Fastrová and Kaftan – she translates *little thing* as *t'unta*.

What makes Bessie's sociolect different from the sociolect of upper-class characters is the use of contracted forms and the use of expressive vocabulary. Fastrová makes her more formal by conjunctions *vždyt'* and *což jestli*. Diestlerová makes her more polite. All of the three translators use standard suffixes. Diestlerová uses the most expressive vocabulary. Like in the case of Miss Abbot, Kaftan divides complex sentence from the ST into a number of shorter sentences.

Table 36: Hannah – excerpt number 1 – source text

<p><i>'Well, for sure case, I knawn't how they can understand t'one t'other: and if either o' ye went there, ye could tell what they said, I guess?'</i> (294)</p>
--

There is one long sentence consisting of 27 words. A word belonging to Yorkshire dialect is used (*knaw*, Layadi, 76). Also, punctuation is used to interrupt words, e.g. *t'one t'other*. Moreover, the pronoun *ye* is used instead of *you*. The text is personal, as it contains personal pronouns.

Table 37: Hannah – excerpt number 1 – target text

F	<i>„To pak věru nevím, jak si mohou rozumět – a vy byste jim rozuměly, co říkají, kdybyste tam některá z vás jely?“ (261)</i>
K	<i>„Tak to teda vopravdu nevím, jak se tam dorozumívaj. A kdyby tam některá z vás vodjela, rozuměla by, co říkaj, že jó?“ (412)</i>
D	<i>„No, já rozhodně nechápu, jak můžou jeden druhému rozumět; ale dybyste tam některá jely, tak byste asi věděly, co říkají, ne?“ (441)</i>

Fastrová translates the sentence in standard language – she uses formal expressions, e.g. *věru*. In her translation, neither the dialectal variations nor the nonstandard punctuation are translated – it appears as if the sentence was told by an upper-class character. The potential to make Hannah more colloquial is lost.

Unlike Fastrová, Kaftan uses non-standard forms, e.g. protetic V in *vopravdu*, *vodjela*, or the suffix in *dorozumívaj*. Like that, the translation creates a difference between the upper- and lower-class characters.

Diestlerová also makes the text less formal, e.g. *jak můžou* instead of *jak mohou*. Also, non-standard spelling is used – *dybyste* instead of *kdybyste*.

Table 38: Hannah – excerpt number 2 – source text

'He hadn't time, bairn: he was gone in a minute, was your father. He had been a bit ailing like the day before, but naught to signify; and when Mr. St. John asked if he would like either o' ye to be sent for, he fair laughed at him. He began again with a bit of a heaviness in his head the next day – that is, a fortnight sin' – and he went to sleep and niver wakened: he wor a'most stark when your brother went into t' chamber and fand him. Ah, childer! that's t' last o' t' old stock – for ye and Mr. St. John is like of different soart to them 'at's gone; for all your mother wor mich i' your way, and a'most as book-learned. She wor the pictur' o' ye, Mary: Diana is more like your father.' (295)

There are 5 sentences consisting of 141 words. Again, here are expressions belonging to Yorkshire dialect, e.g. *bairn, fand, wor mich i' your way* (Layadi, 165). Contracted forms are used. Non-standard spelling is used – *soart, niver*. Several words are again interrupted by apostrophes. The text is personal, as it includes personal pronouns (*he, ye*). Phrasal words are used, e.g. *send for, laugh at* – like that, the text is less formal.

Table 39: Hannah – excerpt number 2 – target text

F	<p>„Neměl ani kdy, dítě – za minutu bylo po všem. Den předtím tak trochu postonával, ale nebylo to nic vážného; když se ho pan Jan ptal, jestli chce, aby vám napsal, že byste některá měla přijet, div se mu nevysmál. Druhý den měl zas troche těžkou hlavu – to bylo před čtrnácti dny – usnul a už se neprobudil. Když se váš bratr přišel podívat do jeho pokoje, našel ho už skoro ztuhlého. Ach děti, váš otec byl už poslední z toho starého rodu – protože vy a pan Jan jste docela jiní než ti, co už jsou mrtví; vy jste spíš po matce, ta byla taky tak učená. Marie, ty jsi jí podobná, jako bys jí z oka vypadla – Diana je víc po otci.“ (261)</p>
K	<p>„Neměl kdy, dítě, skonal za minutku, váš otec. Den předtím byl trošku špatnej, ale nebylo to nic vážného, a když se ho pan Jan zeptal, jestli má pro některou z vás poslat, skoro se mu vysmál. Druhej den ho trošku bolela hlava – dneska tomu bude čtrnáct dní – usnul a už se neprobudil. Když váš bratr vešel do pokoje, našel ho tam už skoro tuhýho. Děti moje, von už byl v tomhleto rodu poslední, protože vy a pan Jan už jste oproti těm, co už navěky vodešli, úplně jiný. Jste spíš podobný na vaši mámu, ta byla taky furt v knížkách. Vy, Marie, jste takovej vobrázek, Diana je spíš po tátovi.“ (413)</p>
D	<p>„Neměl čas, děvče; do minutky byl pryč, chudák váš otec. Den předtím maličko churavěl, ale nebylo to nic vážného; a když se pan St John zeptal, jestli nemá pro některou z vás poslat, jenom se mu vysmál. Na druhej den ho od rána pobolívala hlava – to už bude dneska čtrnáct dnů – a večír si šel lehnout, a už se nikdá nevzbudil; dyž ho váš bratr přišel do ložnice probudit, byl už skoro studenej. Ach, dětičky! On byl poslední z tý starý</p>

<p><i>gardy – páč vy a pan St John jste ouplně jiný než ty, co sou už na pravdě bóží; ale vaše máti byla jako vy a skoro stejně učená. Ty jsi, jako bys jí z oka vypadla, Mary; Diana se vyvedla víc po tatínkovi.“ (442)</i></p>

Like in the previous example, Fastrová's version is written in standard language – it appears as if told by an upper-class character. She uses standard suffixes and also formal vocabulary, e.g. *matka, otec*.

Kaftan uses non-standard suffixes, e.g. *špatnej, jiný*. He also uses protetic V – *von, vodešli, vobrázek*. Also, he uses informal lexemes – *máma, táta*.

Diestlerová uses expressive vocabulary, e.g. *churavět*. She also uses simile – *jako bys jí z oka vypadla*. She uses non-standard suffixes, e.g. *nic vážnýho* or *na druhej den* and non-standard lexemes – *páč* instead of *protože*. She also uses non-standard spelling, e.g. *dyž, ouplně*. Informal lexemes are used – *máti, táta*.

The translators are successful in translation of the sociolect of upper-class characters – they use complex sentences and formal vocabulary, and they also occasionally make the upper-class characters more expressive (and like that, make them more similar to the lower-class characters). However, in each of the translation, the speech of lower class is similar to the speech of upper-class characters – they use formal vocabulary and standard suffixes when translating the speech of Bessie and Miss Abbot (only Kaftan manipulates their speech – in his version, they use a larger number of shorter sentences). The only exception to this is Hannah who speaks Yorkshire dialect in the ST – Kaftan and Diestlerová use non-standard suffixes and informal vocabulary in the translation (Fastrová uses neither – in her translation, Hannah sounds like an upper-class character). To conclude this section it may be said that the translators are only partly successful in creating sociolectal differences between the upper- and lower-class characters – in the above listed excerpts, Fastrová creates none (however, in other excerpts, she creates the distinction between the speech of upper- and lower-class characters – compare with example 61), Diestlerová creates sociolectal difference in the case of Hannah, and Kaftan also creates sociolectal difference in the case of Hannah and he also makes Bessie and Miss Abbot use a larger number of shorter sentences.

6 The social distance between Jane and Rochester in *Jane Eyre*

The objective of this chapter is to show how the T-V distinction is manifested in the three translated versions of *Jane Eyre*. First, a brief analysis of the dialogues in *Jane Eyre* is provided. After that, an introduction into the T-V distinction is presented using original as well as more contemporary studies. This is followed by relevant examples from the books.

Before moving on to the description of the T-V distinction I want to make a brief analysis of the dialogues in *Jane Eyre*. The analysis is based on Leech and Short – they comment the difference between the real speech and the fictional speech (see chapter 4). They list several examples of the fictional speech – I will not be listing Leech’s examples here – instead, I decided to list a short excerpt from *Jane Eyre* to illustrate how Charlotte Brontë made up the fictional speech:

“Must I move on, sir?” I asked. “Must I leave Thornfield?”

“I believe you must, Jane. I am sorry, Janet, but I believe indeed you must.”

This was a blow: but I did not let it prostrate me.

“Well, sir, I shall be ready when the order to march comes.”

“It is come now – I must give it tonight.”

“Then you are going to be married, sir?”

“Ex-act-ly – pre-cise-ly: with your usual acuteness, you have hit the nail straight on the head.” (220)

In this excerpt, only a limited number of non-fluency features can be found. Brontë used an em dash to mark a pause in speech (*It is come now – I must give it tonight*) and she also used hyphens to syllabify two words (*Ex-act-ly – pre-cise-ly*). Like that, it may be concluded that Brontë did use some features of normal non-fluencies in her fictional speech, but only to a certain – rather small – extent.

The T-V distinction is discussed by R. Brown and A. Gilman. The abbreviation is derived from Latin *tu* and *vos* (Brown and Gilman 1960, 254). Basically, the T-form is used when addressing someone in a familiar way and the V-form is used when addressing someone in a polite way (254). Manuela Cook (2014) took Brown and Gilman’s theory further – she states that nowadays, the

distinction moved to formal/informal dichotomy from the original familiar/polite dichotomy (17). Moreover, she claims that the dimension of neutrality should be included into the classification – the neutral use of *you* (17-8). As a consequence, she proposes a three-dimensional classification – N-V-T (18). She states that “N can be the opening door into an objective process of assessment in relation to V and T practices” (18). She also claims that English uses the neutral pronoun *you*, and because of the fact that it becomes lingua franca, other languages – those that differentiate between T and V pronouns – may be inspired to do the same (24).

It is clear that when translating the novel into Czech, the usage T-V distinction becomes problematic. Jane and Rochester are upper-class educated characters – like that, the form of address should be polite. However, throughout the book they become close to each other and eventually get married – therefore, there should be a continuum from the polite (or, in Cook’s terms, formal) form of address to a familiar/informal form of address.

