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FAY WELDON'S SHORT STORIES-TRANSLATION AND
COMMENTARY

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Tereza Kadlecová

Anotace

Diplomová práce je zaměřena na překlad jednoho z krátkých příběhu spisovatelky Fay Weldon ze sbírky *Nothing to Wear, Nowhere to Hide* (2002). Teoretická část práce je věnována seznámení s tématem překladu a jeho podobami a také rozboru procesů překladatelské práce s přihlédnutím k modelům a teoriím významných lingvistů. Tyto znalosti jsou následně uplatněny v praktické části práce, jejíž cílem je vlastní překlad příběhu s následným komentářem. Cílem je mimo jiné využít znalosti získané během studia překladatelství a prohloubit dovednosti v oblasti překladu literatury.

Klíčová slova

Fay Weldon, překlad, překladatel, lingvista, komentář, literární překlad

Abstract

This Diploma thesis is concerned with a translation of one of the stories written by an author Fay Weldon from the book Nothing to Wear, Nowhere to Hide (2002). The theoretical part aims to introduce the topic of a translation with its forms, analyze the process of translator's work using models of translation based on theories from several important linguists and apply the knowledge in the practical part on one of the short stories with the following commentary. Also, it aims to develop the skills acquainted during the study of translation and develop knowledge in literary translation.

Key Words

Fay Weldon, translation, translator, linguist, commentary, literary translation

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Introduction

This Diploma thesis is concerned with a translation of one of the stories written by an author Fay Weldon from the collection *Nothing to Wear, Nowhere to Hide* (2002). It aims to introduce the topic of a translation with its forms, analyze the process of translator's work using models of translation based on theories from several important linguists and apply the knowledge on one of the short stories. Also, it aims to develop the skills acquainted during the study of translation and develop knowledge in literary translation.

The translation of literature is an interesting domain with a rich history but still not much theoretically described. Despite this fact, translation is in progress and translation methods are evolving. The objection of this thesis is to apply some of the translating procedures and prove their function in practice. The thesis is divided into theoretical and practical parts. The theoretical part deals with various approaches to the translation process as a whole with a characterization of the topic accompanied by requirements of translator's work and description of processes of a text transfer. Following chapter provides a characterization of text analyses created by author Christiane Nord introducing the topic in her book *Text analysis in translation: theory, methodology and didactic application of a model for translation-oriented text analysis* (1991) where two main segments consist of extra-textual factors aiming at the context of a source text and intra-textual factors concerning features within the source text. The part of a work is also focused on the translation of literature and outline of methods of translation equivalence. In the practical part, the textual factors are implemented within the short Fay Weldon's story with a subsequent translation of the story by the author of this thesis including the glossary of a chosen terms as well.

The aim is to translate literary text and the requirement when searching for a text suitable for translation was that the text has not yet been translated. The purpose is to create the own adequate translation. The additional criterion in choosing a text is the inclination to prose, written by a woman, and about women. The reason for choosing this type of story is a fondness for this genre of literature and also a connection with

previous work on Bachelor thesis dealing with the topic of femininity in literature focused on female heroines in young adult literature as well. Writer Fay Weldon impresses not only with her writing style, which is very specific and unique but also with her personal life. According to her ability to perfectly depict women characters together with an entertaining illustration of the story, reaching an unexpected conclusion, she belongs to the world's bestsellers. The objection of this thesis is thus to adequately translate the short story with the aid of translation strategies and possibly prove their applicability.

1 The Translation

1.1 Translation as a medium of communication

To find out more about the work of the translator and examine the translator's methods and use in practice in more detail, it is fundamental to know basic terms, concepts, or ideas relating to professional but also cultural life. The translation is not just a particular transfer from the source language to the target language but it is a developing system including a variety of socio-linguistic fields. As the main objection of translation can be considered a reproduction of text from two different levels of communication where the translator functions in this process as a mediator and dispose to the reader access to the text in a foreign language. The original language is decoded to the target language and transformed into the form friendly for the target reader. The translation helps to decode what has been said or written in a foreign language. (Vinay&Darbelnet, 8) The author Ch. Nord confirms and mentions that the translation is a relationship between the given source text in source language which is needed to be transmitted by mediator into the target language for addressee intended. The first person who is in the role of the addressee is a translator. It means that the purpose of the source text is not just to be translated but also to fulfill communication between the source language and target language and that is why translation is also a transfer where the cultures may proceed. (6)

Over the years and concerning evolution and progress in the field of linguistics, theoretician's opinions diverge in the description of a specific definition of translation. The main question arises from the linguist's mind and it is if a translation can be considered just as a reproduction of the text from the source language to the target language or if also the whole process of translation can be defined as a part of the creation of art. Some authors are more concerned about the process of translation and some regarding more the final product of translation.

The basic definition of translation can be deduced from the point of view that it is decoding of the text from two different language codes without changes in meaning

and where the form of the final translation should stay similar to the original text. To this definition, Susan Bernofsky, preeminent translator of German literature, adds new attributes and says that translator´s work is a reproduction of two contents in different languages with the addition of creating new beautiful style, connected with context questions about the source text, aiming at translation the most approached to the original text. She declares "Translation is not a freestanding art form, yet it's both an original and a derivative work." ("The Art of Literary Translation" 2018) These specifications extend the primary view on translation and portray translation as a process where the function meets art creation. Among the authors, developing the bases of translation work belongs also german translator Horst Frenze who defines translation as something between creation and imitation of two texts. (72) Authors B. Hatim and I. Mason are dealing with the term of discourse analysis and in their book where they are focused on translation studies describe translating as a "creating a new act of communication out of a previously existing where translator are inevitably acting under the pressure of their social conditioning while at the same time trying to assist in the negotiation of meaning between the producer of the source language text and the reader of the target language text, where both of these objects have their contextuality in the social and existential sphere." (1)

1.2 Characteristics of the Process of the Translation

Translator's struggle when translating is that the initial text was created for the source culture and the source audience. The content of the text depends on the author and his intentions. As a creator of a text, an author aims to his audience, and the translator deals with the process of transfer of this text to target audience/readers with different culture conditions. These conditions can be characterized by place, time, medium, and other attributes, and the translator should bear in mind that he has to regard sufficiently on the transfer of all of these characters concerning the source text.

A work of a translator is to mediate some material in a foreign language to target language. It is an actuality of a translation that a translator does not translate for his own need. A translator has already understood the text, his job is to subsequently mediate perceived text and make the others understand. (Vinay, Darbelnet, 8) Work of an author and a translator is then closely related and S. Bassnett declares it in the citation of British writer Hilaire Beloc from 1931, where the author describes the art of translation as a subsidiary and derivative.

Defining the correct translation or translator´s work is in most cases based on empirical experience. Many authors of publications on translation theory proceed their theories from their own experience and knowledge in translation and the bases from previous theoreticians and translators apply there as well. To provide the most reliable guidance on the correct translation, it is necessary to study the development of different translations with their contexts and comparisons with other translations. This can help to develop translations skills established on strong bases with variable elements. (Cary, 119)

Polish theoretician Z. Klemensiewicz says that when translating, the original text should be understood as a system, a complex unit or a structure where translator´s task is to understand the whole structure and draw on the target language structure where is necessary to find suitable substitutes and equivalents for the most faithful regard of the function of the original text. (541) The translator should avoid a word for word translation, a complete reproduction of a piece of work, and an exaggerated transformation of a text as a whole in general.

The relationship between the original text and the translation is also essential. Many linguists have many views on this phenomenon, among them is an opinion that translation should be as close as possible to the original text in both form and content. Other theorists do not place such emphasis on form, but rather on the content of the message, expressed as accurately as possible, with help of examination of the context of the original text and also the translation background. As Susanne Basnet declares, the competence of a translator is not only in knowing the syntax of the target language and source language. It is a whole concept of using all of the theoretician´s skills in the production of translation. (15) S. Bassnett adds that "Translation has been perceived as a secondary activity, as a mechanical rather than creative process, within the competence of anyone with a basic grounding in a language other than their own, in short as a low-status status occupation.„(15)

Author Jiří Levý, a significant Czech literary and translation theoretician, mentions the words of French philosopher and poet Gaston Bachelard who considers translation and a source text as two factual forms. If is a process of translation compared to family relations for example it could be said that for the successful interpretation, both texts should be like brothers because both texts should have had the same sense ideology. "Book is an unlimited sequence of their metamorphosis and across a variety of epiphanies aims to become to be universal and to be identical with her archetype as same as a mathematic set is getting closer to the infinity without reaching it." (37) It could be years and years until the translator is capable to reach poem's form and after that, he must reconstruct a whole structure, all universe of images, system of all her symbols, intuitions, and relations. In other words the absolute of a small amount of a written text. (62)

The relationship between the original text and translation is discussed by linguists from around the world and through decades, opinions have changed and they are still in progress. A point of view given by Bachelard is oriented more to translation, where source text and target text are in relation as one unit, where the one form converts to another one without significant changes. On the contrary, according to W. Arrowsmith, who's conceptions of translation theory were aimed at translation of literature, the bases of a translation are oriented within the language system and their

contextual conventions and also are more aimed at adaptation to the target reader. By conventions of a given language, the reader is capable to understand the context of a text. Arrowsmith describes an example where the character of Hector in Ilia speaks Greek in original but in translation, he speaks English. The reader of translation expects these conventions and is capable to better understand the whole meaning. Contextual convention participates both in a source language and also a target language. In the case of contrast between two languages, Arrowsmith proposes a solution in using of another concept of meaning instead of replacing it detail by detail. As an example, the author describes the situation where is depicted caricature with the use of special dialect of language forming a unique atmosphere of a message. The author proposes to replace the caricature in the context and conventions of target literature. (133)

2. The Translation and the Role of Translator

As same as is important to know what can be considered as a translation is the fundamental relation between the text in a foreign language and a person who mediates the message to the target reader. The translation itself begins with the translator's reading of the source text. By reading, the function of the text is mobilized and affects the reader. The reader perceives the text and then transforms this text under his subjective view. J. Levý describes this process as a reading concretization. This term can be described as a process of creating an image of the original work in the mind of the reader. This process is one of the three approaches to conceptualizing the translator's work. These approaches include the first author's conception of reality when writing the work, the second translator's conception of the work, and the third approach is observing the concept of translation by the reader. (49) Not only for professional translators but mediators of the source text to target text, in general, is original text a material that needs to be processed mindfully by taking into consideration several socio-linguistic facts. Translations are connected with creators of the target text and allow readers to bring the culture and information from a different language perspective.

According to K. Horálek, the translator reconstructs the meaning of translations. It is not only the translator's competence to make the text itself available from a foreign language to the target audience, but also to enrich the culture of a foreign language. As was mentioned in the previous chapter an emphasis lays with a greater or lesser extent on a form or a content of a source text. A translator should be fully aware of the importance of preserving the original meaning of the text, but at the same time is it necessary to enrich it with a style and function that is comprehensible to the target reader as well. (11) A cultural message from the source text is elaborated during the translator's processes to transform it into the target text concerning both cultures and with knowledge on how to best preserve both of these entities. (Schaffner, 10)

2.1 Translator's Requirements

Exist a variety of people who decided to mediate a text in a foreign language into another language. A translator can be considered an educated professional studying foreign languages, literature, or science in general. Translators are specialists from various fields of science who do not study languages although they are oriented in the language field. Translators are poets who add aesthetic value to functional value. People in ordinary professions are translators when coming across translations of shorter functional texts and correspondence.

The significance of the translator is developing in accordance with the competencies that a quality mediator of the text should have to dispose of and thus adequately transmit the text from the source language to the target language. A denomination that occurs in translation theories for translators is also a transcultural mediator, which would correspond to the translator, especially of literary texts, when the translator approaches the profession of the author of the original text. He deals with text in detail and introduces phenomena that were not presented in the original text. Translators thus become importers between two different cultures. (Hrdlička, 204)

Author of a book about the theory and functional translation in practice, Z. Fišer describes several enumerations of abilities, skills, and knowledge with which a creative translator could be defined. Among the basic elements are mentioned language skills and analytical-interpretative and textual competences. It means that the translator should be able to understand the language from which he translates and the language into which he translates, he should be able to understand the source text and then interpret it correctly and well into a comprehensible, functionally adequate form for the recipient. (30)

The work of a translator is to know how to use textual competences both in the source text and in the target text and make them compatible in the most comprehensible and functional way following the reader. A translator must be capable to recognize textual features in both languages, to recognize features of the text or a genre. (Schaffner, 8) Whether the texts are professional, administrative, or private, the text-making competence includes the translator's ability to be able to use text procedures, genre features or other stylistic tools, which are important for satisfying clients' needs

and the needs of the target reader. Norms of the textual system in languages are the same in the original texts and also in translations concerning targeted linguistic culture.

