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**Překladová a stylistická analýza románu Svět podle Garpa od
Johna Irvinga**

**The Translation and Stylistic Analysis of The World
According to Garp by John Irving**

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Prohlášení

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucího práce. Všechny použité podklady a literaturu jsem uvedla v soupisu zdrojů.

V Olomouci dne

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Michaela Adamcová

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Table of Contents

1	Introduction	6
2	The World According to Garp	7
2.1	John Irving	7
2.2	Plot Overview	8
2.3	The Fictional World	9
3	The Analysis of Style	13
3.1	Stylistics	13
3.2	Authorial Style	14
3.3	The Translator's Voice	15
3.3.1	Radoslav Nenadál	18
3.4	The Stylistic Analysis	19
3.4.1	Vocabulary and Characterization	20
3.4.2	Sentence Complexity and Punctuation	24
4	Italics	29
4.1	Classification	29
4.2	Information Focus	34
4.3	Emphatic Italics	35
4.4	Conclusions	38
5	Summary	40
	RESUMÉ	42
	LIST OF ABBREVIATIONS	44
	LIST OF TABLES	44
	REFERENCES	45
	ABSTRACT	48
	ANOTACE	49

1 Introduction

The book of Genesis (11:1-9) includes the well-known ancient story about the sky-reaching Tower of Babel built by people in the land of Shinar to express man's own greatness, which resulted in God's merciless punishment in the form of taking people's only language and dividing it into many languages, so they would not understand each other. In relation to the situation nowadays, translators make an immense effort to overcome the diversity of tongues as the fundamental way of the world's interconnection (Jařab 2013, 207-213). This thesis calls into question the invisibility of a translator, a mediator and thus an active participant of the communication, in the way a message is conveyed from one language into another. Concretely, the aim of this thesis is to explore and examine main pervasive stylistic features of the novel *The World According to Garp* written by John Irving and the manner of their representation in the Czech translation by Radoslav Nenadál.

The first chapter focuses on the source text and provides information about the author as K. Malmkjaer suggests in her illustration of a translational stylistic analysis (Saldanha 2005, 52). Then the chapter offers general overview of the novel's plot and describes the fictional world according to the methodology proposed by D. Biber and S. Conrad. The second chapter is concerned with the general notion of style peculiar to an author, provides discussion about the concept of translation, the issue of a translator's "thumb-print" based on M. Baker's approach, outlines the translator's background and examines marked stylistic aspects of the ST and their comparison to the TT in detail. The final chapter deals with the use of italics as the most visually distinctive typographic feature of the ST along with selected representative and comparative examples. The qualitative analysis focuses on the communicative function of emphatic italics in the ST, drawing on the Hallidayan perspective of information focus, on G. Saldanha's investigation of italics, D. řlancarová's classification of italics in English and Czech, and H.W. Fowler's categorization of emphatic italics in the English language. The quantitative analysis is based on manually identified occurrences of the typographical feature in the ST as well as in the TT. A short conclusion evaluates the findings and the translator's strategies and methods.

2 The World According to Garp

2.1 John Irving

John Irving was born as John Wallace Blunt, Jr. on March 2, 1942 in Exeter, New Hampshire in the United States of America. Irving received a quality education at universities in Pittsburgh, Vienna, New Hampshire and Iowa. One of his teachers was none other than Kurt Vonnegut, who became the author's life-long friend. Irving himself had been teaching 19th century English literature in Mount Holyoke College in Massachusetts, before writing became his full-time profession. It is worth mentioning Irving's passion for wrestling, which secured him a place in the National Wrestling Hall of Fame and which he describes in the autobiographic work *The Imaginary Girlfriend* (1996).

His first novel *Setting Free the Bears* was written in 1968 and the second and third novel followed, *The Water-Method Man* (1972) and *The 158-Pound Marriage* (1974). But it was Irving's fourth book *The World According to Garp* (1978), which gained world-wide readership and became an international hardcover bestseller. His success and public recognition has been continuing thanks to publications like of *The Cider House Rules* (1985), *A Prayer for Owen Meany* (1989), *A Widow for One Year* (1998) and *The Fourth Hand* (2001) (Irving 2015). John Irving's script of *The Cider House Rules* set in an orphanage was made into a film in 1999 and earned him an Academy Award for Best Adapted Screenplay (Taylor 2009, 1).

Concerning *The World According to Garp*, the author started writing the novel with its last sentence "*But in the world according to Garp, we are all terminal cases.*" (Irving 1978, 596) For each of his novels, Irving knows the last sentence before he begins to write the first chapter. By the time he got to his fourth book, he had learned how to consider and compose the whole scheme of the story before he began. He sees architecture of storytelling as a matter of craft and its studying, rather than a result of an innate talent. Irving explains repetition as a necessary concomitant to have something worthy to say, as refrains in music. Production circumstances of the novel differed from the previous ones, since the author became a self-supporting writer, it let him to be devoted only to writing. Nevertheless, the author himself does not consider *The World According to Garp* as one of his better-made works (Taylor 2009, 6-7). Its film version directed by George Roy Hill and starring Robin Williams was released in 1982. This writing is not an exception and includes reoccurring biographical elements, such as

absence of a biological father, protagonist's occupation, wrestling, sexual issues, anxiety for the safety of his children or setting in New England.