After Jane and Rochester meet, they address each other by the V-form in all of the three translated versions. Rochester calls Jane Miss Eyre, as is illustrated on the examples below:

Table 40: The social distance between J. and R. – example 1 – ST

ST	
R: <i>‘You examine me, Miss Eyre,’ said he: ‘do you think me handsome?’</i>	
...	
J: <i>‘Sir, I was too plain; I beg your pardon. I ought to have replied that it was not easy to give an impromptu answer to a question about appearances; that tastes mostly differ; and that beauty is of little consequence, or something of that sort.’</i>	
(114-5)	

Table 41: The social distance between J. and R. – example 1 – TT

TT	
F	R: <i>„Vy si mě prohlížíte, slečno Eyrová,“ řekl. „Co myslíte, jsem hezký?“</i>
	...
	J: <i>„Odpusťte, byla to opravdu příliš přímá odpověď. Měla jsem říci, že není</i>

	<i>snadné odpovědět bez rozmyšlení na takovou otázku, jakou jste mi dal – měla jsem říci, že každý máme jiný vkus, že na kráse tolik nezáleží, nebo něco podobného.“ (103)</i>
K	R: <i>„Vy si mě prohlížíte, slečno Eyrová. Myslíte, že jsem hezký?“</i> ... J: <i>„Odpusťte, pane, byla jsem hrozně neomalená. Měla jsem říci, že je těžké dát okamžitou odpověď ohledně něčího vzhledu, že vkus se většinou liší, že na kráse moc nezáleží, prostě něco takového.“ (161)</i>
D	R: <i>„Vy mě zkoumáte, slečno Eyrová,“ řekl, „připadám vám hezký?“</i> ... J: <i>„Pane, vyjádřila jsem se příliš otevřeně; omlouvám se. Měla jsem odpovědět, že není snadné dát okamžitou odpověď na otázku o vzhledu; že vkus se mnohdy různí a na kráse příliš nezáleží, nebo něco podobného.“ (173)</i>

After Jane saves Rochester from fire, he begins to call her by her first name – however, in each of the version, he still uses the V-form when he addresses her:

Table 42: The social distance between J. and R. – example 2 – ST

ST	
	R: <i>‘You have saved my life: I have a pleasure in owing you so immense a debt. I cannot say more. Nothing else that has being would have been tolerable to me in the character of creditor for such an obligation: but you: it is different; - I feel your benefits no burden, Jane.’ (132)</i>

Table 43: The social distance between J. and R. – example 2 – TT

TT	
F	R: <i>„Zachránila jste mi život – jsem vám nesmírně zavázán a těší mě to. Víc vám nemohu říci. Kdybych měl být za něco takového povinován vděčností komukoli jinému na světě, bylo by to pro mne nesnesitelné, ale když jste to vy, je to docela něco jiného – dobrodiní, které mi prokazujete vy, Jano, necítím jako břemeno.“(119)</i>

K	R: „Zachránila jste mi život. Těší mě, že jsem vám zavázaný tak nesmírným díkem. Víc nedokážu říci. Pro mě by byl takový dluh vůči komukoli jinému nesnesitelný, ale dlužit vám je něco úplně jiného. Dobrodíni, které jste mi prokázala, není pro mě žádným břemenem, Jano.“ (186)
D	R: „Zachránila jste mi život; mám to potěšení být vaším nesmírným dlužníkem. Nedokážu povědět nic víc. Bylo by pro mě nesnesitelné být povinován takovým dluhem a závazkem vůči jakékoli jiné živé bytosti, ale s vámi to tak necítím – mít vás za věřitele pro mě není žádné břemeno, Jane.“ (200)

Barbora Čamková wrote a bachelor's thesis on the translation of T-V distinction – she confirmed Manuela Cook's hypothesis that addressing by the first name indicates the T-form and addressing by the last name indicates the V-form in more than 50% of her cases – in the translation of *Jane Eyre*, the hypothesis was not confirmed – although Rochester addresses Jane by her first name, he still uses the V-form in all of the translated versions.

In one part of the novel, Rochester disguises himself as a gypsy and he talks to Jane – in this example, the usage of the T-V distinction in the three translations differs. In Fastrová's version, Rochester addresses Jane by the T-form and she addresses him by the V-form. In Kaftan's and Diestlerová's version, Rochester and Jane address each other by the V-form.

Table 44: The social distance between J. and R. – example 3 – ST

ST
R: <i>'Well, and you want your fortune told?' she said, in a voice as decided as her glance, as harsh as her features.</i>
J: <i>'I don't care about it, mother; you may please yourself: but I ought to warn you, I have no faith.'</i> (172)

Table 45: The social distance between J. and R. – example 3 – TT

TT
F R: „Ty tedy také chceš, abych ti hádala z ruky?“ řekla hlasem, který byl

	<p><i>stejně smělý jako její pohled a drsný jako její obličej.</i></p> <p>J: „<i>Nijak zvlášť o to nestojím, matko, jak chcete – ale měla bych vás předem upozornit, že v taková kouzla nevěřím.</i>“ (153)</p>
K	<p>R: „<i>Chcete tedy, abych vám věštila budoucnost?</i>“ <i>řekla hlasem stejně rozhodným, jako byl její pohled, a drsným, jako bylo její vzezření.</i></p> <p>J: „<i>Mně na tom nezáleží, matko, vy si poslužte, jak chcete, ale varuji vás, já na to nevěřím.</i>“ (240)</p>
D	<p>R: „<i>Dobrá, tak vy si chcete dát věštit budoucnost?</i>“ <i>zeptala se hlasem stejně rozhodným jako její pohled, stejně drsným jako její rysy.</i></p> <p>J: „<i>Na tom mi nesejde, matko, můžu to podstoupit, jestli vám to udělá radost, ale měla bych vás varovat, že nemám žádnou víru.</i>“ (258-9)</p>

In all of the three translated versions, Rochester starts addressing Jane by the T-form after she agrees to marry him:

Table 46: The social distance between J. and R. – example 4 – ST

ST
<p>R: ‘<i>But, Jane, I summon you as my wife: it is you only I intend to marry.</i>’</p> <p><i>I was silent: I thought he mocked me.</i></p> <p>R: ‘<i>Come, Jane – come hither</i>’</p> <p>J: ‘<i>Your bride stands between us</i>’</p> <p><i>He rose, and with a stride reached me.</i></p> <p>R: ‘<i>My bride is here,</i>’ <i>he said, again drawing me to him, ‘because my equal is here, and my likeness. Jane, will you marry me?’</i></p> <p>...</p> <p>J: ‘<i>Are you in earnest? Do you truly love me? Do you sincerely wish me to be your wife?</i>’</p> <p>R: ‘<i>I do; and if an oath is necessary to satisfy you, I swear it.</i>’</p> <p>J: ‘<i>Then, sir, I will marry you</i>’</p> <p>R: ‘<i>Edward – my little wife!</i>’</p> <p>J: ‘<i>Dear Edward!</i>’</p> <p>R: ‘<i>Come to me – come to me entirely now,</i>’ <i>said he; and added, in his deepest tone, speaking in my ear as his cheek was laid on mine, ‘Make my happiness – I</i></p>

will make yours.' (224-5)

Table 47: The social distance between J. and R. – example 4 – TT

TT	
F	<p>R: „Ale vždyť vás, Jano, žádám, abyste se stala mou ženou! Nechci se oženit s nikým jiným než s vámi.“</p> <p><i>Mlčela jsem – vždyť jsem se domnívala, že se mi vysmívá.</i></p> <p>R: „Pojďte, Jano – pojďte sem.“</p> <p>J: „Vaše nevěsta stojí mezi námi.“</p> <p><i>Vstal a rázně přikročil až k němu.</i></p> <p>R: „Má nevěsta jste vy,“ řekl a zase si mě přitáhl k sobě, „protože jste mi rovna a protože se mi podobáte. Jano, vezmete si mě?“</p> <p>...</p> <p>J: „Míníte to vážně? – Opravdu mě milujete? – Přejete se upřímně, abych se stala vaší ženou?“</p> <p>R: „Ano. A jestli potřebujete mou přísahu, abyste mi uvěřila, tak vám to přísahám.“</p> <p>J: „Vezmu si vás tedy.“</p> <p>R: „Řekni Edvarde – má ženuško!“</p> <p>J: „Drahý Edwarde!“</p> <p>R: „Pojď bliž – přisedni si až ke mně!“ řekl hlubokým, vzrušeným hlasem, přitiskl si tvář k mé a šeptal mi do ucha: „Udělej mě šťastným – a já udělám šťastnou tebe!“ (198-9)</p>
K	<p>R: „Já vás ale žádám, abyste se stala mou ženou. Chci si vzít pouze vás. Zmlkla jsem. Myslela jsem si, že si ze mě dělá legraci.</p> <p>R: „Pojďte sem, Jano, pojďte ke mně.“</p> <p>J: „Vaše nevěsta stojí mezi námi.“</p> <p><i>Vstal a jediným krokem byl u mě.</i></p> <p>R: „Moje nevěsta je tady,“ řekl a znovu mě k sobě přivinul, „protože je tady ta, která je mi rovna a která se mi podobá. Jano, vezmete si mě?“</p> <p>...</p> <p>J: „Myslíte to doopravdy? Skutečně mě milujete? Upřímně chcete, abych se</p>

	<p><i>stala vaší ženou?“</i></p> <p>R: <i>„Chci, a jestli chcete, abych přísahal, udělám to.“</i></p> <p>J: <i>„Potom, pane, si vás vezmu.“</i></p> <p>R: <i>„Řekni mi Edwarde, ženuško moje!“</i></p> <p>J: <i>„Drahý Edwarde!“</i></p> <p>R: <i>„Pojď ke mně, ještě blíž,“ řekl, přitiskl obličej k mé tváři a dodal vroucně: „Udělej mě šťastným a já udělám šťastnou tebe.“ (311-3)</i></p>
D	<p>R: <i>„Ale Jane, povolávám vás k sobě jako svou ženu: mám v úmyslu vzít si pouze vás.“</i></p> <p><i>Mlčela jsem; myslela jsem, že se mi vysmívá.</i></p> <p>R: <i>„Pojďte, Jane – pojďte sem.“</i></p> <p>J: <i>„Mezi námi stojí vaše nevěsta.“</i></p> <p><i>Vstal a jediným krokem se ocitl vedle mě.</i></p> <p>R: <i>„Moje nevěsta je zde,“ řekl a opět mě přitáhl k sobě, „protože tady je ta, která je mi rovna a která se mi podobá. Jane, vezmete si mě?“</i></p> <p>...</p> <p>J: <i>„Myslíte to vážně? Opravdu mě milujete? Přejete si upřímně, abych se stala vaší ženou?“</i></p> <p>R: <i>„Ano, a pokud vás uspokojí jen přísaha, tak přísahám.“</i></p> <p>J: <i>„Potom, pane, si vás vezmu.“</i></p> <p>R: <i>„Edwarde – ženuško moje!“</i></p> <p>J: <i>„Drahý Edwarde!“</i></p> <p>R: <i>„Pojď ke mně – pojď teď ke mně úplně,“ řekl, přitiskl tvář na tu mou a svým nejhlubším hlasem mi dodal přímo do ucha: „Vytvoř moje štěstí – já vytvořím to tvé.“ (335-7)</i></p>

However, despite the fact that Rochester uses the T-form when addressing Jane after she agrees to marry him, she still addresses him by the V-form in all three translations:

Table 48: The social distance between J. and R. – example 5 – ST

ST
<p><i>'You blushed, and now you are white, Jane: what is it for?'</i></p> <p><i>'Because you gave me a new name – Jane Rochester; and it seems so strange.'</i></p> <p>(227)</p>

Table 49: The social distance between J. and R. – example 5 – TT

TT	
F	<p>R: „Jano, ty ses zarděla a najednou si zase zbledla! Proč?“</p> <p>J: „Protože jste mi dal nové jméno – Jana Rochesterová, a mně se zdá tak divné.“ (202)</p>
K	<p>R: „Začervenala ses a teď jsi celá bílá, Jano. Proč?“</p> <p>J: „Protože jste mi dal nové jméno – Jana Rochesterová. Zní to tak zvláštně.“ (317)</p>
D	<p>R: „Bylas celá červená, a teď jsi zase zbledla, Jane; pročpak?“</p> <p>J: „Protože jste mi dal nové jméno – Jane Rochesterová; a mně to přijde tak zvláštní.“ (341)</p>

Towards the end of the book, after Jane leaves Thornfield and starts living with her cousin, a supernatural element is presented – Jane hears Rochester call her name (from far away) and she calls back to him. The treatment of the T-V distinction in her call back differs in the three translations – in Fastrová and Diestlerová's versions, Jane calls back to Rochester by the T-form. In Kaftan's version, she calls back to him by the V-form:

Table 50: The social distance between J. and R. – example 6 – ST

ST
<p><i>'I am coming!' I cried. 'Wait for me! Oh, I will come!'</i></p> <p><i>'Where are you?' I exclaimed. (372)</i></p>

Table 51: The social distance between J. and R. – example 6 – TT

TT	
F	J: „Už jdu!“ vykřikla jsem. „Počkej na mne! Už jdu!“ „Kde jsi?“ zavolala jsem. (329)
K	J: „Už jdu!“ volala jsem. „Počkejte na mě! Už jdu!“ „Kde jste?“ vykřikla jsem. (520)
D	J: „Přijdu!“ vykřikla jsem. „Počkej na mě! Ach, přijdu!“ „Kde jsi?“ vykřikla jsem. (555)

However, this is the only example of Jane using the T-form to address Rochester – towards the end of the book, she still addresses him by the V-form, even after she learns that his wife is dead and like that, he can finally marry her.