Competences when translating literature include also the aforementioned talent, which helps to create an aesthetically valuable text that converts the information from the original text to the target translation in a high-quality way. The translator Marina Čarnogurská complements them with an ability to perceive and figuratively imagine described situations and subsequently translate and formulate them into suitable interpretations. An imaginativeness and imagination play an important role in translating and is an essential part of the translator's ability to facilitate a thorough understanding of the text and subsequent perfect expression in the target language. The translator hereby expresses visual images through textual means. (Fišer, 38)

Among competencies that help the translator to effectively mediate the texts belong also social- organization competencies. It is the ability to organize work. The translator needs tolls as dictionaries, encyclopedias, or computer aid called CAT. The acronym CAT stands for computer-aided translation and it is the computer hardware used by a translator to support and facilitate the translation process. All these competencies combine the skills that a translator can acquire through study, practical work, or just by the mediator's sense of translations and creative work. Other competencies include knowledge of intercultural habits that help bring the culture of a foreign language closer to the target language. (Fišer, 30)

Creativity, in general, enriches translation and is required for sufficient transfer of pieces of information and meaning from the original text to target text. A translator is creating a new product with his translations and it means the text should be functionally useful and effective. Creativity is defined as a set of psychophysical characteristics helping the translator to create new enriched texts. Z. Hlavsa's definition of creativity is described as a process where "The new, progressive, valuable, and truthful products are made". (40). A similar point of view offers P. Žák, author of the book *Creativity and her development* and for him is creativity an ability to create new ideas, thoughts, or solutions with help of existing thoughts and their changes. Also as a work of a person trying to bring new changes and experiment by one's flexibility in solving translation problems and barriers. Last but not least is creativity for him a process of hard work,

improvisation, and a set of specific rules. (29) Joy Paul Guilford's term divergent thinking describes these competencies as a talent for flexible thinking, finding new solutions, for changing methods, and also to be fluent and be quick-witted in reactions and productivity of thoughts. (31)

When solving problems in translations there is an important competence and it is an ability to improve and finish the task, an elaboration as is said. It means to be able of thinking semantically and aesthetically and to finish the translation sufficiently for the target audience. (Fišer, 33) As for different variations of creative activity, according to R. Kohoutek, it is a talent, that is classified as creators' important tool as same as a set of personal presuppositions and natural abilities. With a combination of education, training, and practice creator develops these skills to a higher level. (127) Christiane Nord approaches to these authors with her definition. Qualifications and competencies belonging to the translator are formulated by her in connection with the description of translation methods. These methods comprise of analyses of the purpose for which the text is translated, then analyses of the source text, the concept of a suitable translation strategy and finally creating the target text. (74) Translator's qualifications help with translation of the original text into the target language in the most natural way possible. As a sign is considered an ability to choose a strategy for translation, after that the ability to evaluate the final translation and if necessary, to refine the final translation into the most comprehensible form for the target reader. These qualities can be developed through study, practice, and self-development in the cultural and linguistic environment of both the target and source languages. (Hrdlička, 204)

3. Translation Procedures

3.1 Characteristics of the Source Text and the Target Text

According to J. Levý, the description process of translating the original text into a target language can help to understand the functions of a translator's work. The translator decodes the original author's message, transfers it into the target language, and then the reader of that decoded message, decodes the work itself by reading it. This process creates a chain of communication, where the author creates an objective reality to his mind and where the translator is forced to read and translate it in a language accessible to the subsequent target reader. (42)

As S. Bassnett confirms in her studies, the stress is laid more on the final product of a translation than on the process itself. (15) Although there had been various studies of translations in the 18th century in languages comprising of first theoretical translation publication *Essay on The Principles of Translation* from A. Tytler, the work of a translator was perceived only as a secondary work for an author of TL. (16) Translation process is a process where is a customer at the beginning with the need for some text from the source language to target language intended to communicate to a particular receiver. (Nord, 6)

The formation of the primary original text is made by a creative process where the objective reality is transformed into something subjective, influenced by the ideas and aesthetics of the author's intention. The author's subjective view is influenced by many factors, historical, political, contemporary, and many others, which affect the work in all directions and which must be taken into consideration both in the original text and in the translation, as it is a creative interpretation of reality. (Levý, 44) This signifies that the translator must respect the aesthetic intention of the author and keep translation in a form in which the original text is created, ie. do not transform the text into an objective, realistic form, but to observe and preserve the subjectivity and artistic of the original text.

It is necessary to distinguish between linguistic form and aesthetic values of the text. To better understand the text is also necessary to identify the relationship between language expression and thought or concept and recognize the difference between the text of a work and its inner content. Identifying these terms could be confusing for the translator and to avoid the term identification the translator should translate ideologically aesthetic content of the text and tries to transfer it into the target language. (Levý, 45) The importance is given as same on the coherence of target text with other texts of the same type in a target culture as the coherence of source text in the source culture. It follows that the source text should be compatible with the target text. She concludes that "[...] in a skopos-oriented translation the observance of the skopos is performed before intertextual coherence with the source text" (Nord, 24)

If the translator observes translation principles of meaning and aesthetic value, he should also observe the semantic function of the text. In the book *Umění překladu* (1963*)*, Jiří Levý describes three phases of the translation process. Working with translation is the creation of art, it is dealing with the original text and it is necessary to understand the original text, then to interpret it and finally to do a process of stylization of the text. The translation is a process of communication where the objection of translation is to give the knowledge of the original to the foreign reader.

Understanding the original text means an understanding of the reality depicted in the original text. A translator needs to be able to read a text in a way to sufficiently understand the content of the message and meaning included. To obtain a point of meaning begins with so-called philological understanding. This term is described by J. Levý as an understanding that does not require any special talent, but only carefulness in imagining the words used, which may be multi-meaning or which may induce various specific associations concerning the used facts. (50) On the same level is it important to understand ideological-aesthetic values. This means that the translator must be a very good reader who tries to understand the emotional background, the overall atmosphere of the text, or the goal of the ideas expressed. It is necessary to carefully read and understand the meaning and spirit of the whole text so that it can be well interpreted.

The importance of this part of a translator's work lies in the fact that by misunderstanding the realities of the original, it is possible to incorrectly express the ideas of the artist's intended expression. However, as a problem is considered also a misunderstanding of realities with the consequent incorrect objective stylization of the subjective notion. The translator makes sure that he can empathize with the original text so that its' facts will not be influenced by an inappropriate selection of realities of the target language. (Levý, 53)

Understanding of the source text is then a basis for translation. To make the two texts as identical as possible, it is necessary to understand the source text at least in a way as it can be properly interpreted. Interpretation of the text is a specification of meanings that makes part of the original. When the text does not dispose of the ability to be properly translated into the target language, it is necessary to find expression resembling its' meaning and decide on the appropriateness of using that expression about the translator's effectuated interpretation of the text. What is added to this definition is that in a course of translation, the translator could discover an obstacle that some expressions can be polysemous and their function in a source text can be different from that in a translation. This means that the translator must first understand the meaning and content of the message and then selects the term the most appropriate to a term suitable for the target reader. As described in the previous chapter, for a suitable interpretation of the original text, the translator must know the facts, realities, and character of the original text for the interpretation to be successful. (Levý, 56)

3.2 Translator's Impact on a Final Translation

The translator's work is also to appropriately choose the interpretative standpoint of the text, which means that the translator must decide how and what he wants to translate to the target reader. Here the question arises about the subjectivity and objectivity of the translator, whether he wants to preserve the objectivity of the artistic text and thus preserve all its parts, or to adapt the reality to the target reader and interpret the text in a style focused on the target language. This is also related to the concept of the entire translation work. To what extent it is appropriate for the translator to interpret the text and the question of how to determine the extent of the translator's intervention in the original text. (Levý, 60) The translator aims to follow the original text just to the point where the translation of the text does not deform the source text. It means that the translation does not damage the original function and style of a source text. The main part of translator´s work belongs to a process of stylization of the source text where the systems and functions of two languages are not the same thus translator´s effort is to restyle the one system to another in a way where the function and given and fixed requirements were kept and the whole text meets conditions stated before the translation. Quality of a translation is then given by an extent to which the translator follows the original intention and content of a source text and by translator´s skill to respect the original text and out of consideration for the target reader. (Levý, 64)

4. Textual Analyses

4.1 Christian Nord's Model of Analyses

The opinion that most of the mentioned authors agree with it is that the importance of comprehension of the source text before translation to the target language is the first deal to work with. Analyze of the source text content also with his form is a predecessor to functional translation, comprehensible for the target reader. The need for a source-text analysis helping translators to use it on all types of text in every translation. By these analyses, the translator applies suitable strategies to his particular translation with an understanding of function, forms, or other linguistic elements of the text. (Nord, 1) With Ch. Nord's model can work professional translators as same as mediators of ordinary texts and his definition is to be suitable for all forms of text with no specific characterizations valid for the target language and source language in the same way. (2) The issue of conventions, problems, struggles, and different natures of a language want to be systematised and to make it available to all kinds of translators for easier analyses. On one side the model is applicable for all kinds of texts but with an ability to be helpful when all kinds of problems of translations arise. As author declares in her book „The model we are striving to produce, then, is largely concerned with the language-independent aspects of culture, communication, and translation". (2)

Analyses are divided into two parts, the first on deals with extra-textual factors and the second one is concerned with intra-textual factors described in the subsequent part. Text analyses could be considered as a tool for text interpretation in general and help the translator to be oriented in different types of texts and their contents. The overall function of these analyses is based on the summary of source text characterization, the target text characterization and comparison between the original and the product of translator´s work with consideration of both origin contexts of the text and with an effort of a translator to "place a cultural filter between the source text and target text" (Nord, 16).

Before analyzing the texts for translation work, there are described several terms to clarify the steps of a process of the text transfer. One of them is a term initiator. It is a person who initiates the transfer between two languages because of his need for source

text translation for a certain purpose. The translator's work is to fulfill the requirement given by the initiator. Although the initiator provides the source text, the decision of translator about procedures, techniques, and even possibilities about the source text and his process of translation is the main element. (Nord, 10) Nord also cooperates with a thought of Vermeer and Katharina Reiss about skopos theory. The skopos theory points at the aim and purpose of the text. According to these two authors, this theory is focused on the basic objection of translation where the main point is the purpose of the text and a need to fulfill the function of the text. The aim of a translation is a functional approach with the help of intra-textual and extra-textual features.

Analyses are based on a strategy of transition work where the text is not so much dependent on the context but on devices given by source text and on the translator's decisions on how to catch up with the given text. With a variety of strategies, the translator chooses a possible way how to mediate the message to the target audience. (Nord, 43-48) The translator's responsibility is to fulfill the function of a target text and to accomplish the intentions of a source text in a concrete communication context. The structure of a target text takes in consideration expected communicative function of a target text where translator's role is to examine elements of a source text and be capable to identify what function each element of a source text carry out and if it is necessary to transform any kind of element of a source text which is not suitable for a target text. (Fišer, 148) The translation process is a creation of a text in target language bonded with a source text in a source language, both specified according to the target function of the texts which would not be possible to realize on because of a language or cultural obstacles and limits. (Nord, 31)

The translator's task is to determine if the translation is compatible and observe the requirements demanded. This competence can be described as a principle of loyalty, where the translator guarantees credible translation where all the translation problems are properly solved concerning the truthfulness of translated materials and concerning the target reader. (Nord, 32) According to the skopos theory mentioned before, the connection between the source text and his quality and quantity determines, which elements are kept by a translator and which are supposed to be transformed or adapt to the target audience. (Nord, 32) With a sense of loyalty and functional adequacy offers

Nord's model a combination of these two goals of translation processes and provides to a target audience and final reader a mixture of purposeful text with authentic content and meaning of a source text. (Nord, 32)

Textual analyses are based on a system of questions concerning fundamental information dealing with factors inside of the source text and also outside of the source text described in detail in the next chapter.

For an adequate translation, the importance of analyses of a source text and his function is essential and the impact is given on a formulated purpose of a translation. (Fišer, 149) Differentiation of text functions forms the framework of the communication across the spheres of transcultural ideologies or in general of a language. The bases of language functions introduced a linguist Roman Jakobson in his works and Nord adapted these functions to her own needs for analyses. (Nord, 46)

Nord describes four functions of a language where the interdependence between them is possible and depends on a certain source text. First of them is the referential function and is regarded as a basic function where the content does not change the meaning and "involves reference to the objects of the world and depends on the nature of the respective objects of the world." (39) The second, expressive function is related to emotions and the sender's attitude and his personal opinions expressed towards the recipient. (Nord, 47) The appellative also called conative function describes the orientation of the text toward the addressee, as well as with the degree of expression that a speaker uses. The phatic function is described as the author's intention to be in connection with the receiver and intention to keep the communication with the receiver. This function could be considered as a part of a sociological aspect of a language by maintaining the relationship between the author and receiver and allows the translator to understand the situational context of the text. (Nord, 47) Identification of text function helps to determine the strategy for creating the target text aimed at the target reader.

4.2 Translator's Function in the Text Analyses

In the channel of translation communication, the translator takes the central position of a transfer. He receives the source text and subsequently produces the target text. The target reader and translator have the same determination to read the text but the difference between them is that the translator's objection is not to read the text for his own needs. As Ch. Nord declares "The translator's reception (i.e. the way s/he receives the text) is determined by the communicative needs of the initiator of the target text addressees." (12)

The process of translator's work begins with the first translator's reading of the source text. The principle of a suitable preparation for the translating process is proper, comprehensible, and critical reading of the source text. Translator's competence is to be familiar and identified with the text he is reading in a way that he will be capable to work with following procedures of target text to source text transfer. The translator's insight into the source text is determined by his experiences. The translator has the role of a reader and also of a mediator between the source text and target text and according to his skills he manages the most accurate transfer of the texts possible. As was said in previous chapters, the translator's function in process of translating is to read the source text, gain an insight into objection of the source text purpose and transfer this text to the form of target text comprehensible and suitable for the target reader. Throughout the whole process, the translator receives the text, takes into consideration the cultures of the source text and target text, and uses his knowledge and skills to synchronize the original text with his translation. (Nord, 12)

As an initial purpose of familiarising a translator with the source text Nord describes translation and defines "Translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text. Translation allows a communicative act to take place because of existing linguistic barriers would not have been possible without it." (32)

Analyses specified for a better understanding of the concept of the source text are divided into two specific directions. Before translating the source text in details

these two branches help with characterization of the source text message. Extra textual factors concerning elements outside the text and intra-textual factors dealing with factors and information inside the source text. Despite the fact, that analyses are quite useful and helpful in translation it is not necessary to apply them to all translation assignments which the translator has. (Nord, 81) Although those translation factors are considered as a tool for text interpretation in general and help the translator to be oriented in different types of texts and their contents, in specific situations the creation of a complete analysis could be a waste of translator´s time. (Nord, 81) Nevertheless, the system is very helpful due to formative character adaptable not just to the source language and target language but to every casual text. An advantage can be also the suitability of this system for professional translators as same as for non-professional translators with no specific degree of education or competences in languages as was mentioned before. (Nord, 1)

5. The Textual Factors

5.1 Description of the Factors in General

Before the close and detailed examination of the text, the translator begins his work with a slightly brief reading of the content of the text by focusing on extra-textual factors. Extra-textual factors complete knowledge of text function and offer insight into the author's mind and evaluate styles before a detailed examination of the source text. The translator is aiming at a source text and its' character as same as at target text reader. By analyzing extra-textual factors translator obtains a general vision of the content of the source text. Translator gets to know the author of the source text and the author's possible intended objection when creating the text. When a translator has the information about the author and his intentions, the information suggests for what type of reader the text aims. The way of how the text is communicated also helps with defining the most appropriate way how to successfully translate. Place and time factors of the creation of the text and his perception also help with orientation in the source text. The main questions of extra-textual factors helping translator to get through the content of the source text are who, for what, to whom, by which medium, where, when, why, and last but not least with what function. (Nord, 42)

Intra-textual examination of the source text is concerned more to details in the source text where the importance is given to the subject of the source text, what is the purpose of the theme and how the text is composed and formulated. This information is related to paralinguistic elements and with a range of chosen words used in the text, which goes along with the syntactic structure and suprasegmental elements. As same as with extra-textual factors, the main questions of intra-textual research are: what subject, what presuppositions, in what order, and with which elements, by which words composed in which sentences in which tone. (Nord, 42) With aid of the method of systematizing the source text, translators try to notice the most features and characteristics of the text possible for the most detailed transfer of source text to target text and his audience and fulfill the function of the source text. (Nord, 17)

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5.2. Phases of Translation

Translation studies offer several methods for describing translation processes. These processes help differentiate and at least more or less describe a translator´s work and made the process of translation easier. Various processes correspond with different textual types and the translator harmonizes the source text he is translating with a special process of translation belonging to the specified source text. Ch. Nord distinguishes between the two-phase model, the three-phase model, and her own phase named the looping model of translation processes.