2.2 Plot Overview

“A roller-coaster ride that leaves one breathless, exhausted, elated and tearful” Los Angeles Times¹

The fourth novel opens us a window and let us peep inside an eventful universe of a man from its beginning until its premature end. *The World According to Garp* is a fictional biography of a writer called T.S. Garp, son of a raped gunner known as Technical Sergeant Garp, who died right after the conception in the hospital, and Jenny Fields, a nurse at the all-boys' Steering School, which Garp later attends. He meets with Helen Holm, the wrestling coach's daughter, whose desire to marry a writer makes Garp to choose his career path and become an author. After Garp's graduation, Jenny takes him to Vienna and starts to write her autobiography *A Sexual Suspect*, which meets with a great success and depicts her as a feminist icon, as a woman who chooses to take care of her child alone and who is not bound by any husband. Around the same time, Garp writes his first novella *The Pension Grillparzer*. When they return back to the USA, Garp gets married with an English teacher, Helen. Jenny establishes Fields Foundation, which helps to comfort women traumatized by men and provides them with a safe refuge at the Dog's Head Harbor in New Hampshire. Among those women are Ellen Jamesians without a tongue, supporters of a girl, who was raped and her tongue cut off. Meanwhile, Helen and Garp establish their family. Throughout the time, they experience life-changing events, such as infidelity, loss of their son Walter, anxiety-ridden parenthood in the form of undertow, murder of Garp's mother by an anti-feminist, Duncan's eye injury, publishing new novels, friendship with a transsexual woman, moving; those all have a significant effect on the characters' growth and development. After Jenny Fields' death, Garp continues her legacy. T.S. Garp is murdered in a gym by Pooh Percy, sister of Garp's young love and member of the Ellen James movement, as a 32 year-old writer with a career on the upswing.

The book refers to numerous social issues. John Irving himself suggests that the focal topics may be temptations and lust, where lust leads just to a miserable end, that

¹ Irving, John. *The World According to Garp*

is, to a severe punishment and destructive effects. Another dominant topic is sexual polarization as Jenny was killed by a woman-hating man and a man is killed by a woman who hates man (Taylor 2009). Also, Garp as a man keeps almost motherly feelings towards his children. The general topic may be defined as a life of a sensitive novelist, who expresses his personal collisions with reality in his stories. The novel includes three individual works written by T.S. Garp called *The Pension Grillparzer*, *Vigilance* and *The World According to Bensenhaver*. Another of Irving's suggestions is the perils of marriage, the threat of lust to marriage. John Irving denies that *The World According to Garp* is an autobiographical novel and finds this matter irrelevant. Notwithstanding, if there is one feature of Garp, which they both indisputably share, it is the father's fears (Irving 1978, 598-603).

2.3 The Fictional World

We can perceive a fictional world as the "mock" reality of fiction, or its general reflection (Levý 1983, 114). A fictitious world is constructed from a text, and through this text we refer to the made up universe as if we were referring to the real world (Doležel 2004, 9). Authors make deliberate choices depending on how they want to convey their stories, therefore characteristics of the fabricated universe provides a relevant situational context, which belongs to the macro level of any stylistic analysis (Biber and Conrad 2009, 132). The nature of fiction-writing is significant due to the relation between the plane of language and the unique imaginary world. Thus, there is a distinction between ordinary language and literary language (Leech and Short 1981, 140). When reading a novel, we interpretatively infer from the fictional world implicit meanings, so a fictional text demands extensive engagement on the reader's part (Boase-Beier 2011, 3). According to the methodology used in *Register, Genre and Style* by D. Biber and S. Conrad, the imaginary world is presented by these three aspects of a novel: the perspective of narration, the extent to which the author decides to report dialogues and the time of the description of events.

Narrator's Perspective

The perspective from which the author decides to narrate a story is one the most important elements that influence fictional style (Biber and Conrad 2009, 134). The choice results in immediate linguistic consequences. From a register perspective, *The*

World According to Garp employs narrative linguistic features, such as as past tense verbs, perfect aspect, third person pronouns, time adverbials, stance expressions, reporting verbs (the extensive use of *said*), proper nouns or frequent mental verbs controlling complement clauses. These features have a functional relation to the communicative purpose of telling a story of the past events (Biber and Conrad 2009, 53). The novel is a third person narrative told from the point of view of an external observer. The omniscient narrator is privy to the inner thoughts and feelings of all characters, although the majority of attention is paid to the protagonist's mental processes, and describes them to a general audience without a specified addressee. The narrator keeps a distance and does not address the readers directly. The narrator's perspective is detached and objective, meaning there does not seem to be any personal influence of the narrator nor personal comments on the described events.