The treatment of Rochester’s forms of address at the end of the book is a little bit more interesting – at the end of the book, Rochester becomes jealous when he learns that Jane thought of marrying St John – in that part of the text, he begins to call Jane by her last name again. In Fastrová’s and Kaftan’s version, he addresses Jane by the T-form, however, in Diestlerová’s version, he switches into the V-form:

Table 52: The social distance between J. and R. – example 7 – ST

ST	
R: ‘Perhaps you would rather not sit any longer on my knee, Miss Eyre?’ was the next somewhat unexpected observation. (391)	

Table 53: The social distance between J. and R. – example 7 – TT

TT	
F	R: „Snad ti není příjemné, že mi sedíš na koleně, co, Jano Eyrová?“ řekl za chvíli dost nečekaně. (345)
K	R: „Možná že už se ti moc nechce sedět mi dál na koleně, že slečno Eyrová?“ zazněla další, poněkud neočekávaná poznámka. (548)

D	R: „Možná už mi nechcete dál sedět na klíně, slečno Eyrová?“ zněla další, poněkud nečekaná otázka.“ (583)
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This is followed by a series of dialogues in which Rochester switches between the T-V distinction. In the following example, Fastrová and Kaftan make Rochester use the T-form, while Diestlerová makes him use the V-form:

Table 54: The social distance between J. and R. – example 8 – ST

ST
<i>‘The picture you have just drawn is suggestive of a rather too overwhelming contrast. Your words have delineated very prettily a graceful Apollo: he is present to your imagination, – tall, fair, blue-eyed, and with a Grecian profile. Your eyes dwell on a Vulcan, – a real blacksmith, brown, broad-shouldered: and blind and lame into the bargain.’</i> (391)

Table 55: The social distance between J. and R. – example 8 – TT

TT	
F	R: „Protože ten obraz, který jsi mi teď nakreslila, představuje příliš zřejmý protiklad. Vylicila jsi mi velmi hezkého a půvabného Apollóna – vidíš ho tak ve své obraznosti – urostlého, světlovlasého, modrookého a s řeckým profilem. A máš před sebou Vulkána – černého kováře, osmahlého, nevzhledného, a ještě k tomu slepého a zmrzačeného.“ (345)
K	R: „Ten obrázek, co jsi přede mnou právě namalovala, má v sobě příliš nápadný kontrast. Tvá slova pěkně vykreslila půvabného Apollóna, je stále přítomný ve tvých vzpomínkách – vysoký, plavovlasý, modrooký, s řeckým profilem. Teď se díváš na Vulkána – opravdového kováře, osmahlého, s širokými rameny, ale navíc i slepého a zmrzačeného.“ (548)
D	R: „Ten obrázek, který jste právě vykreslila, naznačuje až příliš ohromující kontrast. Svými slovy jste velmi půvabně popsala nádherného Apollona; velmi živě ho vidíte vnitřním zrakem – vysoký, světlovlasý, modrooký,

<p><i>s řeckým profilem. Vaše oči však nyní hledí na Vulkána – pravý kovář, tmavý, širokoplecí, a k tomu slepý a zmrzačený.</i>“ (583)</p>
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In the following example, Rochester calls Jane *ma'am* – In Fastrová's and Diestlerová's versions, he uses the V-form, in Kaftan's version, he uses the T-form:

Table 56: The social distance between J. and R. – example 9 – ST

ST
R: <i>'Well, you can leave me, ma'am: but before you go' (and he retained me by a firmer grasp than ever), 'you will be pleased just to answer me a question or two.'</i> (391)

Table 57: The social distance between J. and R. – example 9 – TT

TT	
F	R: <i>„Nu, slečno, nikdo vás nedrží, můžete jít“ (přitiskl si mě k sobě ještě víc), „ale napřed mi laskavě ještě zodpovíte několik otázek.“</i> (435)
K	R: <i>„Dobrá, můžeš jít, slečno, ale než odejdeš – a přitiskl mě k sobě silněji než předtím – ještě mi laskavě odpovíš na pár otázek.“</i> (548)
D	R: <i>„Můžete mě opustit, madam, ale než půjdete (a přitáhl si mě k sobě pevněji než předtím), „laskavě mi odpovězte na pár otázek.“</i> (583)

The last difference in Rochester's form of address may be observed on the following example:

Table 58: The social distance between J. and R. – example 10 – ST

ST
<i>'Miss Eyre, I repeat it, you can leave me. How often am I to say the same thing? Why do you remain pertinaciously perched on my knee, when I have given you notice to quit?'</i> (392)

Table 59: The social distance between J. and R. – example 10 – TT

TT	
F	R: „ <i>Opakuji vám, slečno Eyrová, můžete jít. Jak často vám to mám ještě říkat? Proč mi tak vytrvale zůstáváte sedět na koleně – vždyť vás vlastně propouštím.</i> “ (347)
K	R: „ <i>Slečno Eyrová, znovu opakuji, můžeš odejít. Kolikrát to mám opakovat? Proč mi tak vytrvale sedíš na koleně, když jsem tě vyzval, abys odešla?</i> “ (550)
D	R: „ <i>Slečno Eyrová, opakuju, můžete mě opustit. Kolikrát vám mám říkat tu samou věc? Proč tak umíněně setrváváte na mém koleni, když jsem vám dal svolení odejít?</i> “ (585)

In other cases – following Jane’s agreement to his marriage proposal – Rochester addresses Jane by the T- form (in all three translated versions).

To conclude, it may be said that the treatment of the T-V distinction in the three translated versions is quite similar – first, Jane and Rochester address each other by the V-form (with the exception of the scene where Rochester disguises himself as gypsy – in this scene, the usage of T-V distinction in the translated versions varies), and after Jane agrees to marry Rochester, he begins to address her by the T-form (in all three versions). In all of the translated versions, Jane calls Rochester by the V-form throughout the whole book, with the exception of the scene where she calls back to him from the Moor House in Fastrová’s and Diestlerová’s version. At the end of the book, Rochester calls Jane by her last name to make the speech more interesting and he also calls her *ma’am* – each of the translators interprets this differently and the usage of the T-V distinction varies (see tables 52 – 59). The T-V distinction is another aspect that contributes to the formality of the main characters – Jane is made more formal by the fact that she addresses Rochester by the V-form even at the end of the book, after they agree to marry each other. Similarly, the usage of the V-form and address by the first name by Rochester towards Jane (after she saves him from fire) signals how respects her.

7 Code switching in the novel

The following part of the thesis deals with code switching in *Jane Eyre*. Doctoral thesis by Khadidja Layadi was used as a basis for this chapter – she traced the use of Yorkshire dialect, slang, French phrases, Latin phrases and German phrases in *Jane Eyre*. Besides that, an article from *The Oxford Companion to the Brontës* focusing on dialect and obsolete words was used (Layadi omits some of the dialect words used in the novel). The terms listed in the two documents were written into an excel table. I accompanied the terms by Layadi’s translation into standard English. After that, I manually searched for their translations in the three translated versions. The excel tables with all the expressions are attached in Appendices – in this chapter, I will only list several examples to illustrate how Yorkshire dialect and slang are translated in the three versions.

7.1 The use of Yorkshire dialect

In *Jane Eyre*, it is Hannah and St John who speak the Yorkshire dialect.

Table 60: Yorkshire dialect 1 – ST

In example 60, the word *agate* is used, meaning in mind or afoot.

ST
Hannah: <i>‘Not you. I’m fear’d you have some ill plans agate, that bring you about folk’s houses at this time o’ night. If you’ve any followers housebreakers or such like – anywhere near, you may tell them we are not by ourselves in the house; we have a gentleman, and dogs, and guns.’</i> (296)

Table 61: Yorkshire dialect 1 – TT

In this case, all of the three translators translated the source term by idiomatic expression *mít za lubem*. While this expression is in standard Czech, the translators make Hannah more colloquial by non-standard expressions used in other places of the excerpt (e.g. *ňáký, vobcházíte, ňáký part’áky, nekalýho, dyž,*

podobnýho) – like that, they compensate for the dialect word in other parts of the excerpt.

TT	
F	H: „ <i>Kdepak! Podezřívám vás, že máte za lubem nákou špatnost, jinak byste takhle v noci neslídila kolem domů slušných lidí. Jestli jste s sebou někoho přivedla – náké lupiče nebo tak něco, můžete jim říct, že nejsme v domě samy – máme tady pána, psy a pušky.</i> “ (262)
K	H: „ <i>Vy určitě né. Mně se zdá, že máte něco za lubem, když takhle vobcházíte baráky. Jestli máte někde poblíž nějaký partáky, třebas loupežníky, vyříd'te jim, že nejsme v domě samy, že tu máme pána, psy a bambitky.</i> “ (414-5)
D	H: „ <i>To těžko. Ted' mám strach, že máte za lubem něco nekalýho, dyž takhle v noci bušíte lidem na dveře. Jestli máte v okolí nějaký kumpány – lupiče nebo něco podobnýho – tak jim vyříd'te, že nejsme v domě samy; je tu pán a psi a pušky.</i> “ (444)

Table 62: Yorkshire dialect 2 – ST

St John uses the expression *she's noan faal*, meaning *she's no fool* or *she's not ugly*.

ST
St John: <i>She'll happen do better for him nor ony o't' grand ladies.' And again, 'If she ben't one o' th' handsomest, she's noan faal and varry good-natured; and i' his een she's fair beautiful, onybody may see that.</i> (398)

Table 63: Yorkshire dialect 2 – TT

Both Fastrová and Kaftan use the standard Czech expression *má rozum*. Fastrová does not compensate the dialectal expression in other parts of the excerpt, however, Kaftan does so – e.g. *ňáká, nejni, von, každej*. Diestlerová uses non-standard translation *ale taky žádná vošklivka* – like that, she is faithful to the original, where dialect is also used.

TT	
F	J: <i>Tahle se k němu hodí líp než některá vznešená dáma ... není zrovna hezká, ale má rozum a moc dobré srdce, a pán se v ní vzhlíží, jako by byla krasavice, to každý vidí.</i> (351)
D	J: <i>Ta bude pro něho lepší než náká z těch vznešených paniček. I když nejní zrovna z těch nejparádnějších, má rozum a je dobrosrdečná, a von ji má za krásnou, to vidí každéj.</i> (558)
K	J: <i>Ta pro něj bude tuplem lepší než nějaká z těch velkých dam ... Sice nejní zrovna z nejhezčích, ale taky žádná vošklivka, a navíc má moc dobrý srdce a pro něj je nejkrásnější na světě, to se dá hnedka vidět.</i> (593)

Table 64: Yorkshire dialect 3 – ST

In example 64, the word *childer* meaning *children* is used.

ST	
<i>Ah, childer!' said she, 'it fair troubles me to go into yond' room now: it looks so lonesome wi' the chair empty and set back in a corner.'</i> (294)	

Table 65: Yorkshire dialect 3 – TT

Both Fastrová and Kaftan translate *childer* as *děti* – Fastrová does not compensate for the use of dialect in the excerpt, Kaftan does (*prázdný, vodsunutý*). Diestlerová translates *childer* by diminutive *dětičky* and she also uses non-standard Czech in other parts of the excerpt (e.g. *dyž*).