The two-phase model consists of two steps of the translating process. The first one is the process of analysis, where the translator reads the text and decodes the basic structure of the source text with a tendency to understand the objection of the text and comprehend the given communication in the text. Besides it, the translator decodes the terminology used in the source text. The following step in two-phase analyses is a synthesis where the translator encodes and reconstructs the source text into the target text. As Ch. Nord describes "the translator chooses the corresponding TL signs to match the SL signs." (34) The two-phase system describes the fundamental manual for perception and production of the source text into the target text but does not offer a more concrete description of a process between these two acts of translation. According to Wilss, the two-phase process is not sufficient for complex texts even though it might work for the sign for sign translation, where expression is short enough to be translated with this basic structure of perception and consequential transcription. (626)

The step which is added into the two-phase model creates a three-phase model and transcodes and creates a suitable pattern for different genres of texts. Nida in his work defies "The translator first analyses the message of the source language into its simplest and structurally clearest forms, transfers it at this level and then restructures it to the level of the receptor language which is most appropriate for the audience he intends to reach." (79) The three-phase model consists of comprehension of the text with analysis of the grammar, semantics, and stylistics functions and besides it also bears in mind the target readers and his needs. (Nord, 35)

Where is found out an absence is the insufficient description of the phase's system wherein every model there is the greatest impact on the source text analysis providing criteria for the language mediation. The importance is on the source text as same as on the target text. (Nord, 36) The looping model of the language transfer can be divided into three parts where the one follows another. As is illustrated in diagram (Figure 1) there is an analysis of the skopos theory in the target text which goes to the source text analysis where the main parts are built upon the description of the source text and target text compatibility and also analyses of target text elements, followed by the objection of the translation and systematizing of the target text. (Nord, 34)
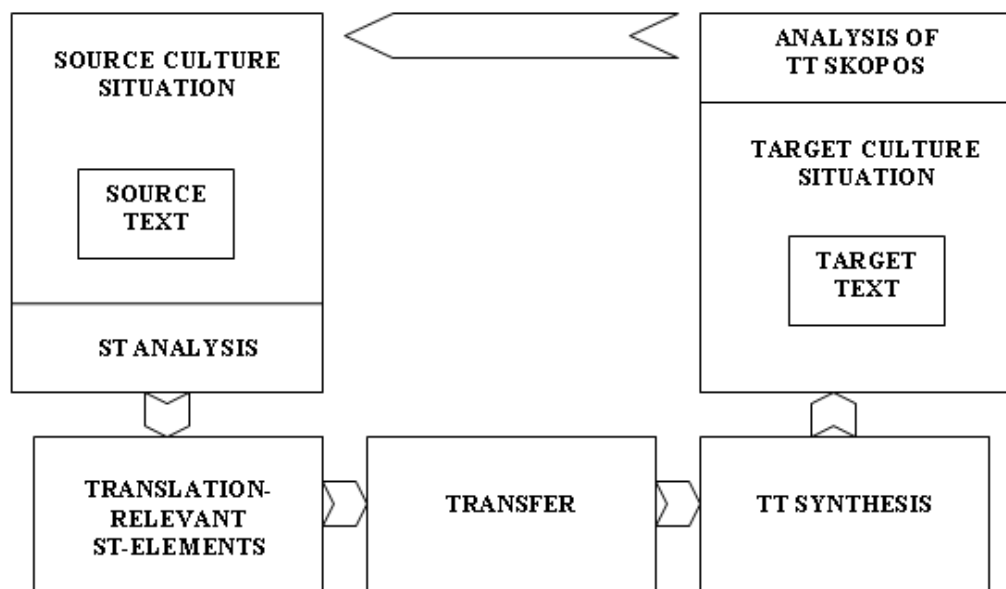
Figure 1

The translation is an intercultural communicative process where several parts play the role in communication. During translation processes, a text producer is aiming at the audience in his source language, mediator allowing to transfer the source text to target text and audience of the target-language text. For satisfying the needs of all participants of this process is intended to have tools for a better understanding of these texts reaching for an adequate translation. With the help of the model of analyzing the

text, there are several terms described to better understand the overall function of the translated text.

Among elements of a text structure and methods of a communication Nord classifies factors outside of the textual channel and within the source text, mentioned before as an extra-textual and intra-textual elements. Extra textual factors namely comprises of the sender of a text and also his intentions, recipient, audience, medium, place, time, motive, and the overall function of the text. The selection of factors inside of a source text includes contents subject manner, presuppositions, text composition, non-verbal elements, lexis, sentence structure, and suprasegmental features.

5.3 Extra-textual Factors

When concerning analyses of intra-textual and extra-textual factors it is necessary to observe the order of both of these procedures. It might seem comprehensible to start with the factors outside of the text and analyze the text from the top but the problem can arise when the information about the text environment is not sufficient or if they are not complete. These obstacles are possible when the time of production of the original text is antiquated or information about the author is not possible to find out. (Nord, 43) Nevertheless, analyses are adaptable and is possible to combine them. It is not necessary to observe all of the elements in the specific order. Insight into the source text by this method is very flexible and useful for all kinds of texts.

According to linguists and authors of publications about translating, the proper analysis of a text is fundamental for sufficient translation where the comprehension of the source text plays the main role in a whole process of transferring the source text to the target reader. Authors put forward a variety of methods on how to explore the source text in the best and the most appropriate way but the problem of these systems arises from their generalization. As Ch. Nord confirms "What is right for the literary scholar, the text linguist is not necessarily right for the translator: different purposes require different approaches." (1)

The base of the translator's work is to understand the text properly and correctly as well as to comprehend structures of a language such as grammar, source language systems, and norms and its textual components. To be prepared for a translation process with a structure which can translator use during the whole translation process is useful for complementation translator's intentions. Translator thus needs an integrated concept of references applicable to the various types of text, linguists, or translation purposes. (Nord, 1)

Several factors from which the whole text is composed determine the function of a text and fulfill the content. As was mentioned in the previous chapter translator receives a general vision of the content of the source text by analyzing the text. Translator gets to know the author of the source text and author's intended objection of

the text. As a translator has the information about the author and his purposes it is necessary to get to know for what type of reader the text aims. Place and time factors of the creation of the text and his perception improves orientation in the source text as well.

When classifying the factors of the environment around the text in general, a sender is considered to be the author of the text, an object for who the text is aimed is the audience and the aim of the sender is expressed in a content of a source text prepared for a translation. As a base for all of these elements is considered their mutual interdependence and interconnection.

5.3.1 The Sender and Sender's intentions

In a question of the definition of a text, the sender is discussed between the sender and the producer of the text while these two roles are often combined as one person, especially in literary works. Description of this term is that "The sender of a text is the person (or institution, etc.) who uses the text to convey a certain message to somebody else and/or to produce a certain effect, whereas the text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture" (Nord, 47). As an important distinction is considered as well the sender and sender's intention, where the sender could be associated with his personal characterization, for example, translator's age, social context, or education but his intentions in the text can represent a different purpose. (Nord, 57)Nord describes a method on how to complete the information about the sender or text produce when analyzing the text. The possible way of how to obtained data are for example by imprints, prefaces, or epilogues. According to the general familiarising the translator with the author can convey to the translator more information about the author. (Nord, 49).

5.3.2 The Recipient and The Audience

The definition of a recipient in textual analyses is ambiguous. As a possible recipient of translation is considered a person or more addressees to whom the text is aimed and is different in the cultural background and linguistic community. (Nord, 51)

When analyzing the text the translator needs to follow the textual features which can determine the orientation to an audience of the text. As CH. Nord describes "Since each target text is always addressed receivers-in-situation different from those to whom the source text is or was addressed, the adaptation of precisely these elements is of particular importance." (58)

5.3.3 The Medium, The Place and The Time

The term medium describes the way, how the message from the sender comes to the recipient. This extra-textual factor can be defined as a "medium or vehicle which conveys the text to the reader" (Nord, 56). The basic question is if the text is being transmitted in a face to face communication or writing. "Translator is interested less in the technical distinctions and more in the aspects of perceptibility, storage of information, and the presupposition of communicative interaction." (Nord, 62)

According to definition, there are two types of place determination where the first one is specified by the location of text production, and the second is specified by the location of the reception of the text. The first place is located where the sender's position is and the second position is in the place where the text is transmitted. (Nord, 60)

Characterization of a place can be distinguished also by the cultural or political conditions i which the sender of the text can be considered as an indicator of the specific aspects of place determination. (Nord, 69)

The section of time description comprises interpretation of a temporal dimension of production of a text and is considered as a fundamental feature of analysis. (Nord, 46)

Certain periods offer different types of text genres and with time changing the conventions are passing through transformations. As an example from Ch. Nord where "Certain genres are linked to a particular period (e.g. oracles and epic poems as opposed to weather reports and television plays). Depending on the age of the text, the receiver/ translator may have different expectations as to the typical features of the text type questions." (70)

An appropriate definition of time can be helpful for a translator in a question of the better and constructive definition of the background of the original text. By proper determination of the time dimension, there is an opportunity to better understand the author of the text and to make more comprehensible text and context for the audience of the target text. (Nord, 71) The linguistic aspect in the question of time can give an insight into the communicative background of the sender and the audience, and thus suggest a better understanding of author objection.

5.3.4 The Motive and The Function of the Text

The motive of production of some text is based on the basic principle where particular events demand production of a specific type of text and where the specific type of text is related to a particular motive. The motive of a text explains the aim of the author and the aspect of this motive applies "to the reason why a text has been produced" as well as "to the occasion for which a text has been produced". (Nord, 68) The definition of the motive is for some types of text very clear to recognize as Nord states as an example "a wedding announcement is made because someone is getting married. Poets- fallen in love…"(75) Indications of a textual motive could be deduced from situational factors with help of a medium, place and time, text function, or text-type features. (Nord 76)

For the term text function Nord uses a definition as "the communicative function, or the combination of communicative functions, which a text fulfills in its concrete situation of production/reception". (70) The text function portrays an overall view on extra-textual factors which by their combination represents the function of the source text. According to this statement, Nord claims "The text function or functions have to be inferred from the configuration of the external factors. In this respect,

especially the sender´s intention and the recipient´s expectations are of great importance."(74) In the literary text, the main element is an author, text producer, and writer in one personality who illustrates his/her perception of a world by alternative stories. As was mentioned before, the receivers of a text often know what to expect from the literary writings. According to Nord "The situational factors (place, time, motive) may not be of great significance in intracultural literary communication but they do play an important part in literary translation. " (79) Is it caused by the reason of their function as intermediates of culture to the target audience from the source audience and vice versa.

5.4 Intra-textual Factors

As a intra textual factors are considered content, subject manner, presuppositions, text composition, non-verbal elements, lexis, sentence structure, and suprasegmental features. According to the looping phase system, where all segments are combined and defies each other the order of these factors is not remarkably important. This effect is described as an interdependence. As was mentioned in the previous chapter textual analyses are based on a functional translation theory, where the translator's objection aims at the function of the target and where is translator's strategy defined by this function. (Nord, 43)

5.4.1 Subject Matter, The Topic, Presuppositions

The subject matter is the main motif of a source text. As a representation of textual content can be considered the heading or title representing the overall theme of a text. (Nord 86)

Presuppositions in the text represent implicit factors influencing the text unintentionally and are grounded in the communicative situation. A translator works on the assumption that the target reader is familiar with these premises and the concept of the given information is known for the reader. As a presupposition is considered for example a piece of information that John has been smoking once in a sentence John stopped smoking. This sentence signifies a hidden information in a simple message. (Nord, 110) According to the definition of a Teun A. Dijk in *A Study in Theoretical Linguistics and Poetics* (1971), there are three types of text presuppositions. The first one is pragmatic presupposition which "determines the appropriateness of an utterance." (101) In this type of a presupposition, the speaker asks somebody a question with a purpose to get to know the answer he does not know. The second one is a referential presupposition " determine the truth value of an utterance." (Dijk, 101) As an example is mentioned the sentence My sister gave me the book this morning where is referentially presupposed that " I(speaker)' has a sister', and 'this sister had a book', and that I(speaker) 'was able to receive it'" (Dijk, 101) As a third type of a presupposition is mentioned its semantic form "defined by the semantic rules of grammar (including the

lexicon). These presuppositions "determine the semantic well-formedness of sentences and are derivable from the meaning postulates of the lexicon." (Dijk 101) Dijk's example shows the presupposition that Peter is a male human in a sentence Peter married the daughter of the Prime Minister. (101)

5.4.2 Text Composition, Non-verbal Elements, Lexis

When concerning a text composition the emphasis is put on a structure of a text. Since texts are a composition of smaller functional units the notion of a microstructure and macrostructure organize the structure of the text. Christiane Nord system of composition is based on Thiel's micro and macro approach and notes that Thiel "suggests that the text has an informational macrostructure (i.e. composition and order of information units) consisting of many microstructures" (100)As macrostructure elements are considered chapters or paragraphs. Microstructure comprises of syntactic structures, lexical devices, or suprasegmental features.

Non-verbal elements are classified as extralinguistic elements such as gestures, voice intensity, or illustration mediated by publishers or a printer additionally. These signs can be used for intensifying the text or discourse and are represented by photos, illustrations, or other signs. (Nord, 108) When translating it is important to be conscious about these signs and consider them as a part of a text which needs to be reflected in the function of the text.

The choice of a lexical expression is based on an aspect of a content/subject matter. When analyzing the lexis of a source text the translator explores how the extra-textual factors, such as regional dialects, historical varieties, occasional terms, etc influence the text itself. How are the sender's intentions illustrated by the stylistic markers, connotations, rhetorical figures of speech, etc. (Nord, 128) Nord claims "the choice of lexis in a particular text is determined by both extra-textual and intra-textual factors" (112) Lexis' choice is associated with stylistic levels, word formation, rhetorical figures (metaphors, repetition of a lexical element, metonymy, metaphor), parts of speech, morphological aspects such as compositions, acronyms, or abbreviations. According to sender's objections of a time, place or medium represent collocations, idioms and also use of the inventions of the author's original words (Nord, 125)

5.4.3 Sentence Structure, Suprasegmental Features

In translation oriented text the notion of the aspects of sentence structure is helpful to the question of the complexity of sentences, the use of functional sentence perspective, coherence of the text, and other textual descriptions. As CH. Nord declares "The analyses of sentence structure yields information about the characteristics of the subject matter (e.g. simple vs. complex), the text composition (mise en relief, an order of informational details), and the suprasegmental features (stress, speed tension), and some syntactic figures, such as aposiopesis, may indicate presuppositions." (130) For a translator, the first reading of a source text provides an overview and first impression about the sentence structure and according to some readers' brief analyses, the translator (as a reader) achieves the orientation in a sentence structure. The translator as a reader follows the length and the type of sentences, used tenses, or how the sentences are connected. (Nord, 130)

The author offers several questions helping the translator with more precise analyses of the textual structure. The questions are concerned about the length of sentences and their types such as coordination or subordination. Information about the syntactic figures of speech, such as a rhetorical question, ellipsis, etc helps to better understand the text as well. (Nord, 131)

Christiane Nord depicts suprasegmental features as elements that "serve to highlight or focus certain parts of the text and to push others to background" (80), and adds that they possess both an informative (i.e. denotative) and a stylistics (i.e. connotative) function.