Extent of Dialogues

The second parameter is the extent to which the conversations among characters are reported. John Irving employed many features common in face-to-face conversation, such as first and second person pronouns, past and present tense verbs, contracted forms, stance verbs, colloquial expressions, expletives and repetitions. Even though fictional speech may aspire to be a special kind of authenticity, the author does not aim at a completely realistic representation of the features of an ordinary conversation. The writer gives us instead an idealized version of the coherence applied to impromptu speech, an illusion of a real dialogue (Leech and Short 1981, 131-132). In terms of lexical cohesion in the dialogues, the characters very often repeat the same lexical items of the other participant, which results in explicit subject matters and makes the conversations easier to follow. (John Irving's personal explanation for the usage of repetition is provided in the chapter 2.1 above). *The World According to Garp* relies on both narrative and conversational features. The dialogues are responsible for informing the readers about the participants, their situation, memories, experiences, and attitude towards one another, rather than for moving the sequence of events. Through dialogues Irving completes the characterization and differentiation of characters as in the case of uneasy Mrs. Alice, who cannot pronounce sibilants properly, unpopular teacher Mr. Tinch, who has problems with stuttering or Duncan and Walt, whose childish speech is represented in a repetitive manner and frequently asked inquisitive questions. The dialogues are reported in the form of direct speech as if the narrator tried to give the

readers a sense of presence or immediacy and involve them into the described situation to a greater degree.

Composition of Plot Development

The third and final aspect of the plane of the fictitious world is the time of the narrated events. The narrator, or the reflector, provides information about events in the past, starting with the T.S. Garp's conception until his and the other characters' death, which does not allow the readers to make their own hypothesis about the final events, since everything is defined and explained by the author. The narrator gradually builds up a construction of knowledge and comprehension of the events, characters' actions, places, etc. Due to this chronologically ordered progression of the cumulative plot development in *The World According to Garp*, the main characters' motives and behaviours are intelligible for the readers. The novel belongs to realistic fiction genre. That means, the story is set in an existing state, the characters are involved in real-like events, even though some of the occasions are very rare, and the issues are solved in a realistic way without intervention of a supernatural creature, which allows readers to relate themselves to the story and believe its probability.

In terms of translation, the image of the fictitious world might be different from that portrayed to the TT readers (Saldanha 2005, 43). In this case, the world is rather familiar from the point of view of Czech and English recipients thanks to their general social and cultural environment, thus Radoslav Nenadál could count on the readers to suspend disbelief.

In summary, a fictional world can be described from many different possible perspectives. These choices are stylistic, since their use is not associated with the real-world situational context, but with the authors' preferences for how they want to convey their story (Biber and Conrad 2009, 140). A literary text is the totality of explicit and implicit meaning, hence the fictional world is constructed from explicit as well as implicit pieces of information. However, imaginary worlds are necessarily incomplete, and the incompleteness itself may be the distinctive condition between a real and a fictitious world (Doležel 2004, 9). *The World According to Garp* is the example of a rather light-hearted fiction, which mirrors the reality and touches social issues exceeding to the present time (such as feminism, women's rights, transsexuality,

disabled people, paternity leave, etc.), which might be the reason for its constant popularity.

3 The Analysis of Style

3.1 Stylistics

This subdiscipline of linguistics can be simply defined as the study of style. However, the term “style” has suffered from overdefinition. One of the approaches to style defines it as a choice of items, their distribution and patterning; others see style as deviation from a norm, or a perceived manner of expression in writing and speaking. We can understand style as a kind of thumbprint that is displayed in the range of implemented linguistic features, but is hard to pin down (Baker 2000, 245). Yet another way of definition is to say that style refers to differentiation, a set of linguistic features peculiar to an author or a genre. The notion of style characteristic for an author and a translator, who uses the creative freedom to translate the style of the ST, is further discussed in the chapters 3.2 and 3.3 below.

Stylistics deals with interaction among participants via texts in contexts and explores creativity in language use, situationally distinctive variations made by an individual or a social group according to the communication purpose and production circumstances. Therefore we have to take into consideration the context, a broad and necessary concept, which is subdivided into linguistic context (co-text), non-linguistic aspects surrounding the communication (situational context) and participants’ common cognitive background (socio-cultural context). Thus, while speaking and writing we make a series of linguistic choices among other options that we could have selected, and which are related in systematic way to the overall meaning and effect of a text. On that account, those intended meanings have their meaning equivalents and the motivated linguistic choices made at different language levels have some effect on the recipient. Style then relies on choices, made either consciously or unconsciously by the author, that make themselves noticeable textual elements, which are referred to as instances of foregrounding, making something stand out against a dull background. Stylistics allows us to point at the unusual aspects of a foregrounded expression (Boase-Beier 2011, 4). Background is here referred to as the part of a text, which does not immediately contribute to the author’s goal but helps to amplify or assist the material, which contains the main point (Tárnyiková 2009, 79).

It follows that style is a unique property belonging to all texts, although it differs in its relative degree of stylistic interest or markedness. General stylistics traces features of a text which remain constant in despite of the writer’s artistic or other motives. On

the contrary, the primary interest of literary stylistics is consideration of features used in literary texts, where style particularly matters, determined by artistic function or aesthetic preference (Leech and Short 1981, 12). Literary stylistics explains the relation between language of a text and its meaning and effect. Traditionally, literary stylistics has focused on conscious linguistic choices on the part of the author and how a given writer achieves certain artistic effects (Baker 2000, 246). For this purpose, it is useful to distribute our attention between three different aspects of a fictional novel, which correspond to the three functions, Halliday's metafunctions (ideational, textual and interpersonal).