TT	
F	H: „Ach děti ... kdybyste věděly, jak je mi v tom pokoji teď smutno, když tam přijdu a vidím tu opuštěnou prázdnou lenošku, odstrčenou do kouta.“ (261)
K	H: „Ach jo, děti moje, je mi těžko, když teď zajdu do toho pokoje. Vypadá tak pustě, když je křeslo prázdný a vodsunutý do kouta.“ (412)
D	H: „Ach dětičky ... bolí mě u srdce, dyž musím teďka do tý světnice; vypadá hrozně opuštěně a tím prázdným křeslem, zastrčeným v koutě.“ (442)

Table 66: Yorkshire dialect 4 – ST

Layadi translates *brass* as *money*

ST
H: 'I dunnut understand that: you've like no house, nor no brass , I guess?' (301)

Table 67: Yorkshire dialect 4 – TT

Fastrová translated *brass* by colloquial *měďáky*. Kaftan also uses colloquial expression – *prachy*. Quite surprisingly, Diestlerová translates it as *oběživo* – like that, she makes Hannah more educated – *oběživo* would be used e.g. by an accountant, not by an uneducated servant.

TT	
F	H: „Já tomu nerozumím – přece nemáte žádný domov ani měďáky , že?“ (267)
K	H: „Já teda todle nechápu. Nemáte přece ani barák, ani prachy , že né?“ (422)
D	H: „Já tomu nerozumim, nemáte žádnéj dům ani oběživo , nebo snad jo?“ (451)

Table 68: Yorkshire dialect 5 – ST

Mucky is translated as *dirty*.

ST
<i>She consented; and she even brought me a clean towel to spread over my dress, 'lest,' as she said, 'I should mucky it.'</i> (301)

Table 69: Yorkshire dialect 5 – TT

Fastrová translated *mucky* by standard *neušpinila* – in the whole excerpt, standard Czech is used (which is a good thing, as it is uttered by Jane). Kaftan uses more expressive *nezaneřádila*. Diestlerová uses colloquial *neupatlala*. Like that, both

Kaftan and Diestlerová create difference in the speech of upper-class, educated Jane and lower-class Hannah.

TT	
F	<i>Souhlasila, a dokonce mi podala i čistou utěrku, abych si ji prostřela na klín. „Abyste si neušpinila šaty,“ řekla. (267)</i>
K	<i>Nakonec souhlasila, a dokonce mi přinesla čistý ručník, abych si jej rozložila přes šaty, „abyste,“ jak řekla, „si je nezaneřádila.“ (422)</i>
D	<i>Nakonec souhlasila, a dokonce mi přinesla čistou utěrku, kterou jsem si mohla rozprostřít přes šaty, „abych si je,“ jak to vyjádřila. „neupatlala.“ (451)</i>

Table 70: Yorkshire dialect 6 – ST

Layadi translates *drawing away* as *approaching death*.

ST	
<i>Hannah entered with the intimation that ‘a poor lad was come, at that unlikely time, to fetch Mr. Rivers to see his mother, who was drawing away.’ (349)</i>	

Table 71: Yorkshire dialect 6 – TT

In this example, it is Kaftan who translates the dialect expression by a standard expression – *umírající*. In his version, the whole excerpt is written in standard Czech. Both Fastrová and Diestlerová translate it by idiomatic expressions – *v posledním tažení* and *na smrtelný posteli*. Both of them also use non-standard words (e.g. *ňáký, chudej*) and informal expressions (*maminka, máma*).

TT	
F	<i>Přišla Hana se zprávou, „že je tu ňáký chudý chlapec, tak pozdě, dyť je skoro noc – pro pana Riverse, aby s ním šel k jeho mamince, která je v posledním tažení“.</i> (309)
K	<i>Vešla Hana a oznámila, že přišel nějaký chudý chlapec a prosí, aby s ním pan Rivers zašel za jeho umírající matkou.</i> (489)
D	<i>Je tu nějakej chudej kluk, v tuhle nekřesťanskou hodinu, aby pan Rivers</i>

přišel za jeho mámou, která je na smrtelný posteli . (521)

To conclude this section of the thesis, it may be said that the translators try to preserve the dialect features in the translation – either they use a term that belongs to dialect, or they use a standard Czech term and compensate for the dialectal terms in other part of the excerpt. Kaftan and Diestlerová do so to a greater extent than Fastrová (compare her examples with example 39, where she makes Hannah sound like an educated person). Of course, there are also examples where dialectal expression is translated by standard Czech expression (see Appendices) – however, this is not a problem, as it would be unrealistic to expect the translators to preserve every single dialectal feature.

7.2 The use of slang

Table 72: Slang 1 – ST

According to Layadi, *plucked* means *failed by examiners*.

ST
<i>'Oh, he is not doing so well as his mama could wish. He went to college, and he got – plucked, I think they call it: and then his uncles wanted him to be a barrister, and study the law: but he is such a dissipated young man, they will never make much of him, I think.'</i> (78)

Table 73: Slang 1 – TT

Both Fastrová and Diestlerová use non-idiomatic, standard *propadl* as a translation of *plucked*. Kaftan uses idiomatic *pohořel* – like that, he is more faithful to the original utterance, where a slang expression is used.

TT	
F	<i>Ó, mamá s ním není ani trochu spokojená. Byl na univerzitě, ale propadl prý při zkouškách. Potom z něho chtěl strýc mít advokáta a přál si, aby studoval práva – mladý pán vede moc zhýralý život, asi z něho nikdy nebude nic kloudného.</i> (71)

K	<i>No, nevede si tak dobře, jak by si jeho mamá přála. Šel studoval, ale na škole myslím pohořel. Vyletěl od zkoušek, jak se říká. Jeho strýčkové chtěli, aby se stal advokátem u vyššího soudu a studoval práva. Je to ale takový nezodpovědný člověk, myslím, že z něho nikdy nic pořádného nebude. (111)</i>
D	<i>Och, ten si nevede tak dobře, jak by si jeho mamá přála. Šel na univerzitu, ale – propadl – myslím, že se tak tomu říká. A pak si jeho strýčkové přáli, aby z něj byl advokát a studoval právo, ale je to velice zhýralý mládenec a podle mě z něj nikdy nic pořádného nebude. (118-9)</i>

Table 74: Slang 2 – ST

Layadi translates *sparks* as *fashionable young men*.

ST
<i>Henry and Frederick Lynn are very dashing sparks indeed; and Colonel Dent is a fine soldierly man. (152)</i>

Table 75: Slang 2 – TT

In this case, all of the translators use expressive target term – Fastrová and Kaftan translate *sparks* as *šviháci* and Diestlerová translates it as *kavalíři*.

TT	
F	<i>Jindřich a Bedřich Lynnovi jsou elegantní šviháci a plukovník Dent je pěkný statný voják. (135)</i>
K	<i>Jindřich a Frederik Lynnové vypadali jako opravdoví šviháci a plukovník Dent, milý starší pán, budil dojem statného vojáka. (213)</i>
D	<i>Henry a Frederick Lynnovi jsou skutečně velmi elegantní kavalíři a plukovník Dent vojáký rázný muž. (228-9)</i>

Table 76: Slang 3 – ST

Dead as a herring is translated as *dead as mutton*.

ST
<i>You thought you were as dead as a herring two hours since, and you are</i>

all alive and talking now. (187)

Table 77: Slang 3 – TT

Diestlerová preserves the idiomatic expression in the translation – she translates *dead as a herring* as *měl smrt na jazyku*. Kaftan and Fastrová use *figurative expression* – *že už je po vás* and *že už je s vámi konec*.

TT	
F	<i>Před dvěma hodinami jste myslel, že už je po vás, a vidíte, neztratil jste ani řeč.</i> (166)
K	<i>Před dvěma hodinami jste si myslel, že už je s vámi konec, a přitom jste pořád naživu a máte spoustu řečí.</i> (260)
D	<i>Ještě před dvěma hodinami jsi měl smrt na jazyku, a teď už zase čile mluvíš.</i> (280)

In the case of slang, the translators sometimes use idiomatic expression (e.g. *měl smrt na jazyku*), or they use an expressive expression (*vyletěl od zkoušek*).

However, in a lot of cases, they use standard Czech, non-idiomatic expression (again, see Appendices). The preservation of slang in the translation is more difficult than the preservation of dialect, because upper-class characters use slang expressions too (e.g. Rochester, Jane) and it would not be suitable for upper-class characters to use non-standard Czech. Therefore, the use of slang is lost in translation.

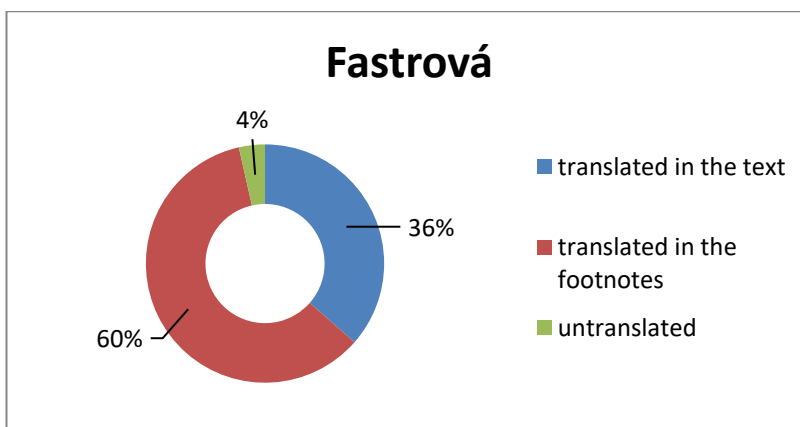
7.3 The use of French, Latin and German phrases

In the following section of the thesis, examples from the books will not be listed. Instead, I decided to present the way French, Latin and German phrases are translated in excel graphs. The first part of the analysis was similar to the analysis of slang and Yorkshire dialect – I listed all the examples discussed by Layadi into an excel tables and accompanied them by her translation. After that, I collected

their translations from the target texts – however, I marked where they are translated in the book (in the text, in footnotes etc. – see Appendices). This was followed by the creation of the excel graphs which illustrate the way the French, Latin and German phrases have been translated by each of the translator. The results are briefly commented on and compared.

7.3.1 Translation by Fastrová

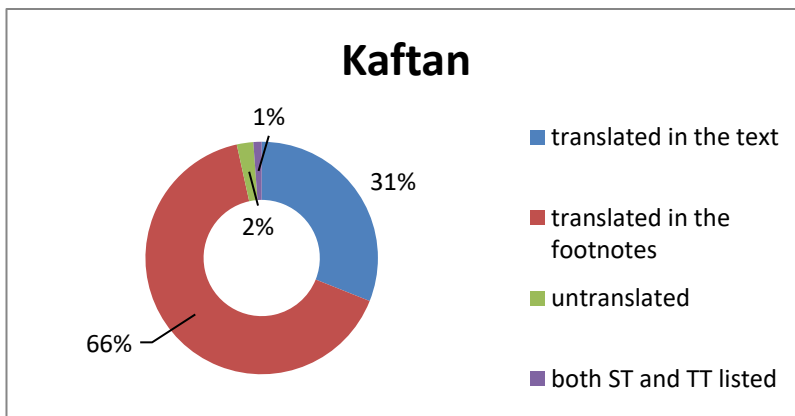
Graph 1: Translation of French, Latin and German phrases by Fastrová



In 60% of cases, Fastrová translates the French, Latin and German expressions in the footnotes at the end of the book. She also translates them in the text in 36% of cases. Some of the source terms are left untranslated.