Differentiation of suprasegmental features is built upon the medium by which the information is transmitted. Several examples of textual aspects are described such as writing in italics, spaced or bold type of text, quotation marks, parentheses, the question of a theme and rheme, word order, etc. These examples are determined for a written text which is the most suitable when a translator is working with a written text. (Nord, 132) The questions on how to recognize the suprasegmental features to better analyze the source text are for example about the suprasegmental features present in the text or their graphical representation in a text. (Nord, 139)

6. Translation of Literature

When translating the text, different purposes require different approaches and it means that the translation of literature text has its specifics and requirements. A specific feature of a literary translation is an aesthetic value and the linguistic aspect that forms communication itself. (Vilikovsky, 54) The transmission of information is not limited to reproducing its relation to reality, such as in technical translation for example. Translation of literature respects an aesthetic character of a message and thus the concept of literature is closely related to the specific characteristics of language, language form has an important role. When a translation of literary text there is variability and uniqueness In formulation or representation of expressions. (Vilikovský, 57)

The translation of literature, therefore, has several basic principles. As already mentioned, when translating literature it is not possible to confine itself to reproducing its relation to reality and it is necessary to respect the artistic-aesthetic character of a text. A literary work is also linked to the linguistic aspect of the text, thus creating communication that the reader perceives as a concept of the textual form with the aesthetic form. It is also necessary to define the information understood from the text in a way that the recipient understands, but also to preserve the stylistic quality of the text and preserve the artistic image, the connotation of meaning, or the sound quality. What is important, therefore, is the creativity and consistency of a translator himself, who, according to Vilikovský, should be "as progressive and courageous as the author of the original"[1] ("author's citation" 58), who should respect both the artistic function of the text and its logical meaning.

Taking into consideration the process of translation communication as well as the character of the translated text, the original differs from the translation in context and also in the final recipient of the text. As an example could be described the fact that

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[1] From the original version […] by překladatel měl být stejně progresivním a odvážným jazykovým tvůrcem jako autor originálu."(Vilikovský, 58)

for the contemporary literature figurative expressions of earlier eras are unfamiliar. Also characteristics by their open sentences and consistent syntactic parallelism, which is a repetition of the same syntactic construction, that might seem confusing to the contemporary reader. This implies that the translation of literature changes its social function as well as its literary classification.

A translation thus works on two levels and is forming a part of two kinds of literature. Due to its origin, diversity in thinking, the value structure of the country, and the epoch of its origin, it depicts the culture and different perceptions of the world and these aspects are need to be kept in consideration during translation. The reader of translated text should take into consideration the presence of unfamiliar elements raised from the different culture than is his own, both thematically and formally.

The relationship between the original author of the text and its recipient is therefore also essential. (Vilikovský, 65) If a translation is not based on particular social demands in the target culture, the translation is not limited and during its existence can change recipients. It means that the translation is not adapted to a contemporary reader so much that its' original value could disappear and could be lost due to the disproportioned adaptations of the text. As described in the previous chapters, the translator focuses on his contemporaries in his language context. This example can be seen in the translation of Gulliver's Travels by author Jonathan Swift, where the first two volumes are mostly presented and where emphasizing a fabulously fantastic character that attracts younger readers, while at the same time could be suppressed the satirical and philosophical element of this work. (Vilikovský, 65) When translating literature, it is, therefore, appropriate to interpret the text as a work of art and not just as a linguistic expression, to better reflect the function of language and the concept of the resulting text. (Vilikovský, 66)

6.1 Equivalence and Shift in Translation of Literature

In translation transformation, changes are effectuated not in the core of meaning but in a plan of the form of expression. The creation of translation is thus realized concerning a certain, objectively fixed meaning of the text. (Popovič, 54)

The problem arises in a question of the appropriate equivalence between the original text and the translation. According to Catford, "The central problem of translation practice is to find translation equivalents in the target language. The central problem of translation theory is to define the nature and conditions of translation equivalence." (21)

To ensure that translation is not merely considered as a reduction of the content or ideas of the original text, it is necessary to define the term equivalence. Throughout the history of translation theory, many authors have had many views on how to describe the concept of equivalence and which translation should be considered as equivalent. For example, Catford describes equivalence as a replacement of the source language textual material with the equivalent target language textual material and developed the term formal correspondence, focusing more on system equivalence and textual equivalence, based on empirical research. (21)

The author J. Vilikovský refers to theory of a linguist Otto Kade (1968), who dealt with the theory of translation and endeavor to defend translatology as an independent scientific discipline, presents several types of possible equivalence. As is said, any translation is objectively possible and there are no principal obstacles in its way. The problem of translation arises from the fact that the results of the cognitive process are differently codified in different languages and that there is no complete semantic-functional equivalence between language systems. Of course, there are objective difficulties in finding equivalents in translation. Gaps in the conceptual system (the most common are the gaps in the lexical or grammatical system of a foreign language) are invincibility caused only in special cases where there is no significant phenomenon in one community for another for example in a social contextual fact. (71)

The fundamental issue of translation is to express a semantic-functional translation, where we can observe the so-called total equivalence, where the expression and content are identical. The function of this translation applies for example to names, titles, or numerals where terms are not too much complicated. Among productive forms of equivalent creation are integrated also Vinay and Darbelnet's methods described in subsequent chapter. The overall replacement of a fixed unit in the source language with a free combination of target language units, such as transcription, the extension of the meaning of target language units, creation of new target language units or borrowing may be included.

The author J. Vilikovský mentions linguist O. Kade (1968) who describes the following type of equivalence as a facultative equivalence where the term in source language has a variety of forms in the target language. As an example is given the term *price* in English langue disposing of another form *value* with a slightly different meaning. On the other way, approximative equivalence shows that to the one form of a target language belongs several forms in the source language. It can be said that the mono semantic form of a source language meets the polysemy of a target language. Terms proceeded directly from the culture and source environment with no corresponding terms in source and target language because of their different contextual surrounding are described as a zero equivalent. (31)

The equivalent in translation can be considered as an expression in the original language replaced by an expression bearing the same information in the target language. As a simplification, the translator considers the basic translation unit, which is the smallest unit that includes the meaning of a term. It is necessary to decide whether the meaning is a combination defining an extensive message or whether it is a separate unit. The situation of double articulation can arise where the word appears once as a separate denominational unit in the denotative sense and once as a part of a superior unit. (Vilikovský, 33)

It is, therefore, necessary to take into consideration all levels of the language at the same time. An author M.S. Hornby mentions the idea of K. Reiss (1971) where she states, "when translating it is necessary to create equivalence between the entire text of

the original and its version in the target language, as well as between the translation units." (16)

When defining the conditions of equivalence, it is necessary to regard the communication context, both linguistic and situational. It is a summary of all connections arising from the communication situation. (Vilikovský, 38) As already defined, the translation is based on the relevant creation of equivalent in terms of meaning and style. The literary text is not only self-expression but also an act of communication and thus brings cognitive, aesthetic, and emotional values. " (Vilikovský, 41)

If these criteria are to be respected, the translator may proceed to certain shifts that are necessary for the translation to be made. Popovič described some of these shifts in his book *Theory of Literary Translation* (1975), where he defines a constitutive, individual, thematic, and negative shift. The first shift is caused by a difference in systems between foreign languages. The individual shift is influenced by the translator and his inclination, for example, to the idiolect in his language. A thematic shift is used to replace facts or idioms from source language to target language and the negative shift is caused by a misunderstanding of the original text due to the lack of language skills of the translator or translator's insufficient interpretation of the text in the source language. However, as Popovic demonstrates, "Shifts occur not only because the translator wants to change the meaning, but also because he is trying to express it as faithfully as possible, to seize the text in its totality" (121) Therefore, when choosing equivalents with their possible subsequent shifts, it is essential to take into consideration the situational context or character of the text.

6.2 Textual equivalence strategies

When arises a question of translation procedures or methods there is a variety of options to choose depending on the translator's preferences. A lot of great theoreticians offer their text analyses techniques or interpretation of source texts. Nevertheless, a collective issue can be considered a definition of equivalence. When translating, two languages are also two different language systems where units of a translation in source language can be different or can have more possible options of translation than in target language. As a solid source of textual equivalence strategies and methods is considered a book from authors Vinay and Darbelnet.

The book of two authors Vinay and Darbelnet *Stylistique comparée du français et de l'anglais* was created in 1958 and translated into English in 1995. This book represents a comparative study of French and English translation instructions for the process of translation. For the most appropriate equivalence from a source text to a target text during translation, these two authors described seven types of operations when transforming the target text, namely borrowing, calque, literal, transposition, modulation, equivalence, adaptation.

Authors discuss several types of possible translations, for example, literal translation, where languages tend to be very similar in case of culture resemblances or direct translation where is in general translation delivered word by word. Nevertheless, they introduce as well the type of translation where the translator is more emancipated with the choice of style of translating, and by several mentioned operations they illustrate how to be as a translator the most accurately possible. When using these translation procedures is possible to combine them and because of the complexity of a text and polysemy of terms, the possibility of using more than one procedure is conceivable. (Vinay, 54)

6.2.1 Borrowing, Calque, Literal translation

Among one of these procedures belongs borrowing and is used when a translator finds a gap in a term which is not findable in the target language thus he maintains the source language term. These difficulties are possible when translating technical processes where are no corresponding term in source and target language, or when a translator means to keep the stylistic effect of a source language to the target language.

Calque is a special kind of borrowing. When source language offers an expression difficult or impossible to translate, the translator adapts source language structure and transfers the term into the target language term where a language borrows an expression from another, but the translator translates each of its elements. Ashley Chantier and Carla Dente, authors of *Translation Practices: Through Language to Culture* (2009) illustrate this method on an example of the English word 'skyscraper' and the French equivalent 'gratte-ciel'', where the lexical structure was preserved in both, source language as same as in target language. (48)

The literal translation is with consideration of a grammar a direct shift of the source text into the convenient target text. It is a word-for-word translation where the meaning of the source text has to be kept.

6.2.2 Transposition, Modulation, Equivalence and Adaptation

Transposition is a method where translator substitutes word class in source language by a word class in the target language without transformation of meaning. As is specified by Vinay and Darbelnet "Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better int the utterance, or allows a particular nuance of style to be retained." (36) They demonstrate this procedure on an example of French sentence "Il a annoncé qu' il reviendrait" re-expressed to "Il a annoncé son retour" where highlighted subordinate verb were shifted to a noun. (36)

Modulation is a method where translator modulates the form of the source language information into the target language with the same content but in a slightly different form. The form could be optional or fixed, but it is necessary to keep the point of a message unchanged. (Vinay, 36)

Equivalence is a situation when the term in source language does not exist equivalent term in the target language and as a result, the translator uses a different stylistic and structural form of the term corresponding to the cultural conventions of the target audience. The method of forming equivalences is frequent in onomatopoeic and animal sounds, idioms, and chlichés or adjectival phrases where is the form of the term different in the target language and the source language. (Vinay, 38)

Adaptation is used when the equivalence of a source language term and target language term is not possible. One of the reasons why the term is not possible to translate equally is, for example, a different cultural background. The term in source language can have a different meaning in the target language or is not even existing the equivalent. Due to the lack of an equivalent term, the translator needs to find a relevant type of expression comprehensible for the target audience.

For better illustration of this phenomenon are described difficulties with transfer of a term between French source language into an English target language. As an example is portrayed a French word banlieu with his seemingly correspondent term suburbs in English. In France where "the suburbs of French cities can be rich or poor, the term has been increasingly used to describe run-down areas of cities with low-income housing, which is not the idea that springs to mind when the English hear the term suburbs. In this case, a translator would be forgiven for translating banlieue as council estate (UK English) or even the projects (US English)." (Armstrong, 155)

7. Intra-textual and Extra-textual factors in Practise

7.1 Extra-textual Factors in Smoking Chimneys

The translation is intercultural communication. In the translation process, a text producer is aiming at the audience in his source language, mediator allowing to transfer the source text to target text and audience of the target-language text. For satisfying the needs of participants of this process is intended to have tools for a better understanding of these texts for adequate translation. With the help of Christiane Nord's model of analyzing the text, there is a textual analysis presented.

The first intention about the translation of Fay Weldon's chapter from the book Nothing to Wear, Nowhere to Hide was brought up by the purposes of this thesis. My person, as an initiator of translation for purposes of practicing and demonstration of acquired knowledge of translation studies, was thus in the function of a translator. In the role of initiator of the text, there is a consideration of some strategies, rules, or requirements. Among the requirements for the selection of text suitable for translation was possibility of the application of overall text analysis. The aim was to translate literature that has not yet been translated. The reason was the goal of the client, ie me, to translate the text without the possibility of comparison. The goal was to create the own, full-fledged translation. Another criterion in choosing a text was the inclination to prose, written by a woman and preferably about women. The advantage was again the possibility of searching for more information about the writer using the Internet and printed sources and the possibility of subsequent better analysis of her work. The text chosen for translation was recently published, which contributed to another criterion for selecting the text.

The process of translation has followed the principles based on several authors and linguists mentioned in the theoretical part of the thesis. A dominant position and majority of the procedures made in this thesis are based on textual analyses of an author Christian Nord, subsequently, it is excellent Czech theoretician Jiří Levý with his translation processes and last but not least literary scholar Zbyněk Fišer with his approaches to the creative translation.

The translation is a process where the content of a text in the source language is communicated to the target language. Purposes can be different according to the functions of the texts and intentions of their authors. As an objection can be considered mediation of message, in written or spoken form, of information from a variety of domains, professions, and disciplines, etc. Whether the texts are professional, administrative, or private, the text-making competence includes the translator's ability to be able to use text procedures, genre features or other stylistic tools, which are important for satisfying clients' needs and the needs of the target reader. The translation is a creative process of production of art as well and is undoubtedly connected with a person of a translator and these criteria are need to be bear in mind.