3.2 Authorial Style

The abstraction of a style as characteristic use of language correlates with some extralinguistic x , which is called the stylistic domain. This x (period, writer, etc.) defines some database of texts, in which the characteristic creativity in language use can be found (Leech and Short 1981, 10). Traditionally, between style and an author's personality has been seen a close relationship, an authorial "voice" based on language use and individuality (Saldanha 2005, 47). The writer's identity can be reflected in more or less significant details, in combinations of personal linguistic habits of expression leaving a so called "thumbprint" in all his writings. This suggests that every text producer necessarily makes linguistic choices of expressing thoughts in his own manner of experiencing and interpreting things, and that in this 'particular way of putting things' style resides (Leech and Short 1981, 10). For that matter, all writers and texts have specific qualities.

However, authorial style can be considered as "more than the habitual language patterns and structures each person has developed and uses unconsciously" (Saldanha 2005, 47). Authors as well make deliberate linguistic choices selected in order to produce a certain effect or show an aesthetic preference, which is determined by the context. The Prague School's notion of foregrounding is understood as artistically motivated deviation, as linguistic features which stand out and depart from a norm, or according to Halliday, prominence that is motivated (Saldanha 2005, 44). These stylistically marked figures manifest themselves against a background in noticeable textual elements. Even though the choice of a neutral form can imply motivated

prominence which may be examined in stylistics, for example the third-person singular pronouns distance the reader from the characters which are denoted.

We can deduce that any translation will need to closely interact with the style of the ST. Especially for literary translators, adequate examination of the ST's style is essential, so that they are capable of recreating similar stylistic effects in the TT. Preservation of a style is a problematic requirement and not a fully achievable task (Levý 1983, 90).

This brings us to the specific domain of style, the one which is the central point of my thesis: we shall be concerned with the style of *The World According to Garp* by John Irving.

3.3 The Translator's Voice

She [Ros Schwartz] said that when someone complained to a wellknown Czech author that he had changed his style, his reply was, 'No, I've changed my translator.' (The Times, 12.2.1998)²

What is translation?

The term translation encompasses two distinct senses. The first one relates to translation as a process, in other words, the transfer of a text from the SL to the TL.³ The second sense then relates to the final product created by a translator, the target text (Hatim and Munday 2004, 3). Interlingual translation or translation proper is a transfer of verbal signs by means of some other language system (ibid, 124). Jiří Levý characterizes a TT as a mixed, hybrid structure combining content established in a foreign environment and artistic features determined by the TL system (1983, 95). The newest definition of translation defines it as means of intercultural, interlanguage and mediatorial communication, where a translator stands in the position of a mediator, thus is an active participant in the interaction between the producer and the recipient.

At every stage during the process of a literary translation, many necessary shifts take place in the TT. A shift is said to occur if a translation equivalent other than the formal correspondent is used instead of the ST element. This technique is applied on three levels: the lexicon, the grammatical structures and the message, which denotes the situational utterance and some of the higher textual levels (Hatim and Munday 2004,

² Baker, Mona. *Towards a Methodology for Investigating the Style of a Literary Translator*, 242

³ In this context, I take into consideration only interlingual translation, according to Jakobson's terminology.

28-31). These shifts can be language bound, but some of them can reflect the translator's interpretation of the ST and his strategy applied during the process of its translation. Although to qualify those elements as translator's style, they should be consistent throughout several translations despite variety of authors, which might expose the translator's general approach to translating and preferred ways of dealing with systemic differences between the SL and the TL (Baker 2000, 245). In terms of foregrounded patterns, we expect translators to preserve them and create their equivalents in the TT. Achieving equivalence then involves a complex decision-making among different alternatives. In the words of Hatim and Munday "there will be always a 'problem' and a number of possible 'solutions' " (2004, 52).

In the most basic sense, translation can be said to involve the translator, who conveys across a language and culture boundary whatever he finds to be essential to the meaning of the text, its function and the way it achieves its effects. Whenever translation is concerned with what and how something is expressed, it involves the translation of style (Boase-Beier 2011, 1). In terms of literary texts, rendering of both content and style is necessary, which consequentially encourages creative and interactive reading of the translator. It is the style that enables a text to express attitude and implied meanings and to have effects on its readers (ibid, 10). The translation which tries to elicit the same response from the target readers is called, using the term proposed by Nida, dynamically equivalent to its ST. Therefore, a translator has to actively seek equivalence through adjustment, which includes a set of techniques for restructuring the ST message into the TL. The more context-bound a meaning is, the more dynamic the equivalence has to be (Hatim and Munday 2004, 47). Overall, a TT must be cohesive and coherent in a certain context for the target recipients.

Translator's Power

Usually the concept of style has been associated exclusively with the property of a source text and its author, which supports the idea of a good translator, who is able to remain invisible and reproduce the style of the original as closely as possible (Baker 2000, 244). Nonetheless, new approaches to translation go beyond arguments of visibility and explore translator's 'voice' in the form of subtle traces left in the text and consider factors that may influence these particular decisions (Saldanha 2005, 30). Although literary writings allow more freedom of expression on the author's side, translations of literature allow more freedom of choice on the translator's part (Boase-

Beier 2011, 6). The interlingual translation of a ST is bound to reflect the translator's own creative interpretation (Bassnett-Mac Guire 1992, 80). From this perspective, we can understand literary translation as a performance of creative, rather than derivative, activity. As the citation from *The Times* suggests, style can be applied as an aspect differentiating not only writers but also different translators as literary artists, who bring something new to the original text and show distinctive style of their own.