7.3.2 Translation by Kaftan

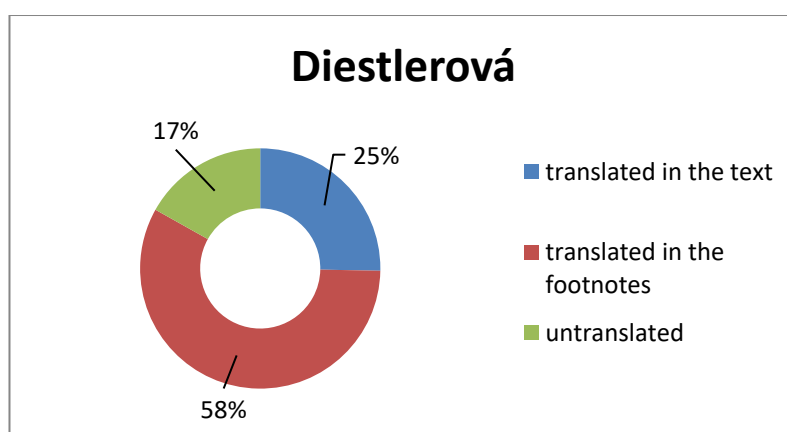
Graph 2: Translation of French, Latin and German phrases by Kaftan



In 66% of cases, the French, Latin and German expressions are translated in the footnotes at the end of the book. Kaftan translated them in the text in 31% of cases. 2% of the examples are left in their source form and in 1% of examples, both ST and TT are listed in the text.

7.3.3 Translation by Diestlerová

Graph 3: Translation of French, Latin and German phrases by Diestlerová



In 58% of cases, Diestlerová translates the French, Latin and German expressions in the footnotes at the end of the book. In 25% of cases, she translates them in the text. In 17% of cases she leaves them untranslated.

All of the three translators therefore prefer to translate the foreign-language expressions in the footnotes at the end of the book. The second most used strategy is to translate them in the text. Some of the expressions are untranslated – in Fastrová's and Kaftan's version this includes only 4% and 2% of cases, however, in Diestlerová's case, this includes 17% of cases. Also, in 1% of cases (1 use), Kaftan lists both the source and the target term in the main text of the book. For the discussion of the appropriateness of the translation and the evaluation of the translation method (domestication X foreignization) see the following chapter.

8 Evaluation of the translation method

The objective of this chapter is to evaluate the translation of third-language expressions (other foreign language than the SL) based on Venuti's concepts of domestication and foreignization. First, the data presented in the previous chapter are evaluated according to Jiří Levý's and Milan Hrdlička's theory dealing with the translation of third-language expressions. After that, the translation of proper names in the three translated versions is presented. In conclusion of this chapter, the translation method is evaluated (on the basis of the third-language expressions and the translation of proper names).

Lawrence Venuti traces the terms domestication and foreignization back to Friedrich Schleiermacher and defines them as follows:

Schleiermacher allowed the translator to choose between a domesticating practice, an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home, and a foreignizing practice, an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad. (Venuti, 2004, 20)

Venuti also notes that Schleiermacher prefers the foreignizing method (2004, 15).

The translation of third-language expressions according to Jiří Levý and Milan Hrdlička is described in chapter 4 – in this chapter, I will only state the fact that the three translators do not use the recommended approaches – instead, they translate the third-language expressions in the footnotes at the end of the book in the majority of cases (as is clear from the excel graphs). Both Levý and Hrdlička advise against this approach (Hrdlička 2003, 110; Levý 2011, 95). The translation method is therefore somewhere between domestication and foreignization – in the majority of cases, the third language is preserved in the main text, yet it is accompanied by translation into Czech in the footnotes.

One aspect of the domestication X foreignization dichotomy has not been discussed yet – the translation of proper names. According to Miloslava Knappová (1983), when a translator translates proper names in fiction from ST to

TT, s/he has three options: either s/he leaves them in the source form, or s/he domesticates them, or s/he mixes these two approaches (some names are left in the source forms, some of them are domesticated). Knappová also states that with the exception of the completely domesticating approach, these approaches are applied only to first names – last names are usually left in the source forms. In the table below, the way proper names of the main characters are translated is presented:

Table 78: The translation of proper names

ST	F	K	D
Jane	Jana	Jana	Jane
Edward	Edvard	Edward	Edward
St John	Jan Křtitel	Jan	St John
Grace	Lada	Grace	Grace
Mary	Marie	Marie	Mary
Diana	Diana	Diana	Diana
Adele	Adélka	Adélka	Adèle / Adélka
Céline	Céline	Céline	Céline
Bessie	Bětuška	Běta	Bessie
Sarah	Sára	Sára	Sarah
Leah	Lea	Lea	Leah
Eliza	Eliška	Eliška	Eliza
Georgiana	Jiřina	Jiřina	Georgiana
John (Reed)	Jan	Jan	John
Blanche	Blanka	Blanka	Blanche
Bertha	Berta	Berta	Bertha
Rosamond	Rosamonda	Rosamonda	Rosamond

From this table, it is clear that both Fastrová and Kaftan domesticate the proper names, with only a few exceptions (F: Rosamonda, Céline; K: Grace, Rosamonda). Diestlerová uses the foreignization strategy (with the exception of Adèle, who is sometimes referred to by Czech diminutive Adélka).

To conclude, it may be said that Diestlerová uses the foreignization

strategy to the greatest extent – 58% of the third-language expressions are translated in the footnotes, 17% of them are left in the source form and she does not domesticate the proper names. Kaftan's and Fastrová's strategy is somewhere in between the two approaches – they also use footnotes for the translation of the third-language expressions, but in majority of cases, they domesticate the proper names.

9 Overall evaluation of the translation

The objective of this chapter is to evaluate the three translated versions according to their acceptability for the contemporary reader. First, the concept of translation aging is briefly defined. After that, each of the versions is evaluated.

The concept of translation aging is defined by Milan Hrala and Piet Van Poucke. Hrala (2004) states that “aging is a natural process”²⁷²⁸ and that translation ages / becomes dated when it “does not meet requirements, is not totally suitable or cannot function properly”²⁹ (160). Hrala also claims that a translated work becomes dated quicker than the original work (161). Piet Van Poucke (2017) also agrees with the fact that while the original never becomes old, the translation does (95).

Van Poucke addresses the concept of retranslation, as he states that retranslation modernizes and updates the TT (Vanderschelden 2000, qtd. in Van Poucke, 92). Such updating may be observed on the translation of proper names in *Jane Eyre*. Podaný comments on this, as he states that having published her version in 1954, Fastrová correctly and with accordance to the contemporary translation method translates the proper names into Czech, e.g. *Bessie – Bětuška*, etc (Podaný 2014). He also states that currently, this method is no longer applied – the proper names are left in the source forms, as may be illustrated by Diestlerová’s translation. The concept of translation aging is in detail described in Alena Panýrková’s thesis – she describes translation aging according to Jiří Levý, Ján Vilíkovský, Anton Popovič and Milan Hrala (2007, 13-15). I will not be repeating her theory here – I just wanted to briefly define the concept of aging, as it is relevant for the analysis of multiple translated versions, the first of which was published in 1954.

Van Pucke claims that retranslation may not be motivated only by translation aging – various factors affect the choice on retranslation (101). Hrala comes to a similar conclusion, as he states that just because a work is retranslated, that does not mean that the earlier translated version is unsuitable or unacceptable

²⁷ All quotations from Czech sources which were not published in English translations were translated to English by the author of the present thesis

²⁸ Stárnutí je přirozený proces

²⁹ Neodpovídá požadavkům, není zcela vhodná, není schopna náležitě plnit svou funkci

– retranslation is motivated by various factors, e.g. the taste of the publisher or uncoordinated publishing programs (160). This would be the case with Fastrová's translation of *Jane Eyre* – although it was published in 1954, it does not show signs of aging. The contemporary reader will appreciate her version because she properly conveys the sociolect of the upper-class characters and because of the fact that the T-V distinction treatment reflects the formal style of the work. She also accompanies the third-language expressions by footnotes – like that, nothing is hidden from the target reader. The only aspect that shows traces of aging is the translation of proper names, but this is not a problem, as it makes the work suitable to non-English speakers or children (given the fact that the work is often presented as compulsory reading in primary or secondary schools). The retranslations do not seem to be motivated by the fact that Fastrová's version would be unacceptable – they were probably motivated by the expiration of rights or by film version from 2011. I believe Fastrová's version is the most formal out of the three analysed versions – in her version, lower-class characters use formal vocabulary and she also preserves two of three uses of passives in example 25.

Diestlerová's version uses the foreignization strategy to the greatest extent – she sometimes leaves the third-language expression in the text unaccompanied by footnotes and she also does not domesticate the proper names. This is probably motivated by the fact that her version is the most recent one and like that, it reflects the way the world becomes increasingly globalized. Because of the non-translation of the third-language expressions, something is hidden from the target reader (in the original, the third-language expressions are accompanied by footnotes with English translations). In Diestlerová's version, Hannah uses colloquial vocabulary to a greater extent than in Fastrová's version – like that, the distance between the upper- and lower-class characters is created. However, in the case of Bessie and Mrs Abbot, the distance between upper- and lower-class characters is not created. Despite the fact that Diestlerová leaves 17% of the third language expressions untranslated, her version is still suitable for the contemporary reader (as she properly conveys the sociolect of the upper-class characters and the Yorkshire dialect in the speech of Hannah).

I believe Kaftan's version is the best out of the three analysed versions – this is because of the fact that he does create the difference between the speech of the upper-class and lower-class characters, not only in the case of Hannah, but

also in the case of Bessie and Mrs Abbot – while they use formal suffixes, he manipulates the way they speak, as he makes them use a larger number of shorter sentences. He is therefore the only one who at least partly differentiates their speech from the speech of the upper-class characters. The treatment of the code switching is similar to the previous two versions – they are translated in the footnotes at the end of the book. Unlike Diestlerová, Kaftan only leaves 2% of the expressions untranslated – like that, only a small portion of the work is hidden from the target reader. This version will therefore satisfy both younger readers (as it almost in all cases translates proper names into Czech), students and monolingual adults (as it translates the third-language expressions) as well as more educated / scholarly people who, when they read the book, look for the difference between the speech of the upper- and lower-class characters.

The objective of this chapter was to evaluate the three translated versions according to their suitability for the contemporary reader. The analysis showed that Kaftan was the one who succeeded in the translation of *Jane Eyre* to the greatest extent – he creates the difference between the speech of upper- and lower-class characters and also leaves only a small portion of the source information hidden from the target reader, as he accompanies the third-language expressions by footnotes. This does not mean that the other two versions are unsuitable for the contemporary reader – as described above, despite the fact that it was published in 1954, Fastrová's version would still be acceptable for the contemporary reader. Diestlerová's version, published in 2019, reflects the increasingly globalized world and the interrelatedness of cultures – however, despite the fact that 17% of the third language expressions are left untranslated, it is still a good piece of translator's work and the contemporary reader will appreciate the sociolect of the upper-class characters and the transfer of Yorkshire dialect in the speech of Hannah.

10 Conclusion

The objective of this thesis was to provide an overview of the Czech translations of the Brontë sisters books and to analyse three Czech translations of *Jane Eyre*.

Jane Eyre was originally published in 1847. The novel was translated into Czech five times – by Jarmila Fastrová (1954), Pavla and Matouš Iblovi (2012), Petr Polák (2013), Miroslav Kaftan (2018), and Petra Diestlerová (2019). In this thesis, the versions by Fastrová, Kaftan and Diestlerová were examined.

Research question 1 dealt with the sociolect of the main characters. Six characters were chosen for the analysis – Jane, Rochester and Mrs Reed (characters from upper class) and Bessie, Miss Abbot and Hannah (characters from lower class). For each of the characters, two excerpts from the book were chosen and analysed. The analysis proved that the translators succeed in rendering the sociolect of the upper-class characters – they use a number of subordinate clauses, formal vocabulary and standard suffixes. What differs is the (non)preservation of passive – in the original excerpt (ex. number 24) , three passives are used, Fastrová preserves two of them, Kaftan one of them and Diestlerová preserves none – however, this is not a problem, as the use of passive is more marked in Czech than in English. The preservation of passive in Fastrová's version may be influenced by the fact that her version was published in 1954 and like that, it is more formal than the two more recent versions.