A translator is considered as an intermediator in a transfer from the source language text to the target language text. In a process of a translation, he provides information from a different source language perspective into a society of a target language and with translation brings the foreign culture to the readers. The translator aims to make a source text accessible to the target language audience following the translator's language skills and knowledge in the most comprehensible form possible. Besides, he creates a new interpretation of a text and provides an aesthetically valuable text, particularly in the domain of literature.

When translating the chapter from Fay Weldon all of the translator's competences are taken into consideration. In a process of translation, several devices are helping the translator to be the most precise possible in his translation. The translations process begins with the choice of a text that needs to be transmitted to the target reader from a source in a different language. As was mentioned before initiator was me as a reader and creator of the thesis.

Parts of a process of translating according to Jiří Levý are understanding of the original text, interpreting and process of stylisation of the text. When translating, the three processes of a translation are followed and to the procedure of understanding of the original text and his surrounding is connected with a Christian Nord's analysis aimed at extra-textual features. After the first initial reading and a brief look at the text, the next step was concerned with the analyses of a textual structure from an extra-textual point of view.

In a process of analyzing the extra-textual features is worked with a given 'manual' made by Nord where the process begins with a definition of a sender of a source text and sender's intentions. As a sender is considered the author of the text, Fay Weldon. As a writer, she conveys a message through her works, and by her private but also public life and working it is possible to make an insight into the authors' mind for better comprehension of a translated text. Because of the possibility of using the internet resources and relatively recent publishing of the book, it is not difficult to find information about her personality, thus provided data about the author are compiled by the internet resources, autobiographies, and literature works where the author, Fay Weldon, was mentioned. Websites bring a lot of benefits to the user but it is important to emphasize the credibility of information taken on. The overall look and opinion on the author's character give knowledge of her life but also her rich writing history. Although this information is not a guarantee of a perfect characterization and definition of the author or her work a translator could use the overall look when translating where the author reflects her style.

Fay Weldon is an author, essayist, playwright, and social critic. She was born in the United Kingdom in 1931 to a family of literates. She grew up in New Zealand and her parents divorced when she was six years old. Her interest in writing was developed later in her life when she was fifteen, she prefers to be married and to have children. After High School, she studied psychology and economics at the University of St. Andrews in Scotland. She worked as a waitress and as a hospital ward and her first literal work was for the Foreign Office where she wrote pamphlets. Later she worked as a copywriter at an advertising agency. Milestone of her literature history begins in 1963 when begins to write for radio and television. In 1967 was published her first novel The Fat Woman's Joke and her career as a novelist, writer of short stories or television episodes goes up.

Fay Weldon considers herself a feminist and she reflects her view into her novels. As she describes in an article published on her website, this statement had a basis in her childhood "I was born large, blonde and big-boned into a family of small beautiful women. My mother thought it was unlikely that anyone would marry me, and

therefore I would have to pass exams, earn my living, and make my way in the world. Or that's what I thought she thought. I'd be happier to be seen as a skinny, feisty child, a slim and serious adult, and a handsome octogenarian with an interesting literary past. But that was not to be, despite a lifetime of diets. It was, however, a state of affairs that made me write a good few novels with overweight, plain women as their heroines. I've always been on their side – they are the unseen majority." (Plain or Pretty?, 2016)

As is said by Reisman, by her novels, she tries to show that women's writing is not just about their domestic life. (10) The author tries to illustrate her life of women in personal and professional life with all their struggles to encourage change in society. (12) The author also declares "Through her fiction, Weldon presents a global awareness of economic and gender issues that affect her readers and she challenges these readers to think about their effects on the world." (Reisman, 13) The description provided by M.E. Reisman can be considered as well as a sender's intention where the author aims to entertain the audience and represent to the readers her own opinions through her work. According to the fact that the short stories were published earlier in journals or was a part of a BBC broadcasts where Fay Weldon was an active participant thus the book is considered as a collected work of her short novel's writing history.

As was already mentioned translated chapter is one of the short collected stories from the book *Nothing to Wear, Nowhere to Hide* from the author Fay Weldon. Book of short stories was published by Harpers Collins book publisher in electronic version in 2010 and in printed version in 2002. The publishing company William Collins and Sons were founded in Glasgow in 1819 and were among the first publishers of bibles, atlases, or dictionaries. Among their successful authors whose books they deliver to the reader are for example CS Lewis, Agatha Christie, or JRR Tolkien.

According to information provided by their website, in these days "Harper Collins UK publishes around 1,000 books a year and published worldwide bestsellers and Booker Prize winners and is one of the biggest English- language publishing companies."(Harper Collins Publishers, 2020) They took a part in the process of creating modern publishing and digitized the content of the books. This action corresponded to the invention of a global digital warehouse, protecting the rights of

authors, meeting consumer demand, and generating many additional business opportunities.

In the description provided by the seller of the book, where a reader can also find reviews of a book is declared that publishing intended to introduce successful author with her new book of short stories. "A super new collection of stories: shrewd, sharp, insightful, with a cheerfully dark view of the world. The wronged wife remains a lingering presence even after the mistress has moved into her home. Oriole, an enormously successful businesswoman married to the ineffectual Hugh, begins to re-evaluate her life when her best crockery keeps mysteriously flying through the air. A sculptor finds love while protecting a Roman graveyard from property developers. A Christmas gathering turns murderous for one unhappy guest. A travel writer watches, horrified, as her father runs off with her best friend, but is soon planning revenge."(Book for theIndependent Reader, 2019)

The book was published in 2002 by Flamingo, an imprint of HarperCollins publisher as a collection of stories written by the author Fay Weldon. As was already mentioned some of the stories were already published in journals or was a part of a BBC broadcasts where Fay Weldon was an active participant thus the book is considered as a collected work of her short novel's writing history.

The potential recipient could be the reader of her short stories published in journals, interested in a more compact form of her stories. Short stories are addressed to readers, who already know Fay Weldon or the readers interested in the novels, according to the publisher's description "shrewd, sharp, insightful, with a cheerfully dark view of the world." (Apple Books Preview, 2020) The definition of a recipient is difficult in case of a novel, because of the diversity of reader´s style of reading. According to the translator´s point of view as recipients should be considered women in the middle age, according to the topic of the collection and also according to the translator´s point of view as same as a young woman or maybe a young adult. What translator can exclude is the children´s recipient. Male readers can also be included as a potential recipient.

The target readers of this work may include people who found this author to be interesting, the people who decided to make their opinion based on references, and successful author's writing history. Last but not least a young adult woman can be considered as a potential reader according to the attractive topics portraying female heroines. Women can identify herself with the depicted characters and as Jill Lepore, author of the book *The Secret History of Wonder Woman* (2014) declares "By identifying herself with the heroine who is always rescued from perilous situations, she temporarily achieved an escape from her difficulties." (208) According to fact that the short stories are not translated into the Czech language yet the question arises if the recipient is meant to be situated into the place of publishing- the United Kingdom or if the text is suitable for a wider audience. In consideration of the fact that Weldon's previous books were translated into the Czech language and that the book is accessible on the internet can be assumed that the recipient is not limited by regional divergences.

The book is accessible in a form as a paperback and also as an e-book. Publishing of the book in electronic form extends a range of potential readers because of more simple accessibility where for the reader is very simple to just buy a book via electronic account and afterward download a book into a medium such as an e-book reader or personal computer. Thanks to this a potential reader could be almost everyone with access to website databases and with an interest in discovering books of known or unknown authors. If the reader prefers to buy a book in a printed form and enjoy stories in the physical presence of hardcover and, in case of Nothing to Wear, Nowhere to Hide, glossy paper, this option is in this case offered as well. As a result, expanding the portfolio of potential readers is easier. Both published books, same the printed and electronic versions offer a colorful cover with any further illustrations. (Appendix 1)

Place of production of the book in the United Kingdom according to the publisher and also according to the author's place of living. Information about from where the author came and where the book was published is considered to be sufficient and offers a brief look at the source culture, which should not affect the lack of understanding of the translated text by both the translator and the recipient. Cultures of a source text, as well as the target audience, are not fundamentally divergent

The translated text is not time defined in terms of applicability and information about time is not relevant for translation. Fay Weldon's collection of stories was published in 2002 when each of the selected stories has a specific release date. As brief information is therefore taken into account the fact that the text was written around the 21st century. In connection with the approximate time of creation and time dimension of publishing can be declared that in the communication between the sender of a source text and the recipient of the target text are no restrictions according to some censorship, for example. To a translator, this analysis gives some kind of freedom in a choice of lexis if it is necessary for the needs of the message conveyed.

The motive of a source text is to present to the reader several stories of various literary genres, which aims at the aesthetic enrichment of the reader. Fay Weldon's stories focus on the stories of women of different ages and characters. The overall motive is to entertain the reader and to create a more complex form of Fay Weldon's short stories. An overall function of the text is to provide the reader with short stories with women as the main characters. According to the genre, the book entertains and as a side effect can also educate but this depends on a reader and his perception of the text. As was mentioned before the literary function of the author's style presents to a target reader pleasure and aesthetic enrichment.

7.2 Intra-textual factors in Smoking Chimneys

The subject of the source text determined to be translated is a story of a calm, peaceable woman who is invited to her colleague's house for the Christmas holidays. According to one offensive comment on her person she decided to become the black sheep of the family and by a sequence of incidents, including her attempt to rupture relationships in there, the story ends with the death of the main family member and with putting the woman character in prison. As a narrative function of a text suggests a fiction story offers to the reader possibility to entertain.

As arises from the genre and type of literary text there it is not simple to define content just by the title. According to the style of a published book, the form of collected short stories is impossible to recognize by headings even though the title sets a tone and creates an expectation. Nevertheless, the title of the whole collection *Nothing to Wear, Nowhere to Hide* corresponds with the title of one of the short stories, and the source text title Smoking Chimneys corresponds with the content of the text. It means, the recipient is supposed to know that the source text is not supposed to illustrate technical problems with heating though in the text will be some literal association.

The source text is comprehensible for any type of a reader and aims at readers, who already know the author Fay Weldon and her stories but it is not necessary according to the type and function of the source text. Although the source text comprises of several cultural conditioned terms, the text is comprehensible.

When concerning presuppositions of the source text there is no necessity to be acknowledged with some special vocabulary of the text with exception, as was mentioned, of a vocabulary concerning English traditions. These specific regional Christmas habits, nevertheless, does not change the overall comprehension of the text.

Source text consists of the main title and subsequent paragraphs divided by a simple system, where these paragraphs are defined by their contrast within the content of the text. Sentences of a source text are a combination of simple and complex sentences which sometimes made a text quite difficult to understand.

8 Translation of Fay Weldon's story Smoking Chimneys

8.1 The target translation

Teplo rodinného krbu

Povahou jsem spíše solitér. Pokud bych si měla zadat do novin inzerát na chlapa, což určitě nejednou lákalo nejen mě, začátek by vypadal asi nějak takhle: Mladá blond samotářka (32) ,workoholička, prostořeká, nesnášející společnost, děti, hlasitou hudbu, procházky po okolí, večery u vína, drahé večeře, ráda luští a hledá stejně smýšlejícího muže. Nekuřáka, bez impotence. Nicméně, když mi Marigold navrhla strávit vánoční víkend v Jezevčím domě, potěšilo mě to. Být v ústraní je za normálních okolností úžasně mimořádné, ale kolem Vánoc to spíše zavání opuštěností.

'Nemusíš se s nikým bavit,' řekla mi Marigold. 'Můžeš sedět v koutě, obklopená jehličím z borovice a balícím papírem a můžeš předstírat, že nám hlídáš děti. Přísahám, že si tě moje rodina ani nevšimne.'

Víte, tím bych si nebyla tak úplně jistá. Když chci, dokážu si získat pozornost lidí. S Marigold máme společnou kancelář. Naštěstí je stejně tichá osoba jako já. Obě dvě jsme potomky hlučných, vévodských rodin, které v šedesátkách holdovali drogám a rodili děti jako mouchy a jimž kromě internátních škol nedokázali řádně zajistit jinou výchovu. Pro nás obě je teď rájem už jen tichá místnost, kde můžeme být samy. Já svůj ráj vyhledávám neustále. Stejně jako když má matka vypráví, jak odbývali děti za druhé světové války a šetřili jim s máslem na chlebu. Když pak vyrostly, užívaly si ho dosytosti. Tím, mimo jiné, matka omlouvá svou tělnatost. Frnkla s nějakým filmařem do Kalifornie tak před čtyřmi lety a mí sourozenci pak jeden po druhém prchali stejně jako ona. Jsem z nás pěti nejstarší. Mohla jsem se na svátky k této nově vzniklé rodince připojit, ale odmítla jsem. Uvádím to na pravou míru, aby jste mě nelitovali nebo si nemysleli, že jsem člověk, který nemá na Vánoce kam jít. Prostě se mi jen občas nechce chodit kamkoli na povel, aby to ve finále stejně nestálo za nic. Raději se společnosti vyhnu sama, než aby se společnost vyhýbala mně.

Abych vám to vysvětlila, právě díky výhodám mé povahy se dá pobyt v této cele vydržet. Kvůli tomu mě tedy litovat nemusíte. Věřím ve spravedlnost, předpokládám, že mě z vraždy, kterou jsem nespáchala ospravedlní a mezitím se můžu radovat, že se ode mě nebude očekávat účast na některém z novoročních newyorkských večírků. Tady v Hollowayi prostě jen tiše sedíme, každý sám ve své cele, a za děsivé noci rozjímáme nad minulostí a budoucností, což mi vyhovuje.

Jistě, že ne, pane, nezabila jsem lady Hester Walpole Delingovou. Pro začátek mě nechte ten příběh vypovědět z mého pohledu tak, jak se to dělá běžně. Nebo máte tak moc naspěch? Snad vás jako právního zástupce neplatí od hodiny? Ne? Až se mi ozve matka, převezmou můj případ nejlepší právníci ve městě, je až s podivem, že se k tomu stále nevyjádřila, takže se mezitím budete muset spokojit se mnou.

Jezevčí dům! Při pohledu na to místo mě, na konci už tak hrozivé dvouhodinové strnulé cesty přelidněným vlakem, co zapáchal po alkoholu a masových koláčích, opustily všechny naděje. Marigold mi fotografie jejího rodného domu ukazovala. V létě a s bujnou přírodou, plížící se až ke dveřím, vypadal celkem rozkošně. Uprostřed zimy byl ale dost odlehlý a bez listí jste ho mohli vidět v celé jeho obnaženosti. Je to jeden z těch špatně situovaných, jednotvárných, honosných domů, postavených na konci 18. století lidmi, co měli více peněz, než rozumu. Dům se nacházel příliš blízko vrcholu kopce, takže by kvůli klesajícímu vzdušnému proudu mohla dýmit kamna. Navíc směřoval k severu. Obežeňte svažující se zahradu u kuchyně zdí a možná ten ostrý vítr zastavíte. Starosti s odtokem a slimáky pak ale budou nekonečné.