So far, translators haven't been widely recognized by the public, although it is not only the author's creativity that matters. The task to translate only relevant information and adapt the final product to the TT audience (presupposition) shifts attention to translators' subjective cognitive processes. From this point of view, it seems almost inevitable to change the text, since the ST is embedded in a different socio-cultural context and time, therefore both the author and the translator are significant factors in the process of creation (Saldanha 2005, 36). These TT-oriented norms encompass translation strategy and how a TT fits into the literary and social culture of the target system. The TT becomes a part of the TL literature and gains similar function as an original TL writing (Levý 1983, 98). Mona Baker compares producing a stretch of language in a totally impersonal way to handling an object without leaving one's fingerprints on it (2000, 244). When a text is transferred from one language into another, there is a displacement and an element of originality occurs, which must be textually attributed to the translator (Saldanha 2005, 38).

A number of recent studies showed more attention in investigating translators' traces, for example May (1994), Hermans (1996a, 1996b), Gullin (1998), Boase-Beier and Holman (1999) have emphasized the creative character of the translator's writing of the TT (Boase-Beier 2011, 13). For instance, the translator's presence might be consistently detectable as a preference for specific lexical items, cohesive devices, syntactic patterns, or even style of punctuation, where other options may be equally available in the language, or the usage of omissions, additions, evaluative adjectives, etc (Baker 2000, 248).

Translator's Motivation

In order to uncover the potential motivation of a translator, it is necessary to take into account extralinguistic factors as well, which can explain why some forms are preferred to another, such as the socio-economic context, the translator's background, the translator's project, the translator's position, and the horizon of translation. The

translator's project refers to the choice of texts to be translated, *position* is concerned with the SL and the TL and the translator's relation to literary writing. Finally, the horizon of translation is the set of linguistic, literary, cultural and historical discourses that exist at the same time when the translation is produced, which affects the translator's way of thinking and acting (Saldanha 2005, 54). One of the important subjective factors that play a role is the translator's own socio-cognitive system of culture, values, beliefs, etc. It is the 'voice' that breaks through the surface of the text, which speaks for itself and guides the decision-making in the translation-process (Baker 2000, 245).

I would like to stress here that my intention is not to discover Radoslav Nenadál's style. The aim of this thesis is to show that certain aspects of the choices reflecting his interpretation can be traced in the TT of *The World According to Garp*, which is further discussed and demonstrated below.

3.3.1 Radoslav Nenadál

Radoslav Nenadál (born October 30th, 1929) is a Czech translator, linguist, literary historian, critic and writer. He was born and raised in Hranice na Moravě, later moved to Valašské Meziříčí and Hradec Králové and settled in Prague, where he has been living since 1939. Nenadál received his doctoral degree in English and Czech Philology from the Charles University in Prague in 1953. Nenadál started his linguistic career as a research assistant in University of Economics in Prague, but later in 1964 became a member of the Faculty of Arts at the Charles University, where he had been teaching the English language and American literature. During the years 1966-1967 and 1981-1982 he took the opportunity of educational visits in the United States of America at the University of Columbia, New York. For his research achievements focused on prose and novels, he was promoted to senior lecturer in 1990. The same year Nenadál went into retirement, however he remains prolific in producing his own publications (e.g. *Rakvářova dcera a jiné prózy*, *Zahrada*, *Vzhůru ke dnu*, *Škorpion*). Radoslav Nenadál contributed to several scholarly journals, for example *Prague Studies in English*, *Světová Literatura*, *Literární noviny* a *Tvar*. He has translated over 50 works of 19th and 20th century writers (such as H. S. Lewis, James Thurber, Truman Capote, James Irving, Elia Kazan) (Přibáňová 2009).

Nenadál himself claims that his translations enriched Czech culture with Western art during the times of Czechoslovak Socialist Republic (Procházková 2002). Concerning *The World According to Garp*, the process of translation and its unsuppressed expressiveness was not without hindrance. It took two years to secure a contract with the publishing house Odeon for its first publication in the Czech language in 1987, which met with success. Despite the fact, the translator has praised his experiences and cooperation with Odeon's editors. Nenadál has been able to choose the works to translate and to refuse books with political aspects.

Radoslav Nenadál argues that the deciding factor during translation is whether the chosen units are close to the original or not. He stresses the need to properly examine the author's style by numerous readings of his/ her books to transfer stylistic means of the original and achieve the same effect. According to him, the key to translation is to "*read and read and read*" and gained knowledge SL as well as TL including their historical development. Due to the lack of quality vocabularies including slang expressions and colloquial phrases, Nenadál used to estimate meanings of lexical units based on their context and information from native speakers of English. He also claims that the core of an information structure is the biggest exploration for a Czech translator, which is fundamental for correct word order (Rubáš 2012, 265-281).

Radoslav Nenadál is both an experienced professional translator and a native speaker of Czech. The translator is very well-educated, which excludes the option to have a narrow range of vocabulary and syntactic structures and a little stylistic knowledge at his disposal. *The World According to Garp* was chosen by him deliberately thanks to his deep interest in modern American literature.