The analysis showed that the translators are only partly successful in creating the difference between the speech of upper-class and lower-class characters. They are successful in conveying the speech of Hannah who speaks Yorkshire dialect – both Kaftan and Diestlerová use a number of informal language means, colloquial expressions and non-standard suffixes. Fastrová does so only partly – compare the speech of Hannah in example 39 and 61. As for Bessie and Miss Abbot, in each of the versions, they sound like upper-class characters. The only one who manipulates their speech is Kaftan – he makes them use a larger number of shorter sentences – however, they still use standard suffixes which is a shame, as non-standard suffixes would make the lower class stand out more.

Research question 2 dealt with the social distance between Jane and

Rochester – the T-V distinction. The analysis proved that the treatment of T-V distinction in the three versions is quite similar – first, Rochester and Jane address each other by their last names and use the V-form. After Jane saves Rochester from a fire, he starts addressing her by her first name, however, he still uses the V-form when speaking to her. It is only after she agrees to marry him that he begins to address her by the T-form. Jane addresses him by the V-form throughout the whole book in each of the versions. What differs is the treatment of the T-V distinction in the scene where Rochester disguises himself as a gypsy, in the scene where Jane calls back to Rochester from the Moor House and at the end of the book, when Rochester again begins calling Jane by her last name to make the speech more interesting. In addition to sociolect, the T-V distinction is another aspect that makes the characters more formal and polite.

Research question 3 dealt with code switching in the novel. The objective was to find out how slang, Yorkshire dialect, French, Latin and German phrases were translated in the three versions. The analysis was conducted in excel tables (see Appendices). The analysis showed that the translators try to preserve the Yorkshire dialect in the translation – either they use colloquial target equivalent, or they use standard / formal target equivalent and compensate for the dialectal feature in other part of the excerpt, as is illustrated by examples 61 – 71. The preservation of slang is more problematic, because upper-class characters use slang too – it would be odd to make them use e.g. non-standard suffixes. Still, there are cases where the translators make the characters use expressive vocabulary / expressions so that the slang would be at least partly preserved, as is illustrated by examples 73 – 77. The translation of French, Latin and German phrases was counted – how many of these expressions are translated in the text, how many of them are translated in the footnotes at the end of the book, etc. This analysis was followed by the evaluation of the translation method – domestication or foreignization. Diestlerová uses the foreignization strategy to the greatest extent, as she not only leaves 17% of the third-language expressions untranslated, but also does not translate the proper names. In the majority of cases, the translators preserve the third-language expressions in the text and accompany them by their translation in the footnotes at the end of the book – the translation method is therefore somewhere between foreignization and domestication and the translators do not follow Levý's and Hrdlička's recommendations on the

translation of third-language expressions.

The objective of research question 4 was to evaluate the translated versions according to their suitability for the contemporary reader. The analysis proved that Kaftan's version would be most suitable for most types of the contemporary reader – it is suitable for both children / monolingual adult readers (as he translates the third-language expressions in footnotes) as well as for more educated / academic readers (as he creates the difference in the speech of upper- and lower-class characters). Although published in 1954, Fastrová's version would be suitable for the contemporary reader, as she approaches the work in a way similar to Kaftan, although she does not create the difference between the speech of upper- and lower-class characters to the same extent. Diestlerová does similar thing, as she does not create difference between the speech of upper-class characters and the speech of Bessie and Miss Abbot – however, she makes Hannah colloquial by a number of non-standard expressions, spelling and suffixes and she properly conveys the sociolect of the upper-class characters, and like that, the contemporary reader will appreciate her version (despite the 17% of third-language expressions left untranslated).

The data presented in chapter 1 show that despite the fact that book by the Brontë sisters were published in the 19th century, they are still favoured and translated even in the 21st century. The analysis presented in this thesis showed that the works still have something to offer to the contemporary reader and that the works deserve their position in the canonical literature of the 19th century.

Summary

Cílem diplomové práce bylo vypracovat přehled knih sester Brontëových v českých překladech a zanalyzovat tři překladové verze *Jany Eyrové*.

Charlotte, Emily a Anne Brontëovy žily a tvořily v 19. století – data prezentovaná v první kapitole však ukazují, že jejich knihy jsou relevantní i v 21. století. Existují překladové verze vytvořené před rokem 2000 i po něm – nejnovější překladová verze pochází z roku 2019 (*Jana Eyrová* v překladu od Petry Diestlerové), mnoho knih je překládáno opakovaně (např. *Jana Eyrová, Na Větrné hůrce, Villette*). U nejvýznamnějších knih sester Brontëových kromě kompletních překladových verzí existuje i řada zkrácených verzí (viz tabulky 3 a 11). Někdy došlo i k tomu, že český nakladatel vytvořil soubor povídek / příběhů, které v originále dohromady nevyšly, jak ukazuje tabulka č. 7 (*Hledání štěstí*). V češtině také vyšla zkrácená verze *Jany Eyrové* nazvaná *Sirotek Lowoodský*, končící odchodem Jany z Lowoodské školy.

Kompletní verze *Jany Eyrové* byla publikována v 5 českých překladech – přeložili je Jarmila Fastrová (1954), Pavla a Matouš Iblovi (2010), Petr Polák (2013), Miroslav Kaftan (2018) a Petra Diestlerová (2019). Poláková verze získala českou anticenu Literární skřípec kvůli tomu, že se jednalo o plagiát verze Fastrové. Předmětem analýzy této diplomové práce byly překladové verze od Fastrové, Kaftana a Diestlerové.

Teoretická část práce je rozdělena do 4 kapitol – první kapitola představuje přehled českých překladů knih sester Brontëových do češtiny (kompletní i zkrácené vydání), druhá kapitola stručně představuje život sester Brontëových (jsou zde představeny všechny tři sestry), třetí kapitola se zabývá literární analýzou *Jany Eyrové* (naratologická analýza románu, analýza vztahu Jany a Rochesterera, stylistická a literární analýza díla za použití zahraničních závěrečných prací a literárních studií a analýza literárního žánru, do které kniha spadá) a čtvrtá kapitola stručně představuje rozdíly mezi literárními a neliterárními texty (podle Petera Newmarka), přístupy k literárnímu překladu v české a slovenské překladatelské tradici a rozdíly mezi reálnými a fiktivními dialogy.

Hlavní / praktická část práce se zabývá následujícími aspekty: sociolekt (5. kapitola), společenský odstup mezi Janou a Rochesterem (tykání a vykání; 6.

kapitola), cizojazyčné prvky v překladu (7. kapitola) a překladatelská metoda použitá při jejich převodu do češtiny (8. kapitola) a vhodnost / funkčnost řešení pro současného čtenáře (9. kapitola).

V páté kapitole byl nejprve definován sociolekt podle anglicky psané literatury zaměřující se na stylistiku (Fawcett, Wales, Lewandowski). Zahrnuta je také tabulka hodnotící míru formálnosti v angličtině (Urbanová a Oakland). Následně byly vybrány postavy pro analýzu. Protože je analýza sociolektu jen jedním z aspektů práce, bylo vybráno 6 postav. Tyto postavy byly rozděleny podle společenského postavení – postavy spadající do vyšší společenské třídy (Paní Reedová, Jana, Rochester) a postavy z nižší společenské třídy (Bessie, slečna Abbotová, Hannah). Pro každou postavu byly vybrány dvě ukázky, které byly analyzovány – kromě analýzy překladových verzí je do kapitoly také zahrnuta lingvistická analýza výchozího textu. Na tuto analýzu navazuje diskuze o (ne)úspěšnosti převedení lingvistických jevů z výchozího textu do češtiny. Analýza překladových verzí ukázala, že všichni tři překladatelé vhodně převádí sociolekt postav z vyšší společenské třídy – používají formální koncovky, velké množství vedlejších vět, formální slovní zásobu. V čem se překladové verze liší je (ne)převádění pasiva – v originále (př. 24) je pasivum použito třikrát, ve verzi Fastrové je převedeno dvakrát, v Kaftanově verzi jednou a ve verzi Diestlerové není převedeno vůbec, což ale není problém, protože je pasivum v češtině příznakovější než v angličtině. Analýza sociolektu postav z nižší společenské třídy ukázala, že překladatelé nedostatečně reflektují rozdíl mezi vyšší a nižší střední třídou – ve výchozím textu tyto postavy používají zkrácené formy (např. *wouldn't, daren't*), expresivní slovník a v případě Hannah yorkshirský dialekt. Hannah také používá zkrácené formy a nestandardní spelling (např. *ye, into t' chamber*) – Kaftan a Diestlerová tyto prvky převádí pomocí hovorových výrazů, neformálních koncovek a nestandardního spellingu. Fastrová tak činí do menší míry – viz příklady 39 (kde Hannah mluví spisovně) a 61 (kde používá nespisovné výrazy). Kaftan jako jediný z překladatelů rozlišuje mezi řečí postav z vyšší společenské třídy a Bessie a slečny Abbotové – v jeho verzi používá Bessie a slečna Abbotové větší množství kratších vět, než v originále – takto se v jejich řeči odráží jejich nižší společenská třída. Nicméně, obě používají formální koncovky a spisovný slovník, což je škoda – kdyby používaly neformální slovník / nespisovné koncovky, více by vynikla jejich nižší společenská třída. Co se týká

Fastrové a Diestlerové, v jejich verzích Bessie a slečna Abbotová mluví stejně jako postavy z vyšší společenské třídy – delší komplexní věty, formální slovník, spisovné koncovky.

Šestá kapitola se zabývá tykáním a vykáním – tyto jevy jsou napřed definovány pomocí klasických (Brown a Gilman) i novějších (Cook) studií. Následuje analýza ukázek tykání / vykání mezi Janou a Rochesterem. Analýza ukázala, že překladatelé k tykání a vykání přistupují podobně – v každé z verzí si Jana a Rochester napřed vykají a jeden druhého oslovují příjmením. Rochester začne Janu oslovovat křestním jménem potom, co mu zachrání život při požáru (pořád jí však vyká). Tykat Janě začne potom, co souhlasí, že se za něj provdá, Jana mu však po celou dobu vyká (i na konci knihy, když se mají vzít). Použití tykání a vykání se liší pouze v několika scénách / epizodách – když se Rochester převleče za cikánku, když Jana volá Rochesterera z Moor House a na konci knihy, kdy Rochester začne Janu na chvíli opět oslovovat příjmením (aby zněl zajímavěji). Tykání a vykání zároveň odráží formální aspekt díla – na rozdíl od angličtiny je v češtině možnost více reflektovat to, jak se vztah Jany a Rochesterera proměňuje (např. když jí potom, co mu zachrání život, oslovuje křestním jménem, ale pořád jí vyká – signalizuje to jeho úctu vůči ní).

Sedmá kapitola se zabývá cizojazyčnými prvky v románu (střídání kódů, jiný cizí jazyk než výchozí jazyk) – jako základ pro tuto kapitolu byla použita doktorská práce od Khadidji Layadi, která se zabývá slangem, Yorkshirským dialektem a francouzskými, latinskými a německými pasážemi v *Janě Eyrové*. Některé výrazy, které Layadi vynechala, jsem doplnila z článku Christine Alexander (viz bibliografie). Analýza cizojazyčných prvků byla provedena v excelovských tabulkách (viz přílohy). U slangu a yorkshirského dialektu jsem do hlavního textu práce uvedla a okomentovala reprezentativní příklady (v kontextu) a okomentovala, jak překladatelé tyto prvky převádějí. U pasáží ve francouzštině, latině a němčině jsem příklady v hlavním textu neuváděla – místo toho jsem spočítala, jakým stylem jsou převáděny a tyto data uvedla v excelovských grafech. Nejpoužívanější metodou byl překlad cizojazyčných prvků prostřednictvím poznámek pod čarou na konci každé překladové verze. Na kapitolu o cizojazyčných prvcích navazuje kapitola o hodnocení překladatelské metody – domestikace nebo exotizace. Exotizaci do nejvyšší míry používá Diestlerová, protože nechává 17 % cizojazyčných prvků nepřeložených. Jinak je

překladatelská metoda všech tří překladatelů na pomezí mezi exotizací a domestikací (většina cizojazyčných prvků je v textu zachována X jsou doplněny poznámkami pod čarou s jejich překladem do češtiny).