Jezevčí dům (i když mají jezevci raději údolí, troufám si říct, že tu a tam zabloudí) byl majetkem Marigoldiny babičky, lady Hester Walpole Delingrové. (Delingrovi měli peníze, ona měla titul; sňatek, který byl už její třetí, vydržel šest týdnů.) Jméno si ale ponechala, už jen proto, že vyčnívalo v bulvárních článcích. Stejně jako celá její rodina, milovala noblesní večírky. Právě tady, v Jezevčím domě, se na Vánoce celá velká, hlučná, extrovertní a kdysi katolická rodina Walpolů shromáždila, aby oslavila ne tak úplně zrození Ježíše (na kterého už dávno zapomněli, tedy až na Merigoldinu devadesáti tří letou pratetu Cecilii, jeptišku, jejíž klášter ji na Vánoce pustil domů), jako spíše jejich společné přežití jako celku do dalšího roku.

Taxík mě vysadil u obrovských vchodových dveří. Bylo půl šesté, Štedrý večer, a i přes zatažené těžké rudé závěsy z damašku byl vidět zřetelný pohyb a veselí. Zazvonila jsem třikrát a nikdo neotvíral. Vzala jsem za kliku a vešla dovnitř. Jaký hluk a záře, jaký Babylon! Kdyby taxík už dávno neodjel, otočila bych se a chvátala odsud pryč s nadějí, že ještě chytnu zpáteční vlak.

V obrovském vestibulu stála skupina dospělých, shromážděných kolem klavíru, na který hrál kdosi ve stylu honky tonky a doprovázela jej falešným zpěvem vánočních koled. Konkuroval jim jen shluk puberťáku, interpretující sezonní nabídku ze světa popu- Tichou noc, Hip hopovou noc a další. Poskakovali při tom jako utržení ze řetězu.

Výzdoba byla sice opulentní, ale bez vkusu, uspořádání nebo elegance. Mdlé papírové girlandy, co vypadaly, jako by je vyráběly malé děti, visely zplihle ode zdi ke zdi. Nevkusné vánoční řetezy zakrývaly staré rodinné portréty a laciná světýlka ve zlaté, stříbrné, šarlatové a zelené barvě byla zavěšena na lustrech a futrech, kamkoli oko dohlédlo, bez ladu a skladu. Malé děti si pobíhaly jen tak kolem. Děvčata svírala panenky Barbie za vlasy, s doplňky poházenými po dubové podlaze všude kolem, bez úmyslu je ještě někdy posbírat. Malí chlapci bláznili a vřískali za zvuku moderních elektronických hraček, které buď nechtěli a nebo spíš neuměli ovládat. Kamna byla roztopena ve všech místnostech a přesně jak jsem předpokládala, všechna čadila. Musela jsem si šátek vytáhnout až přes pusu a nos, abych se tomu nejhoršímu kouři vyhnula.

Jak jsem tam tak stála, zděšená a omráčená, blížila se ke mně lady Hesterová. Poznala jsem ji ze stránek bulvárních plátků Tatlera and Hello! (Ano, zaprodala se Hello! Předpokládám, že měla nějaké finanční problémy.) Lady Hesterové bylo něco k osmdesátce, postavou vysoká a vychrtlá, ale na svůj věk čilá a plná života. Měla na sobě černé upnuté kalhoty a stříbrnou bundičku do pasu, která by slušela spíše nějaké roztleskávačce. Staré nohy jsou prostě staré nohy, snaží se vypadat štíhle, ale jsou kostnaté. Tečka.

'Vy musíte být Marigoldina kamarádka Ishtar,' řekla. (Když jsem se měla narodit, byli mí rodiče dost zapálení do indické mytologie.) 'Vítejte! Omlouvám se za ta oblaka kouře. Koukám, že jste velmi předvídavě pamatovala na šátek. Zlepší se to, jakmile se

krby rozehřejí. Bojujeme s tím každý rok. Už je to taková tradice!' A právě ve chvíli, kdy k nám Marigold přibíhala, jsem poznamenala, že já osobně bych si tuto tradici odpustila a raději zainvestovala do centrálního topení. Na to lady Hesterová nereagovala příliš potěšeně, přestože to byla rada smysluplná. Marigold mě ale objala a řekla ' Ishtar prosímtě, nebuď tak vážná, vždyť jsou Vánoce. Ponech nám naše klamné iluze alespoň přes víkend.'

Takhle uťáplou jsem Marigold nikdy neviděla, jako by jí bylo zase šest. Její normálně bledý, protáhlý obličej zářil a vypadala až roztomile, s tou sponkou ve vlasech a černým tričkem s výstřihem, ze kterého jí koukalo ramínko od podprsenky. Klopila do sebe vánoční punč, jako by to byla dietní cola. Hned v závěsu za ní upaloval Seb. Občas o něm mluvila, byl to mladý muž se zlatými kudrlinami, které mu kopírovaly dokonale tvarovanou hlavu. 'Tohle je Ishtar', představila mě Sebovi. 'Máme společnou kancelář. Neměla na Vánoce kam jít, takže jsme se rozhodli zvolit ji letošním Pátým kolem u vozu.'

Tak to díky moc Marigold. Kdo by chtěl mít nálepku Pátého kola u vozu, objektu k politování, kterého pozvali na svátky jen proto, že by byl jinak sám? Přišlo mi to jako hrubé zneužití zákonů pohostinnosti, takže kdo by se divil, kdybych se pak ani já nechovala jako dokonalý host?

Ani se mi nelíbilo, jakým stylem po mně Seb pokukoval ještě předtím, než jsem byla označena za Páté kolo u vozu. No co, i Prada může laickému oku občas připadat příliš obyčejná, příliš neelegantní. Ale co jsem udělala, že mě žádáte, abych ospravedlnila nějakých dvacet lidí a houf ušmudlaných malých dětí z jejich křivé výpovědi proti mně? Tak za prvé, nezapomínejme, že je Walpolovic klan proslulý svou duševní nestabilitou, kterou si vysloužil nepovedenými manželstvími, užíváním drog, míšením ras a výstřední společenskou mobilitou. Ujišťuji vás, že děvče, studující nejlepší školy ve městě s největší pravděpodobností skončí s nějakým rastafariánem nebo řidičem kamionu, spíš než s burzovním makléřem nebo princem. Za druhé, i když Marigold tvrdila, že, rodinu drží pohromadě především láska k lady Hesterové a jejich zbožná úcta k vánočním tradicím, tak mi spíš připadá, že se všichni jen předhání ve frontě na dědictví. Nebo je to snad ode mě příliš cynické? Nerada bych působila jako cynik, jsem spíš realista.

Co jsem jim tak strašného provedla? Na moje poměry skoro vůbec nic, ale zaručeně i to nic nezůstalo bez povšimnutí. Když mi ukázali pokoj na půdě se třemi přistýlkami, ve kterém chroští a saze v prázdném krbu polétávali s každým bouchnutím dveří (komíny nebyli ani chráněné proti havranům) vysvětlila jsem, že pokud nebudu mít samostatnou ložnici, nepůjde mi usnout a také, že potřebuji prostěradla a přikrývky, ne jen nějakou peřinu. Po mnoha omluvách a diskuzích jsem si ustlala v Marigoldině pokoji a ona na pohovce pod vánočním stromkem, což znamenalo, že za ní nebude moci Seb v noci přijít (jsem si jistá, že to tak plánovali) a že děti nebudou moci jako vždy ve dvě hodiny předběžně zkontrolovat dárky. Lidé by si neměli zvát hosty, pokud jim neumí nabídnou plnohodnotné přístřeší.

Také jsem v Marigoldině skříni objevila zlaté šaty a oblékla si je. Sama to nabídla. 'Nejsou ti tyhle moc těsné? zeptala se. 'Ty modré by se k tobě hodily víc. 'Ale vůbec ne,' odpověděla jsem. Samozřejmě, že byly těsné a taky neuvěřitelně vyzývavé, ale proč by to Pátému kolu u vozu mělo vadit. Jednou nebo dvakrát jsem se zavěsila za Seba a pro pobavení se zatočila kolem sloupu jako v nějakém striptýzovém klubu. A když se všichni dívali, nechala jsem se od něj dlouze a intenzivně políbit pod jmelím. Při tom Marigold mrskla zásnubním prstenem na podlahu a s pláčem se vyřítila z pokoje. Lidé, kteří si při křesťanském svátku zavěsí nad hlavy pohanské jmelí musí počítat s tím, že to jednoho nenechá klidným.

Před spaním jsem si ještě došla do prádelny přeprat vlhké ručníky, které ležely v Marigoldině koupelně. Prádelník jsem prohledala, ale žádné čistě vyprané tam nebyly, tak co jsem tedy mohla dělat? Pračka byla nejspíš rozbitá(nebylo na ní žádné sdělení, co by říkalo: máte schopnost číst myšlenky strojů?), takže přetekla a způsobila jakýsi elektrický zkrat v kuchyni a vyřadila z provozu lednice a mrazák. Nepřišlo se na to až do příštího dne. Lidé, co jsou schopni nadívat krocany mraženým vepřovým a bylinkami mají, co zasloužili a když vypadne proud, musí počítat i s rizikem E- coli.

Na Štedrý den ráno jsem si přivstala a když jsem opouštěla Sebovu postel, potkala jsem pár uječených dětí, z nich jsem čapla za uši ty nejagresivnější a nejupatlanější a vyprovodila je do ložnice jejich společensky unavených rodičů, které jsem požádala, aby se o svoje ratolesti laskavě postarali. Lidé by neměli mít děti, pokud si je neumí sami ohlídat.

Ráno jsem strávila jednak tím, že jsem ujišťovala zvědavce o tom, že Seb není nic, o co by měla Marigold stát a že se vší pravděpodobností nebyl ani její bratranec, nýbrž poloviční bratr a také tím, že jsem bránila vánoční dárky před dětským pustošením, postavena před jejích nářky a skučení. Poté následoval ten dospělácký obřad rozdávání.

Bylo zvykem, že každý dospělý z Walpoleovi rodiny přinesl speciální dárek ke stromku, věc vhodnou pro všechny věkové kategorie a pohlaví hodnoty do 15 liber, položil ji pod vánoční strom a ve správný čas si kdokoliv jeden dárek vybral. Každý tak s dárkem přišel a s dárkem také odešel. Byl to systém přinášející s sebou rizika a to taková, že když jsem si jeden dárek vzala a žádný další pod stromek nedala, způsobila jsem chaos. Jeptiška Cecilia, která byla nejpomalejší, zůstala bez dárku a ztropila velký poprask.

Oběd nebyl dříve než ve tři hodiny. Kolem třiceti lidí sedělo v trojúhelníku tvořeným třemi jídelními stoly. Musím uznat, že prostírání bylo celkem pěkné, nazdobené vánočními praskacími bonbony a těžkým rodinným stříbrem, co vytáhli ze šuplíku. Ale stejně, třicet! Tahle rodina plodí a plodí! Usadili mě na úplný konec jednoho ze stolů, přesně jak se sluší pro Páté kolo u vozu. To mi náladu příliš nezlepšilo. Že jsem vegetariánka jsem ohlásila zrovna když porcovaly krocany, položené na každém ze tří stolů. Lidé, kteří hostí na třicet strávníků musí počítat s tím, že se najde i někdo, kdo maso nejí. Pak jsem zmínila tu velkou mrazákovou nehodu, načež k vegetariánství konvertoval zbytek osazenstva, tedy především ti k Walpole Delingům přiženění. Ti z rodiny měli tužší kořínek.

Vedlě mě seděla Cecilia, která si díky rannímu rozrušení zjevně trochu ucvrnkla. Když už byli všichni konečně obslouženi, začala jsem zkoumat, co by to tak mohlo být za zvláštní odér. Že by snad rozbitý odpad? Nebo někdo z nich? Pár lidí se zvedlo a děti, které viděly, jak dospělí odchází shledaly příležitost, jak opustit své židličky a pobíhat sem a tam. Čmuchali pod stolem, proháněli psy a rozbalovali praskací bonbony hlava nehlava. Lidé by se měli o ty starší náležitě postarat a zajistit, aby příliš nepili nebo neztratili kontrolu nad svými močovými měchýři.

A v tom okamžiku lady Hester Delingrová vstala, ukázala na mě přes celý ten slavnostní trojuhelník a s napřaženou rukou mě požádala, abych opustila slavností tabuli, pokud se mi něco nelíbí. Také jsem se zvedla a povídám 'Děkuji vám, že jste ze mě na vaší každoroční Walpole Delingrovské hostině udělali Páté kolo u vozu. Ještě, že nejsem jako vy.' Což byla pravda. Vznešená koňská tvář Lady Hesterová se zkřivila, zrudla a upadla v křeč. Chytila se za srdce a když její ruka bezvládně klesla, složila se mrtvá do talíře. Za pět vteřin byl konec. Nemohla ani trpět. Zmítal se zde vztek a bolest. Bylo to šokující. Zavládlo ticho. Dokonce i malé děti se vrátili na svá místa a potichu se usadily.

A pak se podle mě stalo něco ještě více šokujícího. Skupina mužského osazenstva Walpole Delingrů vzala tělo a odnesla ho do vedlejšího pokoje, a aniž by třeba jen zkontrolovali puls, položili ho na pohovku pod vánoční stromek. Zavřeli dveře, vrátili se zpátky ke stolu a dělali, jakoby se jich ta smrt vůbec netýkala. Talíř Lady Hesterové dali pryč a její dcera a Marigoldina matka Lady Rowanová si sedla na její místo. Všichni si přesedli, dokonce i Cecilia, která mě tam nechala samotnou, jen s jednou vlhkou a smradlavou židlí vedle. Zeptala jsem se, jestli by někdo neměl zavolat doktora nebo záchranku, ale nikdo mi neodpověděl. 'Nemůžete si tu jen tak jíst vánoční pudink, jako by se nic nestalo.' Ale mohli. Zatáhly se závěsy, zhasla světla a horké pudinky se začaly slavnostě polévat brandy, aby se mohly následně slavnostě oflambovat. Já nedostala nic. Jako bych přestala existovat. Teprve poté, co byla připravena a servírována káva, praskací bonbony, tedy ty, které tam po dětech zbyly, byly rozbaleny spolu s přednášením příšerných vtipů z obalu a celý rituál byl vyhlášen za dokončený, zavolali doktora, záchranku a policii.