3.4 The Stylistic Analysis

As a starting point, we will consider again the general notion of style. In looking for a style of a text, we trace a coherent pattern of linguistic choices which belongs to the text as a whole and which is used for a particular literary end. These choices are features of style which show omnipresent tendency of consistent preferences in the text, although local features can have an impact on the complex pattern as well (Leech and Short 1981, 34). When focusing on the stylistic characteristics of a piece of language, it becomes significant why a writer has chosen a particular variation in language use at all in comparison with its unwritten alternatives (ibid, 111). Prominence of various kinds

and degrees provides the base for a recipient's recognition of a style. Since the process of identifying motivated deviations that achieve literary relevance correlates with the reader's subjective opinions, sensitivity and creative reading, stylisticians present their arguments to other researchers to consider them, which makes stylistics an intersubjective study. Linguistic features departing from a norm may be qualitative (for example deviation from a language system as whole, ungrammatical forms) or quantitative deflections (e.g. departures from some expected pattern of frequency). Stylistic choices are made at three distinct levels (i.e. semantic, syntactic and graphological) associated with functional significance (ideational, interpersonal and textual metafunctions known as Halliday's functions) (Saldanha 2005, 43-44).

Translation stylistics is "concerned to explain why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does" (ibid, 52). This methodology will help us to determine in the following chapter whether the omission or addition of italics in the TT can be explained as the result of different typographical conventions or whether it displays a meaningful intervention on the part of the translator.

3.4.1 Vocabulary and Characterization

Style resides to a large degree in the variation of chosen words, since lexicon offers immense possibilities of selection and stylistic potential (Ferenčík 2004). This chapter is concerned with a few main variations made on the lexical, graphological and phonological level. The vocabulary of *The World According to Garp* has a very diverse nature.⁴ Lexical items are derived from the core vocabulary and the non-core vocabulary marked both as highly formal and informal. The translator was well aware of the novel's expressivity and its extensive use of vulgar expletives, which he understood as one of the staple characteristics of the work's style, and refused to reduce its intensity. Throughout the novel we come across stylistically neutral or formally written passages, which alternate with passages consisting of highly informal or colloquial words. The contrast is illustrated in the example below:

⁴ Because of the lack of accessible data, this statement is not supported by the type-token ratio, however is it recommended for future investigation.

“Rubbers,” Cushie told him.

The cannon was crammed with old condoms. Hundreds of prophylactics! A display of arrested reproduction. Like dogs urinating around the borders of their territory, the boys of the Steering School had left their messes in the mouth of the mammoth cannon guarding the Steering River. The modern world had left its stain upon another historical landmark.⁵

“Špécky,” řekla mu Cushie.

Hlaveň děla byla nacpána použitými kondomy. Stovkami profylaktických prostředků. Výstava zadržené reprodukce. Jako psi, kteří močí po obvodu svého přesně vytýčeného prostoru, zanechali chlapani neřád po sobě v hlavni olbřímího děla sřežícího řeku Steering. Moderní svět zůstavil svou skvrnu na dalším historickém památníku.⁶

Example 1: Vocabulary diversity

Generally, the combination of formal and informal lexical items aims at achieving the effect of implied irony. This source of ironic tone is predominantly used in the narration of characters' thoughts and description of events, which underlines the grotesqueness of situations that the characters encounter. The translator tried to convey the same level of the paragraph's formality, even the outdated expression *zůstavil* was used in this instance. Regarding the use of colloquial language, its constant development requires continuous modernization of the TT in order to reproduce the same effect and evoke a similar response in the target readers.

Moreover, this excerpt demonstrates Cushie's idiolect, the feature of speech that marks her off from other characters and which suits Irving's tendency to complement descriptions of characters by means of graphological (deviant spellings) and lexical plane, which are suggestive of a particular pronunciation (as mentioned in the chapter 2.3). The construction of characters through social interaction is an aspect of meaning construction, which is a pragmatic matter focused on presentation and perception of identities as characterful entities (Culpeper 2001, 23). This shows the author's effort to depict his characters in distinctive details, how they perform and manage spoken interactions as individuals. It reflects our naturally various society, which supports the realistic essence of the novel.

⁵ Irving, John. *The World According to Garp*, 110

⁶ Irving, John. *Svět podle Garpa*, 97

“Let me come over and sit with you,” Helen suggested. “Garp can look for Harrison.”
 “Can’t *Garp* come over and thit with me?” Alice asked. “*You* look for Harrithon.”
 “No, *I’ll* come over and sit with you,” Helen said. “I think that’s better. Garp can go look for Harrison.”⁷

„Víš co, já přijedu k tobě a posedíme spolu,“ navrhla Helena. „Garp může jít hledat Harrisona.“
 „Nemůže přijít a pofedět fe mnou Garp?“ zeptala se Alice. „A ty můžeš jít hledat Harrifona.“
 „Ne, přijdu a posedím s tebou já,“ odpověděla Helena. „Myslím, že to tak bude lepší, Harrisona může jít hledat Garp.“⁸

Example 2: Deviant spelling

“It was something c-c-competitive and artistic,” Tinch said. “You could sense the sadness and the g-g-grandness.”⁹

“Byla tam du-du-dumavá a umělecká atmosféra,” řekl Tinch. “Člověk tam cítil smutek a ve-ve-velkolepost zároveň.”¹⁰