Cílem deváté kapitoly bylo zhodnotit překlady z jejich hlediska vhodnosti / funkčnosti pro současného čtenáře. Na základě analýzy provedené v předchozích kapitolách jsem dospěla k tomu, že nejvíce vhodný / funkční překlad je ten od Kaftana – protože rozlišuje styl řeči postav z nižší a vyšší střední třídy a ve většině případů překládá cizojazyčné prvky do češtiny (takže čtenáři téměř nic neunikne). Ačkoliv překlad Fastrové pochází z r. 1954, neobsahuje prvky zastarávání – současný čtenář její verzi ocení díky tomu, že dobře reflektuje sociolekt postav z vyšší společenské třídy a rovněž převádí cizojazyčné prvky (ačkoliv nerozlišuje mezi řečí postav z vyšší a nižší třídy do stejné míry jako Kaftan). Verze Diestlerové reflektuje současnou globalizaci a stírání rozdílů mezi kulturami (nepřevádí vlastní jména, 17 % cizojazyčných prvků nechává v originále) – nicméně, jedná se o kvalitní překladatelskou práci vhodnou pro současného čtenáře (díky dobře převedenému sociolektu postav z vyšší společenské třídy a dobře ztvárněné formálnosti prostřednictvím tykání a vykání).

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Appendices

Bold - used in dialogues
<i>Italics - used in text</i>

Yorkshire dialect					
No.	ST	standard	F	K	D
1	onding to snaw	about to snow	sníh byl na spadnutí	se sněhem na spadnutí	obtěžkané sněhem
2	<i>nichered</i>	laughed through the nose, like the neighing of a horse	zachechtala se	zahihňala	zarehtala jako kůň
3	lady-clock	ladybird	beruška	beruška	světluška
4	tyne	lose	abych o svůj klenot nepřišel	abych svůj klenot neztratil	X
5	knawn't	don't know	nevím	nevím	nechápu
6	she's noan faal	she's no fool, sometimes it means not ugly	má rozum	má rozum	ale taky žádná vošklivka
7	<i>beck</i>	brook	potůček	potůček	bystřinka
8	likely	like or suitable	asi by vás k ní nepustily	ani by ti to nedovolili	vyloučeno
9	happen ... nor	perhaps ... than	líp než	lepší než ňáka	tuplem lepší než nějaká
10	noan	not	nemáme	není	nejni
11	agate	in mind or afoot	za lubem	za lubem	za lubem
12	threaped	quarrelled	nehádají	nepodrazily	neškorpili
13	<i>unlikely</i>	inconvinient	X	X	není pravděpodobné

14	mun	must	musí	protlouká se, jak jen to jde	musej
15	happen three miles	maybe three miles	asi tak tři míle	asi tři míle	asi tři míle
16	childer	children	děti	děti	dětičky
17	fand	found	našel	našel	X
18	wor mich i' your way	was very much like you	jako bys jí z oka vypadla	takovej její vobrázek	jako bys jí z oka vypadla
19	brass	money	měďáky	prachy	oběživo
20	dunnut	don't	nerozumím	nechápu	nerozumim
21	mucky	like dirty	neušpinila	nezaneřádila	neupatlala
21	kirstened	christened	při křtu	křestní	pokřtěnej
22	<i>ing and holm</i>	stretches of land in, or alongside, water; or a meadow	údolí a slatiny	X	luky a pláne
23	that caps the globe	that the giddy limit or that beats everything	tohle svět neviděl	X	tak to jsem z toho janek
24	drawing away	approaching death	v posledním tažení	umírající	na smrtelný posteli
25	lameter	cripple, lame person	ubožák	mrzák	mrzák
26	redd up	tidied	v pořádku	učesala jsem vás	jako ze škatulky
27	<i>mask</i>	face, head, manifestation	maska	maska	maska
28	<i>rusty</i>	rancid (meat)	zatuchlé	zavánějící	nakyslého
29	<i>sough</i>	soft murmur (of water)	hukot	šumění	šum

30	tinkler	tinker, gipsy, outlaw	tulačka	žvanilka	odpudivá
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Slang					
No.	ST	standard	F	K	D
1	plucked	failed by examiners	propadl	vyletěl	propadl
2	flame	girl friend	plamen	plamen	plamen
3	<i>trailing</i>	X	tahá za nohu	utahuje	vodí za nos
4	<i>sparks</i>	fashionable young men	šviháci	šviháci	velmi elegantní kavalíři
5	<i>paynim</i>	pagan	ostře řezaný obličej	vzezření stoupence Mohameda	pohanské rysy
6	<i>doffed</i>	taken off	byl dole	byl dole	byl odložený
7	dead as a herring	dead as mutton	že je po vás	že je s vámi konec	měl jsi smrt na jazyku
8	strapper	large-limbed girl	pasačka	pěkně roslá	opravdu silná
9	<i>quiz</i>	figure of fun, someone to be laughed at	směšný	považují za podívína	považují za maškaru
10	it passes me	I can't understand it	to mi nejde na rozum	je to nad moje chápání	já to nechápu
11	<i>I hied me</i>	I took myself	vzdálila jsem se do (okenního výklenku)	sedla jsem si do (okenního výklenku)	stáhla jsem se do (okenního výklenku)
12	scathed	injured	zničené	zasažené	vypadáte zničeně
13	rued	regretted	litovat	by nelitoval	nelitoval by
14	betimes	early, in good time	brzy	rychle	brzy

White - translated in the text
Blue - tr. in the footnotes at the end of the book
Red - left is source form
Green - both ST and ST form used in the text

Fren ch					
No.	ST	EN tr.	F	K	D
1	ami	friend	přítel	přítel	ami
2	<i>badinage</i>	banter	že ji jen škádlí	škádlení	žertování
3	beauté mâle	An ugliness which has a certain beauty	mužná krása	mužná krása	mužná krása
4	Bon jour mesdames		dobry den, dámy	Dobry den, dámy	bonjour mesdames
5	bonne	nurse	a bonou, jak říká své chůvě	bona, chůva	se svou 'bonnou', jak říká své chůvě
6	bonsoir	good evening	dobry večer	dobry večer	bon soir
7	C'est là ma gouvernante?	Is that my governess?	Tamto je má vychovatelka?	To je moje vychovatelka?	To je moje guvernanta?
8	<i>Carte blanche</i>	full permission	volná ruka	volná ruka	volná ruka
9	Chez maman, ... quand il y avait du mode, je les suivais partout, au salon et à leurs chambres; souvent je regardais les femmes de chambres confer et habiller les dames, et c'était si amusant: comme cela on apprend:	At Mother's house, when lots of people were there, I used to follow them everywhere into the drawing – room and into their bedrooms : often I would watch the maids arrange their	když byla u maminky společnost, chodila jsem všude za nimi, do salónu i do jejich pokojů; často jsem se dívala, jak komorné česaly a oblékaly dámy, bylo to zábavné; tak se člověk učí	Když byla u maminky společnost, chodila jsem všude za nimi, i do jejich pokojů; často jsem se dívala, jak komorné česaly a oblékaly dámy, bylo to zábavné; tak se člověk učí.	U maminky, když přišli hosté, jsem za nimi chodila všude, ze salonu až do ložnic; často jsem se dívala, jak komorné češou dámám vlasy a oblékají je,

		hair and dress them – and it was such good fun. You learn like that			a to bylo velmi zábavné; dá se z toho hodně naučit
10	<i>chiffonnières</i>	Movable low small cupboards with a top forming a sideboard	skřínky	skřínky	šifonéry
11	<i>choler</i>	anger	prchlivá povaha	zloba	výbušná povaha
12	<i>consoles</i>	bookcases	poličky	poličky	stolky
13	contes de fee	stories about fairies	pohádky	báňorky, pohádky	pohádky
14	croquant	munching	chroupal	chroupal	chroupal
15	diablerie	devilish business	čertovina	čertovina	temné čáry
16	'du reste, il n'y avait pas de fees, et quand meme il y en avait	Anyway, there are no such things as fairies, and even if there were	vždyť víly nejsou na světě, a přece snad jsou	vždyť víly na světě nejsou, a i kdyby byly	Kromě toho žádné víly nejsou, a i kdyby byly
17	elles changent de toilettes	they are getting ready	převlékají se	Převlékají se	převlékají se
18	<i>en masse</i>	together	celá škola vstala	naráz povstaly	všichni najednou
19	<i>En règle</i>	to the rule	podle pravidel (slušnosti)	podle všech pravidel	řádné, jak má být
20	Equipages	crew or team	ekvipáže	ekvipáže	ekvipáže
21	Est-ce que je ne puis pas prendre une seule de ces fleurs magnifiques, mademoiselle? Seulement pour compléter ma toilette	Could I not just take one of these lovely flowers, Miss, to put the finishing touches to my outfit	Nesmím si vzít ani jedinou z těch nádherných květin? Jen jako doplněk k toaletě?	Nesmím si vzít ani jednu z těch krásných květin? Chtěla jsem ji jako doplněk k toaletě.	Mohla bych si vzít jednu z těch nádherných květin, slečno? Jen abych doplnila svou toaletu.

22	Est-ce que ma robe va bien? Et mes souliers? Et mes bas? Tenez, je crois que je vais danser!	Is my dress all right? And my shoes? And my arms? Wait, I think I shall dance	Jak se vám líbí ty šatečky? A co ty střevíčky? A co mé paže? Počkejte, chtěla bych vám zatančit!	Jak se vám líbí moje šatičky? A co ty střevíčky? Co punčošky? Chtěla bych vám zatančit.	Sluší mi ty šaty? A botičky? A punčošky? Podívejte, myslím, že se dám do tance.
23	et alors quel dommage!	well, what a shame	a to by byla velká škoda	Taková škoda!	A to by byla veliká škoda.
24	Et cela doit signifier ... qu'il y aura le dedans un cadeau pour moi, et peut-etre pour vous aussi, mademoiselle. Monsieur a parle de vous: il m'a demande le nom de ma gouvernante, et si elle n'était pas une petite personne, assez mince et un peu pale. J'ai dit qu'oui: car c'est vrai, n'estce pas, mademoiselle?	And that must mean that there's a present for me in there, and perhaps for you to, Miss. Mr Rochester has spokej about you. He has asked me the name of my governess and whether she wasn't rather small, thin and a bit pale. I replied that you were, because it's true, isn't it, Miss?	a to znamená, že v něm bude pro mne dárek, a možná i pro vás; pán mi o vás povídal; ptal se mne, jak se má vychovatelka jmenuje a jestli to není malá osůbka, dost hubená a trochu bledá. Řekla jsem, že je - vždyť je to pravda, ne?	A to znamená, že v něm bude pro mě dárek, a možná i pro vás. Pán o vás mluvil; ptal se, jak se moje vychovatelk a jmenuje a jestli to není malá osůbka, dost hubená a trochu bledá. Řekla jsem mu, že ano, protože je to přece pravda, že, slečno?	A to musí znamenat ..., že tam bude pro mě dárek, a možná i pro vás, slečno. Pán o vás mluvil: zeptal se mě, jak se moje guvernank a jmenuje, a jestli není taková menší, docela hubená a bledá. Řekla jsem mu ano, protože to je přece pravda, ne, slečno?
25	faux air	disguise	vypadáte divoce	klamný vzhled	jako byste si hrál
26	<i>être</i>	être	býti	být	être
27	Gardez-vous en bien!	look after yourself carefully	střeďte se!	Dejte si pozor!	Do střehu!