Přísahám, takhle se to stalo. I kdyby třeba třicet, ne jen dvacet Walpole Delingrů tvrdilo, že smrt nastala až po večeři a že jsem vzala lady Hestreovou a praštila s ní o hranu mramorového krbu, když jsme se údajně hádaly o příčině jeho doutnání tak, že upadla mrtvá a schvácena srdečním selháním,nemůžu za to. Takhle se to prostě nestalo. Pokud má lady Hesterová na hlavě nepěknou ránu, tak jak říkáte, proč by to nemohl způsobit někdo z rodiny nějakým tupým předmětem až když ležela mrtvá na pohovce, aby mě tak lépe usvědčili? Walpole Delingrovi jsou známi tím, že drží při sobě a byla bych první, která by potvrdila, že jednomu či dvěma lidem jsem lezla na nervy až do té

míry, aby si mysleli, že by mi vězení moc prospělo. Ti ostatní si mohli myslet, že jsem smrt lady Hesterové zapříčinila svou drzostí a měla by rozhodnout přirozená spravedlnost. Není to poprvé, co proti mě lidé vznášejí křivá obvinění. Anebo našel někdo z rodiny starou dámu ještě při životě a jednoduše ji kvůli dědictví dodělal. Ostatní se za něj postavili a rozhodli se, jen tak mimoděk, dostat mě. Je to až moc pesimistický pohled na lidskou povahu?

Samozřejmě, že jim to neprojde, buď se jedno z dětí prořekne, nebo se Marigold možná rozpomene, že jsme bývaly kamarádky. Doufám, že jsou se Sebem zase spolu. Mezi čekaním na telefonát od matky mi v cele nic nechybí. Možná byste mi ale mohli poslat noviny, abych mohla luštit křížovky. A také byste mohli požádat ředitele, nebo kdo že to je, aby lidem zakázal mít radia a televize puštěná tak nahlas. Nebo aby si to alespoň všichni naladili na stejnou stanici. Cítím se trochu nesvá. Jsem zvyklá mít nepřátele, to už tak my upřímní a poctiví máme, ale byla moje chyba si jich vytvořil tolik, na jednom místě a v tomhle období. Není bezpečné narušovat tradice, přestože to může být dost velká legrace.

8.2 Glossary

This part of the thesis comprises of several chosen terms found difficult to translate during the process of translation. As was mentioned in the theoretical part, it is necessary to put emphasis on the overall context of a text and reflect conventions of the source language and also the target language. All these requirements are taken into consideration.

For translation the usage of dictionaries was fundamental. Both in printed and also electronic form concerning additional electronic sources, such as *Czech National Corpus*, a special aid for linguistic research and *Internet Language Reference Book*, used for a part of translation to target Czech language. Terms are described in the same order as are given in the source text.

- Smoking Chimneys- Teplo rodinného krbu

The first and the most noticeable term in a text is a title. The title usually gives an insight into the content of a text and aims at the reader's attention. In the story, the topic of a smoking chimney is fundamental and is mentioned in several parts of the plot. At the beginning of the story, the main character Ishtar mentions the problem of the badly sited house to where she came to spend a Christmas. The unpleasant smoking is also the first conversation of Ishtar with the owner of the house, lady Walpole Delingro and became the point of an argument which probably resulted in the uncertain death of Ms. Delingro.

According to the target language, there are several ways how to describe this term. For the adjective smoking in connection with a word chimneys, there are terms in target language such as "kouřit, čadit, čoudit or dýmat". As a result were used two of these terms, "čadit" "and dýmat" according to the frequency of using these terms in the context of the target audience and also according to their continuity function.

When adapting the title for the target reader a more mysterious and catchy form was used. A story comprises a topic of a family and relationships connected with a special time of Christmas festivities. According to these circumstances was the title

adapted for a target reader in a way that from a point of view of a reader, at the beginning of reading the title evoke a positivity which is at the end of a story transformed into a bit of irony where nothing is as it seems. The term "krb" can be considered as a symbol of a domestic, calm and warm atmosphere of a happy family which can be seen as a paradox in this story.

- workaholic- workoholička

This term is composed of two words "work" and "alcoholic" and describes a person addicted to work as same as an alcoholic is addicted to alcohol. The term is very often used in Czech language and is comprehensible for target reader thus stayed in this form also in the target text. Another possible translation would be "Mladá blond samotářka (32), závislá na práci, […]".

- Viagra users- bez impotence

Viagra is a brand name for a drug. It is intended for men to improve erectile function and helps with problems of impotence. Because this term can be confusing and the reader would not have to be familiar with this product, the decision was a transcription of the term referring to a health problem for which men could use this drug. Because the passage evokes an advertisement in a newspaper that is often very short and objective, translation was meant to be equally factual. Another possible translation to target language could be "Neberu ani kuřáky, and uživatele viagry."

- Have Yourself a Hip-Hop Xmas- Tichá noc, Hip-hopová noc

A lyrics mentioned in a source text refers to popular Christmas song Have Yourself a Merry Little Christmas, written in 1943 by Hugh Martin and Ralph Blane and introduced by famous actor and singer Judy Garland in 1944. The song reached first ranks in song charts and nowadays exist a lot of covers performed by popular singers such as Michael Bublé or John Legend. Teenagers singing this song modified the lyrics and changed an attribute Merry Little for Hip-hop Christmas, a music genre, specific for young listeners.

The song is in the source audience very popular but a target reader might not know it. For this reason was the title replaced by more target audience friendly form to Tichá noc, Hip-hopová noc, modified from original Tichá noc, svatá noc, very popular Christmas song in target language audience.

- Woolworth's magic lanterns- světýlka

Woolworth's magic lanterns refer to a product of famous Woolworth's chain of supermarkets, the United Kingdom stores with rich business history. Lanterns, traditional Christmas lights decoration from the eighties with specific bubble shape and colorfulness, were in these times very popular. For the comprehension of the target reader, the brand name was omitted and replaced by the term "světýlka" comprehensible for the readers in the Czech language. Another possible translation would be "lucerničky".

- **[…]** from the pages of Tatler and Hello!- **[…]** z bulvárních plátků Tatlera a Hello!

Tatler is a British magazine focused on fashion, lifestyle, and high society and is targeted towards the British upper class and society events. Hello! is a magazine bringing news from celebrity live and human-interest stories. Both magazines are intended for British readers according to their content. As the original titles wanted to be preserved for keeping the British atmosphere the decision was to define them by an attribute "bulvární". This term describes the character of both magazines and at the same time was possible to preserve the original titles.

- Outsider- Páté kolo u vozu

At the beginning of a story is Ishtar characterized as a solitary person who does not search for a company and feels better alone. Nevertheless, she accepts an invitation from Marigold to spend Christmas in her house with the hope that she will not be forced into more significant socialization. After arrival and a primary meeting with family, Ishtar discovers Marigold's changeable nature, because it is, by her, groundlessly labeled as The Outsider. A term Outsider describes someone who is out of the side, someone who does not fit to where he is. The decision was to use the term Páté kolo u

vozu. This term is quite often used in the Czech language and the literal translation describes the fifth wheel on a vehicle, where the fifth wheel is redundant, useless. Another possible translation in target language would be "Vyděděnec" or "Vyvrhel" which corresponds with one-word term Outsider. However, their overtone is more abusive and quite rude.

- Christmas Crackers- praskací bonbony

Christmas Cracker is a festive small decoration typical for the United Kingdom. Package has a form of a bon-bon sweet and made a special sound when pulled open. It also contains a joke or a small present. Crackers are traditionally a part of a Christmas dinner or other celebrations. According to the fact that the target audience could not be introduced with this kind of tradition the translation refers to a form and a sound of this small gift which seems not to be disturbing in the comprehensibility of a text.

Conclusion

Since there was no official initiator at the beginning of the translation work, the translation was less complicated considering the aspect that no significant emphasis, according to time for drawing up, was put on translation, as could be in the case with a professional translation contract. The initial impulse was to find a text suitable for use in this thesis. The aim was to translate literary text. The requirement when searching for a text suitable for translation was that the text has not yet been translated. The purpose was to translate the text without the possibility of comparison and to create the own adequate translation.

The additional criterion in choosing a text was the inclination to prose, written by a woman, and about women. This criterion was demanded personal reasons, as these novels are among my favorites and because I have already dealt with the topic of femininity in literature when writing the previous, Bachelor's thesis focused on female heroines in young adult literature.

Writer Fay Weldon impressed not only with her writing style, which is very specific and unique but also with her personal life. The advantage when translating the text was the possibility of searching for more information about the writer using the Internet and printed sources for subsequent better analysis of her work. Choosing one story from a collection of her most frequent works, therefore, seemed to be suitable. The story I chose for translation was recently published text, which contributed to another criterion for the selection of the text.

When translating the text there were applied the procedures described in the theoretical part of the thesis with an emphasis on the process of translation particularly by the author Jiří Levý and other linguists and factor analysis described by the author Christian Nord. First, the text, the author, the context of the work, and the overall concept were introduced. Emphasis was put on factors outside the text and subsequently on factors related to the content of the text. During the process of translation of Smoking Chimney story was necessary to introduce myself with the text in the source language. According to the reader's perception of the text, the first impression was made and could be applied to subsequent analyses. When re-reading the source text, the

author and also receiver was taken into consideration as same as the whole context of the text, including the origin of the place of publishing. Attention was paid also to surrounding the source text, characteristic by his conventions and traditions, different from the target reader. All these circumstances were observed when translating.

After reading the text and interpreting the text, the process of translation from the source language into the target language followed. After the previous analysis of extra-textual factors, the gained information helped with orientation in the text. Mentioned factors were not strictly applied one by one, but the information obtained was combined as needed and adjusted during translation according to the translation requirement. Intra-textual and extra-textual factors were therefore used together throughout the whole translation process.

In the role of a translator, one of the main questions was the extent of adaptation of the original text to the target reader. As a translator, I tried to preserve both the form of the message and especially its content without significant interference to the original text, but concerning the target reader. I tried to maintain the uniqueness of the original English atmosphere and society and to preserve specifically English humor concerning the understanding of these specifics by the Czech reader.

When analyzing of intra-textual factors, I focused on the composition of sentences and the overall understanding of the meaning, and especially on the appropriate choice of terms, some of them are purposefully described in the glossary. An important element in the translation process was also updating the text, recomposition of expressions, and stylistic editing of the text.

The thesis aimed to describe the concepts of translation, to describe the translator as a mediator of the text, and to approach some of several translation procedures with subsequent application to the translation itself. The main idea was to find out whether these procedures are sufficient in the non-professional translation of a literary text. During translation was confirmed that the procedures seem to be sufficient and help the translator to better orientate himself in the initial and target text.During the process of a translation was proved that it is not necessary to preserve the text in the same form but is essential to understand a textual cohesion and content of a message. As a translator, I was focused on a text as a whole after the primary reading. Then the

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biggest attention was given to complex sentences, where every single unit brought meaning and was necessary to consider their frequent ambiguity. For the position of the translator was confirmed the fact that the is suitable to emphasize not only a precise reading of a source text but also a multiple reading of created translations target language. It is necessary to mention the advantage of using internet sources both for term searching and also researching traditions.

As the field of translation is constantly evolving, I believe that gradually acquired experience and developing my skills will make it possible for me to devote myself to this work in the future. The translation is a creative process, which includes precision and attention to detail, and I would be honored to be able to participate in mediating one culture to another.

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Appendices

Apendix I-Source Text

Fay Weldon

Smoking Chimneys

I am by nature a solitary person. If I were to advertise in a newspaper for a partner—and who hasn't at one time or another been tempted?—the entry would go something like this: Reclusive blonde young woman (thirty-two), workaholic, sharp-tongued, hates company, children, loud music, country walks, wining and dining, likes crosswords, seeks similarly inclined male. No smokers, no Viagra users. Nevertheless, when Marigold asked me to Badger House for the Christmas weekend I was glad of the invitation. Aloneness, that normally enviable and superior state, can around Christmas feel suspiciously like loneliness.

'You don't have to talk to anyone,' said Marigold. 'You can sit in a dark corner among the pine needles and wrapping paper, and pretend to be the au pair. My family won't even notice you, I promise.'

Well, I thought, don't be too sure of that. I can make people notice me if I put myself out. I share an office with Marigold: fortunately she, like me, is a silent person. We are both the offspring of noisy, ducal families, who, having taken to drugs in the sixties, dropped babies like flies and failed to make proper arrangements for their upbringing beyond sending them off to boarding schools.

Now, for both of us, just to be in a quiet room alone is bliss: I for one seek it perpetually. In the same way, my mother says, those children who were kept short of

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butter in World War II grew up to slaver it on their bread for ever. Thus she excuses her own obesity. My mother decamped with a movie maker to California some four years ago, and one by one my younger siblings drifted after her—I was the oldest of five.

I could have gone out to join this new ersatz family of mine for the festive season but I declined. I mention this so you don't feel sorry for me or see me as the kind of person who is short of places to go to at Christmas. It's just that I sometimes fail to want to go wherever it is on time, and then end up miserable. I do like to feel I have removed myself from company, not that company has removed itself from me.

I also need, I think, to point out to you that the benefits of my temperament are such that my confinement in this prison cell is not in itself onerous. Don't feel pity for me on this account. I have faith in justice and assume that I will be found innocent of a murder I did not commit, and in the meantime I rejoice that I won't be expected to go to some party to see in the New Year. I understand that here in Holloway we just all sit silently and separately in our cells on the dreaded night, and contemplate the past and the future. Suits me.

No indeed, sir, I did not murder Lady Hester Walpole Delingro. Let me tell my story in my own way, as is normally done, from the beginning. Or are you in some great hurry? Perhaps you Legal Aid solicitors are on piecework? No? When I hear from my mother she'll have the best lawyers in town take over my case: it's just that she's staying oddly silent, so you will have to put up with me for the time being.

Badger House! My heart sank on seeing the place, at the wrong end of a two-hour standing journey on a crowded train, which smelt of alcohol and mince pies. Marigold had showed me photographs of her family home. It looked lovely enough in the summer, with rampant nature creeping up to its door, but in midwinter, standing isolated and denuded of foliage, you could see it all too clearly for what it was. One of those badly sited, dull, ostentatious houses built at the end of the eighteenth century by people with more money than sense. For one thing the house was situated too near the brow of the hill—downdraught would be bound to make the fires smoke—and faced north. Wall

the sloping kitchen garden as you might to keep off the bitter wind, there would be endless troubles with drainage and slugs.

Badger House—badgers prefer valleys, actually, but I daresay occasionally wander—was the property of Marigold's grandmother, Lady Hester Walpole Delingro. (Delingro had the money, she had the title; the marriage—her third—lasted six weeks.) But she kept the name, if only because it stood out in the gossip columns, and she loved a smart party, as did all the family. It was here at Badger House, every Christmas, that the whole vast, noisy, extroverted, once-Catholic Walpole family assembled to celebrate if not exactly the birth of Jesus (they had all long ago forgotten Him, except perhaps for Marigold's ninety-three-year-old great-aunt Cecilia, who was a nun, but whose convent, these days, let her out for Christmas), then their survival as a unit for another year.