Example 3: Deviant spelling

Idiolects serve as indicators of character, as a way of conveying the purpose of character’s behaviour. In this way, the narrator claims to faithfully report not only the syntactic and lexical structure, but also mimic the pronunciation of the original sentence (Leech and Short 1981, 137). In the English language, expressive features are signalled by a limited number of lexical items among stylistically neutral words. On the contrary, in the Czech language expressivity affects the whole co-text and it can be detected on several language levels, which is supported by the demonstrative examples below (Knittlová 2000, 90). This effect, indicating Cushie’s young simple-mindedness, disobedience and naivety, was consistently translated by means of common colloquial Czech:

“You’re nice,” Cushie told him, squeezing his hand.
 “And yours might **be** a *Jap* baby, you know,” Cushie said. “And I don’t want one of **those**.”¹¹

“To **jseš hodnej**,” stiskla mu Cushie ruku.
 „A tvoje dítě by mohlo **bejt** Japončik, víš,” řekla mu [Cushie]. „A **takový** rozhodně nechci.”¹²

Example 4: Colloquial speech

⁷ Irving, John. *The World According to Garp*, 226

⁸ Irving, John. *Svět podle Garpa*, 210

⁹ Irving, John. *The World According to Garp*, 116

¹⁰ Irving, John. *Svět podle Garpa*, 102

¹¹ Irving, John. *The World According to Garp*, 112-113 (my emphasis)

¹² Irving, John. *Svět podle Garpa*, 99-100 (my emphasis)

In the case of Ms. Jilly Sloper, a cleaning lady, her usage of the profane phrase *Jesus Lawd*, omission of the 3rd person singular morpheme and contracted gerunds indicate her deformed pronunciation while talking to her boss Mr. Wolf, which reveals part of her character, her class and factor of closeness to the interlocutor. The translator transcribed her colloquial speech via ungrammatical vehicles of expression (e.g. *vono*, *eště*, *vobčas*, *estli*) to imitate and reflect Jilly's manner of talking:

“Jesus Lawd, is there <i>another</i> chapter? Do it keep goin’ <i>on</i> ?” [Jilly] ¹³
--

“Panebóže, copak je eště nějaká další kapitola? Vono to pokračuje?” [Jilly] ¹⁴

Example 5: Deformed pronunciation

In terms of specialized nouns, the text includes medical terminology and jargons due to Jenny Field's profession, such as:

At Boston Mercy, in the early days of 1942, peters were usually treated with sulfa and arsenic. Sulfathiazole was for the clap – with lots of water recommended. For syphilis, in the days before penicillin, they used neoarsphenamine;... ¹⁵

V bostonské U milosrdných léčili počátkem roku 1942 pánská přirození obvykle sulfonamidy a arzénem. Sulfathiazol se používal na kapavku – spolu s doporučením hojnosti vody. Pro syfilis se tu před penicilínem užíval neoarsphenamin;... ¹⁶

Example 6: Medical terminology and jargons

This example again demonstrates the pervasive interplay of all three layers of vocabulary effectively exploited by the author. Although Nenadál's translation avoids the informal word *peters* and finds its functional equivalent in the euphemism *pánská přirození* on the opposite side of the scale of formality, it suits the novel's style according to the matter discussed above.

Occasionally, during the narration of the stay in Vienna, German words (such as *Die Vereinigten Staaten*, *meine Frau*, *Guten Abend*, *schwindgassefünfzehnzwei*) are mentioned to give a sense of the new environment and its authenticity to the readers. German words are present in the TT as well.

The symbolic phrase *Under Toad* embodies Garp's and Helen's fears, the always present anxiety of parents and sense of danger. The neologism *Under Toad* was invented by Garp's younger son Walt, who misheard the word “undertow”. The Czech

¹³ Irving, John. *The World According to Garp*, 443 (my emphasis)

¹⁴ Irving, John. *Svět podle Garpa*, 424 (my emphasis)

¹⁵ Irving, John. *The World According to Garp*, 21

¹⁶ Irving, John. *Svět podle Garpa*, 13

version *Spodní výr* derived from “spodní vír”, carries similar phonetic ambiguity and denotative reference to an animal as the original.

Between Helen and Garp, the Under Toad became their code phrase for anxiety. Long after the monster was clarified for Walt ('Undertow, dummy, not Under Toad!' Duncan had howled), Garp and Helen evoked the beast as a way of referring to their own senses of danger.¹⁷

Mezi Helenou a Garpen se stal Spodní výr klíčovým výrazem pro strach. Dlouho poté, co tu obludu Waltovi vysvětlili („Vír s měkkým i, ty pitomče, ne výr s tvrdým!“ hulákal na něho Duncan), si Garp s Helenou tu obludu vybavovali a vyjadřovali tak svůj vlastní pocit nebezpečí.¹⁸

Example 7: The neologism Under Toad

3.4.2 Sentence Complexity and Punctuation

If we consider the above mentioned notion of style as a quantitative deviation from a norm, it seems reasonable to provide supportive frequency data for the analysis. In favour of practicality, this method will be applied to a limited number of words. Sentence complexity is itself a variable stylistic feature, which can be roughly quantified by counting the average number of words per sentence. From that we can conveniently derive the overall measure of complexity. Furthermore, the dispersion of a frequency distribution of sentence length allows us to compare how the complexity tends to vary from one sentence to another (Leech and Short 1981, 54). This manner of “counting” style helps to identify those elements of a text which are not particularly noticeable including sentence length (Boase-Beier 2011, 5).