28	<i>girandoles</i>	branched supports for candles	svíčky	girandoly	svícny
29	Il faut que je l'essaie! ... et e l'instant même!	I must try it immediately	musím si je zkusit, a hned!	Musím to zkusit a hned!	Musím si je vyzkoušet ... a to hned.
30	et j'y tiens	and I insist upon it	a na tom trvám	na tom trvám	Já na tom trvám
31	Jeune encore	young as well	ještě mladý	ještě mladý	stále mladý
32	la belle passion	the great love affair	milostná vášeň	krásná vášeň	la belle passion
33	La Ligue des Rats: fable de La Fontaine	the Ligue of Rats, fable written by Fontaine	Krysí spiknutí	Krysí spiknutí	Sněm myší
34	le cas	appropriate, timely thing to do	bude na místě	bude vhodné	nadešla vhodná příležitost
35	ma boîte	my box	má krabice	Moje krabička!	Moje krabice! Moje krabice!
36	Mais oui, mademoiselle: voile cinq ou six heures que nous n'avons pas mange	but yes Miss: it must be five or six hours since we last ate	ano, slečno, vždyť jsme nejedly už pět nebo šest hodin	Ano, slečno, vždyť už jsme nejedly pět nebo šest hodin.	Ach ano, slečno, už uběhlo pět nebo šest hodin od doby, kdy jsme naposledy jedly.
37	Mais oui, certainement	yes, of course	ale ano, zajisté	Ano, zajisté.	Ano, jistě.
38	Mesdames, vous êtes servies! ...J'ai bien faim, moi	Ladies, dinner is served ... I am very hungry	Dámy, oběd je na stole! Já mám pořádný hlad!	Dámy, oběd je na stole! A já mám opravdu hlad.	Dámy, podává se oběd...Já mám opravdu hlad.
39	<i>minois chiffone</i>	crumpled little face with pretty but irregular features	drobná a křehká	drobná a křehká	okouzující nepravidelnými rysy

40	mon ange	my angel	můj anděli	můj anděli	můj anděli
41	Monsieur, je vous remercie mille fois de votre bonte;... C'est comme cela que maman faisait, n'est-ce pas, monsieur?	Sir, I thank you a thousand times for your generosity. This is how Mother used to dance, isn't it?	děkuji vám, pane, tisíckrát za vaši laskavost; takhle to dělala maminka, že?	Pane, tisíckrát vám děkuji za vaši dobrotu! Takhle to dělala maminka, že?	Pane, děkuju vám tisíckrát za vaši laskavost ... Takhle to dělávala maminka, že ano?
42	N'est-ce pas, monsieur, qu'il y a un cadeau pour Mademoiselle Eyre dans votre petit coffre?	There is a present for Miss Eyre in your little trunk, isn't there sir.	vid'te, pane, že ve vašem kufríku je dárek pro slečnu Eyrovou?	Pane, vid'te že máte v kufríku dárek pro slečnu Eyrovou?	Že máte v tom kufríku také dárek pro slečnu Eyrovou, pane?
43	Oh, qu' elle y sera mal—peu comfortable!	Oh it will be awful for her - so uncomfortable.	jej, tam se jí povede špatně - bude mít nepohodlí	ach, tam se jí povede špatně - bude tam mít nepohodlí	To pro ni bude hrozně nepříjemné - málo pohodlné.
44	<i>par parenthèse</i>	by the way	mimochodem	mimochodem	mimochodem
45	<i>parterre</i>	flower-bed	záhon	zahrádka	záhonky
46	<i>père noble de théâtre</i>	grand old man of the theatre	père noble de théâtre	vznešený otec z jeviště	Patriarchy rodu na divadelním jevišti
47	<i>petit coffre</i>	little trunk	kufrík	kufrík	petit coffre
48	pour me donner une contenance	to give the impression of being composed	abych si dodal mysli	abych si dodal náležitý vzhled	abych znovu získal rovnováhu
49	<i>prénoms</i>	Christian names	ostatní jeho jména	jeho ostatní jména	křestní jména
50	prête à croquer sa petite maman Anglaise	ready to eat her little English mother	nejradši by láskou snědla svou anglickou maminku	nejradši by svou anglickou maminku snědla samou	se snaží svou malou anglickou maminku umačkat

				láskou	
51	<i>porte-cochère</i>	carriage entrance	parádní vchod	klenutý vchod	kočárová brána
52	protégé	protected	chráněnka	svěřenkyně	chráněnka
53	Qu'avez vous donc? lui dit un de ces rats; parlez!	What's wrong? One of the rats said to him; speak	Co je vám? Řekne mu jedna krysa: mluvte!	Co je vám? Řekne mu jedna krysa, mluvte!	Co je vám? Řekne mu jedna krysa, mluvte!
54	Qu'avez- vous, mademoiselle? ... Vos doigts tremblent comme la feuille, et vos joues sont rouges: mais, rouges comme des cerises	What is wrong, Miss? Your fingers are trembling like a leaf, and your cheeks are red: why, red as cherries.	Co je vám slečno? Prsty se vám třesou jako list a tváře máte červené - červené jako třešně!	Co je vám slečno? Prsty se vám třesou a prsty máte červené - ale červené jako třešně!	Co je vám, slečno? Prsty se vám třesou jako listy a máte červené tváře, červené jako třešně!
55	religieuses	nuns	chovanky	řeholnice v klášteře	jeptišky
56	Revenez bientôt, ma bonne amie, ma chère Mademoiselle Je annette	Come back soon, my good friend, my dear Miss Jane	vraťte se brzo, milá přítelkyně, drahá slečno Janičko	Vraťte se brzo, má milá přítelkyně, má drahá slečno Janičko.	Vraťte se brzy, má dobrá přítelkyně, má drahá slečno Jane.
57	<i>sacques</i>	loose-fitting dresses	empírové toalety	saténové toalety	saténové šaty
58	sans mademoiselle	without miss	bez slečny	bez slečny	bez slečny
59	<i>surtout</i>	overcoat	svrchník	svrchník	svrchník
60	taille d'athlete	athlete's physique	atletická postava	atletická postava	atletická postava
61	tant pis	too bad	to jí patří!	tak ať	Smůla
62	tête-à-tête	solely, in the company of	dva o samotě	sám	tête-à-tête
63	tiens-toi tranquille, enfant; comprends-tu?	keep calm, child, understand?	bud' chvíli tíše, dítě, rozumíš?	Bud' potichu, dítě, rozumíš?	Bud' potichu, dítě, rozumíš?

64	Oh ciel! Que c'est beau	Oh heavens! It's beautiful.	Bože, to je krása!	Bože, to je krása!	Nebesa! Taková krása!
65	un vrai menteur	a real liar	úplný lhář	opravdický lhář	Opravdový lhář.
66	Voilà Monsieur Rochester, qui revient	here is Mr Rochester	vida, pan Rochester se vrací!	hle, pan Rochester se vrací!	Tamhle se vrací pan Rochester!
67	voiture	carriage, coach	kočár	voiture - vozidlo	voiture
68	roué	wastrel, rake	mladý	mladý	mladý
69	<i>portmanteau</i>	a clothes- rack, attangement of hooks to hang clothes on	ramínko	ramínko	ramínko
70	dentelles	clothes made of lace	krajky	krajky	krajky

Latin					
No.	ST	EN tr.	F	K	D
1	forte	strong point	nevynikáte	nemáte v povaze	silná stránka
2	<i>sotto voce</i>	in a low voice	polohlasem	zabručela	polohlasem, tiše
3	inamorata	a woman with whom one is in love	vášněn k baletce	vášnivá láska	milenka
4	signior Eduardo	Sir Edward	signior Eduardo	signior Eduardo	signior Eduardo
5	donna Bianca	Lady Blanche	donna Bianca	donna Bianca	donna Bianca
6	Rizzio	Italian name	David Rizzio - tajemník skotské královny Marie Stuartovny, kterého její druhý manžel Darnley podezřival, že je jejím milencem, a s	David Rizzio - tajemník skotské královny Marie Stuartovny	Rizzio

			několika šlechtici ho ubodal		
7	Con spirito	musical term in Italian	oduševněle	oduševněle	con spirito
8	<i>D. V</i>	Deo volente - if God is willing	s boží pomocí	z Boží vůle, s Boží pomocí	dá-li Bůh
9	<i>lusus naturae</i>	a freak of nature or prodigy	hříčka přírody	hříčka přírody	hříčka přírody, anomálie
10	cui bono	what good would it be	k čemu	Komu by to posloužilo?	Komu by to prospělo?
11	ad infinitum	without limit, for ever	do nekonečna	do nekonečna	ad infinitum
12	ignis-fatuus	misleading sign or light; ridiculous passion	bludička	bludička	ignis fatuus
13	resurgam	I shall rise again	vstanu z mrtvých	vstanu z mrtvých	opět povstanu

German					
No.	ST	EN tr.	F	K	D
1	<i>Bauerinnen</i>	German peasant woman	německé venkovanky	německé vesnické hospodyně	německé venkovanky
2	Da trat hervor Einer, anzusehen wie die Sternen Nacht	there trod one from thence who looked at the night stars' - quote from Schiller	Tu přistoupil jeden, aby se podíval, jak ta hvězdnatá noc	Tu vstoupil kdosi, kdo vypadal jak hvězdnatá noc.	I vystoupil kdosi a podobal se hvězdné noci
3	German Grafinnen	German baroness	německé hraběnky	německé hraběnky	německé hraběnky

4	Ich wage die Gedanken in der Schale meines Zornes und die Werke mit dem Gewichte meines Grimms	I weight my thoughts in the scales of my sorrow and my acts in the weighing of my anger - quote from Schiller	Potězkávám myšlenky na vážkách svého hněvu a díla měřím váhou své zloby	Vážím myšlenky na miskách svého hněvu a díla na vahách zuřivosti	Zde vážím myšlenky na misce svého hněvu a díla vážím závažím zloby své
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Annotation

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Abstract in English: The objective of this diploma thesis is to provide an overview of the novels of the Brontë sisters in Czech translations and to analyse three translated versions of *Jane Eyre*. The first chapter provides an overview of the novels of the Brontë sisters in Czech. The second chapter briefly introduces the Brontë sisters. The third chapter deals with Charlotte Brontë's authorial style and her novel *Jane Eyre*. The fourth chapter introduces literary translation as viewed in Czech and Slovak traditions. The fifth chapter introduces the concept of sociolect and its manifestation in the three translated versions of *Jane Eyre*. The sixth chapter deals with social distance between Jane and Rochester (the T-V distinction). Seventh chapter deals with the phenomenon code switching in the novel. In the eighth chapter, the translation method (domestication X foreignization) is evaluated. Chapter nine deals with whether the three translations are suitable for the contemporary reader. This is followed by conclusion.

Keywords in English: sociolect, T-V distinction, code-switching, domestication, foreignization, translation aging

Abstract in Czech: Cílem této diplomové práce je vytvořit přehled románů sester Brontëových v českých překladech a zanalyzovat tři překladové verze *Jany Eyrové*. První kapitola představuje přehled románů sester Brontëových v českých překladech. Druhá kapitola stručně představuje sestry Brontëovy. Třetí kapitola se zabývá autorským stylem Charlotte Brontëové a jejím románem *Jana Eyrová*. Čtvrtá kapitola představuje literární překlad v české a slovenské tradici. Pátá kapitola představuje sociolekt a způsob, jakým se projevuje ve třech analyzovaných překladových verzích *Jany Eyrové*. Šestá kapitola se zabývá společenským odstupem mezi Jane a Rochesterem (tykání a vykání). Sedmá kapitola se zabývá fenoménem střídání kódů v románu. V osmé kapitole je zhodnocena překladatelská metoda (domestikace X exotizace). Devátá kapitola se zabývá tím, jestli jsou tři analyzované překladové verze vhodné pro současného čtenáře. Následuje závěr.

Keywords in Czech: sociolekt, tykání, vykání, střídání kódů, domestikace, exotizace, zastarávání překladu