The taxi let me out by the great front door: it was half past five on Christmas Eve, heavy crimson damask curtains had been closed, but there was an urgent sense of movement and life behind them. I rang three times and no-one answered. I pushed the door open, and went inside. What noise, what brightness, what Babel! I would have turned and left at once and taken my chances on a train back to the city but the taxi had already gone.

In the great hall someone played a grand piano, honky-tonk style, and a group of adults gathered round to sing Christmas carols out of tune: rivalled only by a cluster of teenage children singing the pop world's seasonal offering, Have Yourself a Hip-Hop Xmas and Other Tunes, and jigging about in ecstasy frenzy.

Decorations were plentiful but without discrimination, organisation or style.
Dull paper streamers, of the kind made by earnest children, hung droopily over great distances from wall to wall. Vulgar tinsel draped old family portraits, and cheap Woolworth's magic lanterns in gold, silver, scarlet and green hung from chandeliers and doorways wherever the eye fell, without order, without symmetry. Little children ran around to no apparent purpose, the girls dragging Barbie dolls around by their hair, accessories scattering far and wide on the oak floors and never picked up: little boys

panicked and shrieked, pursued by clanking and fashionably cursing computer toys they seemed unable or unwilling to control. Fires had been lit in all the rooms and as I had predicted, smoked. I was obliged to pull my scarf up to cover my nose and mouth and breathe through that to save myself from the worst of the fumes.

As I stood dazed and horrified I was approached by Lady Hester. I recognised her from the pages of Tatler and Hello! (Yes, she stooped to Hello! I assumed that there were financial problems.) Lady Hester was a woman well into her eighties, still tall and gaunt, bright-eyed and vigorous for her age. She wore black leggings and a waisted silver jacket, which would have looked better on a cheerleader. Old legs are old legs and look skinny, not slender, and that's that .

'You must be Marigold's friend Ishtar,' she said. (My parents had been deeply into Indian mysticism around the time of my birth.) 'Welcome! I'm sorry about so much smoke. Very cunning of you to think of the scarf. As soon as the fireplaces warm up, it gets better. It's a problem we have every year. Part of the ritual!' And just as Marigold came running up, I was saying, 'Personally, I'd abandon the ritual and put in central heating,' which Lady Hester obviously did not react well to, if only because it was sensible advice. But Marigold hugged me and said, 'Ishtar, please don't tell the truth, remember it's Christmas. Let us have our illusions, if only for the weekend.'I had never seen Marigold like this, as if she were six again, tippytoed. Her usually pale horse-face was flushed and she looked almost pretty, tinsel in her hair, wearing a low-cut black top which left a bra strap showing, knocking back the punch as if it were Diet Coke, hotly pursued by the Seb she sometimes talked about, a young man with tendrilly-golden curls clinging to a finely sculpted head. 'This is Ishtar,' she was saying to Seb. 'I share an office with her. She had nowhere to go for Christmas, so we've all agreed she can be this year's Outsider.'Well, thank you very much, Marigold. Who wants to be labelled as an Outsider, an object of pity, the one invited to the Christmas festivities because otherwise they'd be on their own? It seemed to me a gross abuse of the laws of hospitality and if thereafter I did not behave like a perfect guest who can be surprised?

Nor had I liked the way Seb's eye had drifted over me and away, even before he heard me described as the Outsider. Prada, to the uninformed eye, can sometimes look too plain, too dowdy. But what did I do, you ask me, to justify some twenty people and a host of sticky little children bearing false witness against me? Firstly, remember that the Walpoles as a family are notoriously mentally unstable: they have become so through generations of mismarriage, drug-taking, miscegenation and eccentric social mobility. Rest assured that a girl who goes to the best school in the country is more likely to end up with a Rastafarian or a truck driver than a stockbroker or a prince. Secondly, although Marigold maintained that what kept the family together was their adoration of Lady Hester and their reverence for the Christmas ritual, it seemed just as likely to me that all were simply hoping to be first in line for a legacy. Or is this too cynical of me? I hate to be thought cynical, when all I am is realistic.

What did I do to annoy so much? Very little, by my standards, but what I did I made sure was noticeable. Shown to an attic room with three makeshift truckle beds in it, with twigs and soot tumbling down into the empty fireplace every time the door slammed— the chimneys were not even netted against the rooks—I explained that I would have insomnia if I did not have a bedroom to myself, and that I needed sheets and blankets, not a duvet, and after much apology and discussion ended up sleeping in Marigold's room, and her on the sofa under the Christmas tree, so that Seb was unable to join her that night—I am sure that had been their plan—and the children did not get their normal sneak 2.00 a.m. preview of the presents. People should not invite guests if they cannot house them adequately.

Earlier I'd found a gold dress in Marigold's wardrobe and put it on. Well, she offered.'Isn't that one too tight?' she asked. 'The navy would be more you.''Oh no,' I said. It was tight, of course, and incredibly vulgar too, but what does an Outsider know or care? I draped myself round Seb once or twice and pole-danced round a pillar for his entertainment. Then I let him kiss me long and hard under the mistletoe, while everyone watched. Marigold fled from the room weeping and flinging her engagement ring on the

floor. People who put up pagan mistletoe at a Christian ceremony must expect orgiastic behaviour.

Before going to bed I used the machines in the utility room to launder the damp towels I had found on the floor of Marigold's bathroom. I had searched the linen cupboard for fresh ones but found none; what else could I do? The washing machine was faulty—there was no warning note to say so: is one meant to read the mind of machines?—and overflowed and caused some kind of electrical havoc to the kitchen electrics, so the deep freeze and the fridges cut out. This was not discovered until well into the next day. People who stuff turkeys with packets of frozen pork and herbs deserve what they get, and must risk E-coli if the power goes off.On Christmas morning, leaving Seb in the bed, I rose early when only small hysterical children were about, and restrained the ones who assaulted me too violently, or made me sticky, and escorted them by ear to where their parents slept in their drunken stupors, and asked them to take charge of their offspring. People should not have children if they do not have the moral wherewithal to control them.

I spent the morning assuring enquirers that Seb was nothing worth Marigold having, and in all probability, was not her cousin but her half-brother, and preserving the Christmas presents from the ravages of the children, standing up to their wails and howls. Then came the adult giving ceremony.

The custom was for every adult Walpole to bring what they called a tree present, a gift acceptable to all ages and genders, to the value of £15, to place it under the Christmas tree, and when the time came to take another out for themselves. Thus everyone came with a gift and left with a gift. It was a system fraught with dangers: simply by taking one out and not putting one in, I caused mayhem. The nun Cecilia, being slowest on her feet, was left without a gift and made a terrible fuss.

Lunch did not happen until three. Some thirty people sat in a triangle formed by three trestle tables. The table setting, I must admit, was pretty enough, and decorated with

Christmas crackers and the heavy family silver had been taken out of storage. But thirty! How this family bred and bred! I had been seated at the jutting end of one of the tables, as befitted the Outsider. This did not improve my mood. I declared myself to be a vegetarian just as the three turkeys—one at each side of the triangle—were being carved. People who have thirty to a meal must surely expect a certain proportion of them to be vegetarians. I mentioned the deep freeze débâcle and a number of the guests converted to vegetarianism there and then—all of these, I noticed, had married into the Walpole Delingros; those born as family were hardier.

Next to me was Cecilia, rendered incontinent by the morning's upsets. When all were finally served I enquired of everyone what the strange smell could be. A faulty drain, perhaps? Or one of them? A few rose to their feet and the children, seeing the adults rise, found the excuse to leave their chairs and run hither and thither, sniffing around under the table, overexciting the dogs, and pulling crackers out of turn. People should look after the elderly properly and make sure they do not drink too much or lose control of their bladders.

It was at this point that Lady Hester Delingro rose to her feet and, pointing across the festive triangle at me, arm fully extended, asked me to leave her table since it was clearly so unsatisfactory to me. I too rose to my feet. 'Thank you for making me your Outsider,' I said, 'at the annual feast of the Walpole Delingros. I would hate to be an Insider.' Which was no more than the truth. Lady Hester's noble horse-face contorted, reddened and went into spasms. She grabbed her heart; her hand fell away, she fell dead into her plate. It was over in five seconds. She can hardly have suffered. Rage and pain get confused. Nevertheless, it was a shock. Silence fell. Even the little children returned to their seats and sat silently.

And then something to me even more shocking occurred. A group of male Walpole Delingros carried off the body to the next room, without so much as checking for a pulse, and stretched it out on the sofa under the Christmas tree. They closed the door, returned to the table, and behaved as if the death had not occurred. Lady Hester's plate

was removed, her daughter, Lady Rowan, Marigold's mother, filled her chair. Everyone moved up one, even Cecilia, leaving me isolated, but with one damp, smelly chair next to me.'Shouldn't someone call a doctor, an ambulance?' I asked. No-one replied. 'You can't just eat Christmas pudding as if nothing had happened.'But they could: curtains were drawn, lights put out, heated brandy poured over hot Christmas puddings to be set ablaze and carried in with due ceremony. I was offered none. It was as if I had ceased to exist. Only after coffee had been made and served and crackers pulled—those the children had left—and the dreadful jokes been read out and scorned, and the ritual been declared complete, were the doctor, the ambulance and the police called.
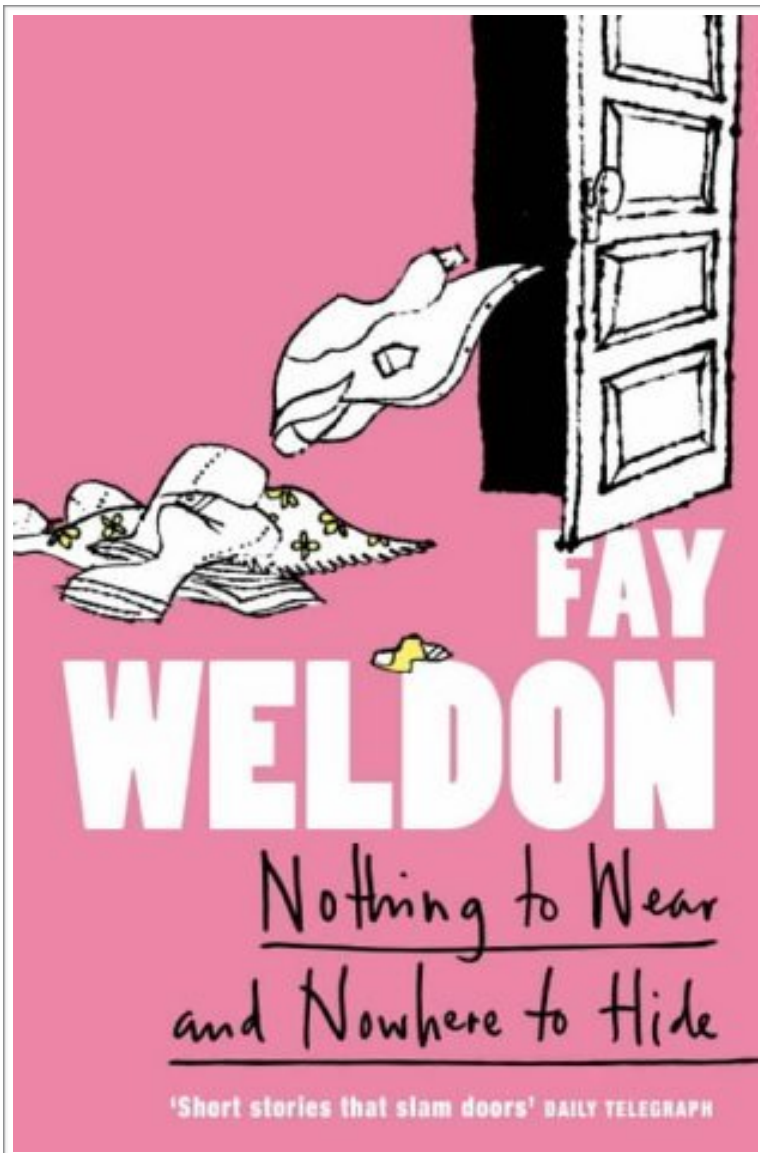
And that, I swear, is what happened. Even if thirty, not twenty, Walpole Delingros allege that the death happened after dinner, and that I took Lady Hester's head and deliberately banged it into the edge of the marble fireplace during the course of an argument about the cause of smoking fireplaces, so she fell dead, suffering a cardiac infarction on the way down, I cannot help it. This was not what happened. If there is, as you say, a nasty dent on the side of Lady Hester's head why then one of the family did it while she lay dead on the sofa, with a blunt instrument, the better to incriminate me. The Walpole Delingros are famous for sticking together, and I would be the first to admit I got up one or two people's noses, even to the extent of their feeling that prison hereafter would be the best place for me. And others might feel that by being so rude to Lady Hester I had caused her death, and natural justice should prevail. It is not the first time people have borne false witness against me. Or again, perhaps one of their number, finding the old lady was still just about alive, and simply wanting to inherit, finished her off and the others closed ranks and decided to get me, in passing? Or is that too cynical a view of human nature?

It won't work, of course, one of the children must surely blab, or perhaps Marigold will remember she is my friend. I believe she is back with Seb. In the meantime, while I wait for my mother's call, I am happy enough in this cell. But perhaps you could arrange to have The Times sent in, so I can do the crossword? And if you could ask the Governor, or whoever he is, to stop people playing their radios and TVs so loud? Or at any rate to

tune them to the same station? I am feeling a little insecure. I am accustomed to having enemies—the honest and righteous always are—but it was my bad judgement to make so many, in one place, and in that particular season. It is never safe to disturb the ritual, however much fun it may be.

(Appendix I-Source Text. Source: Weldon, Fay. Nothing to Wear and Nowhere to Hide: A Collection of Short Stories. HarperCollins Publisher, 2010.)

Apendix II-Book Cover 1

(Appendix II-Book Cover 1, published October 4th 2010 by Flamingo. Source:

"Nothing to Wear and Nowhere to Hide: A Collection of Short Stories by Fay Weldon."

Goodreads, Goodreads, 4 Oct. 2010, www.goodreads.com/book/show/

619826.Nothing_to_Wear_and_Nowhere_to_Hide.)

Apendix III-Book Cover 2

(Appendix III-Book Cover 2, published September 16th 2002 by HarperCollins
Publishers. Source: Weldon, Fay. "Nothing to Wear and Nowhere to Hide: Stories."
Amazon, Flamingo, 2002, www.amazon.com/Nothing-Wear-Nowhere-Hide-Collection/
dp/0002258536.)