These demonstrative excerpts are taken from the beginning of the second chapter called *Blood and Blue* introduced by T.S. Garp’s written thoughts, which describes Garp’s early childhood and life of young Jenny Fields as a single mother.

T.S. Garp always suspected he would die young. (1) “Like my father”, Garp wrote, “I believe I have a knack for brevity. (2) I’m a one-shot man.” (3)

Garp narrowly escaped growing up on the grounds of an all-girls’ school, where his mother was offered the position of school nurse. (4) But Jenny Fields saw the possibly harrowing future that would have been involved in this decision: her little Garp surrounded by women (Jenny and Garp were offered an apartment in one of the dorms). (5) She imagined her son’s first sexual experience: a fantasy inspired by the sight and

¹⁷ Irving, John. *The World According to Garp*, 466

¹⁸ Irving, John. *Svět podle Garpa*, 447

feel of the all-girl's laundry room, where, as a game, the girls would bury the child in soft mountains of young women's underwear. (6) Jenny would have liked the job, but it was for Garp's sake that she turned down the offer. (7) She was hired instead by the vast and famous Steering School, where she would be simply one more school nurse among many, and where the apartment offered her and Garp was in the cold, prison-windowed wing of the school's infirmary annex. (8)

"Never mind," her father told her. (9) He was irritated with her that she chose to work at all; there was money enough, and he'd have been happier she'd gone into hiding at the family estate in Dog's Head Harbor until her bastard son had grown up and moved away. (10) "If the child has any native intelligence," Jenny's father told her, "he should eventually *attend* Steering, but in the meantime, I suppose, there's no better atmosphere for a boy to be raised in." (11)

'Native intelligence' was one of the ways her father had on referring to Garp's dubious genetic background. (12) The Steering School, where Jenny's father and brothers had gone, was at that time an all-boys' school. (13) Jenny believed that if she could endure her confinement there – through young Garp's prep school years – she would be doing her best for her son. (14) "To make up for denying him a father," as her father put it to her. (15)

"It's odd," Garp wrote, "that my mother, who perceived herself well enough to know that she wanted nothing to do with living with a man, ended up living with eight hundred boys". (16)

So young Garp grew up with his mother in the infirmary annex of the Steering School. (17) He was not exactly treated as a 'faculty brat' - the students' term for all the underage children of the faculty and staff. (18) A school nurse was not considered in quite the same class or category as a faculty member. (19) Moreover, Jenny made no attempt to invent a mythology for Garp's father – to make up a marriage story for herself, to legitimize her son. (20) She was a Fields, she made a point of telling you her name. (21) Her son was a Garp. (22) She made a point in telling you *his* name. (23) "It's his own name," she said. (24)¹⁹

T.S. Garp měl vždycky pocit, že umře mladý. (1) „Stejně jako jeho otec tíhnu ke krátkosti. (2) Jsem člověk na jednu ránu.“ (3)

Jen tak tak unikl Garp osudu vyrůstat v prostředí výlučné dívčí školy, kde matce nabídli místo školní zdravotní sestry. (4) Ale Jenny Fieldsová dobře viděla možnou mučivou budoucnost, jakou by s sebou toto rozhodnutí přineslo: její malý Garp obklopený samými ženami (Jenny s Garpem nabídli byt v jednom školním internátu). (5) Dovedla si představit první sexuální zkušenosti svého syna: ty fantazie navozené pohledem na výlučně dívčí prádelnu s její vůní, kde by děvčata ve své hravosti dítě zahrabala do hor spodního prádla mladých žen. (6) Jenny by se bylo místo zamlouvalo, ale kvůli Garpovi nabídku odřekla. (7) Místo toho jí zaměstnala proslulá Steeringská škola, kde mohla být pouze jednou z dalších školních zdravotních sester a kde byl nabídnutý byt v studeném přistavěném nemocničním křídle s věžeňskými okny. (8)

¹⁹ Irving, John. *The World According to Garp*, 45-46

„To máš jedno,“ řekl jí otec. (9) Iritovalo ho, že se vůbec rozhodla pracovat. (10) Peněz bylo dost a býval by byl šťastnější, kdyby se stáhla do úkrytu soukromého sídla v Dog's Head Harbor, dokud by ten její nelegitimní potomek nevyrostl a neodstěhoval se někam pryč. (11) „Pokud má ten hoch nějakou vrozenou inteligenci,“ pravil otec Jenny, „měl by stejně jednou studovat na Steeringu, ale zatím myslím nemůžu připadnout pro výchovu chlapce na vhodnější prostředí.“ (12)

„Přirozená inteligence“ byla jedna z otcových nářeků na Garpův problematický genetický původ. (13) Steeringská škola, kde studoval Jennin otec i její bratři, byla tehdy instituce výlučně pánská. (14) Pokud bude schopna vydržet zdejší uvěznění – alespoň během Garpových mladých let na střední škole - , věřila Jenny, že nic lepšího pro svého syna udělat nemůže. (15) „Aby nějak nahradila onu skutečnost, že mu neposkytla otce,“ jak jí to formuloval její tatínek. (16)

„Je zvláštní,“ psal Garp, „že moje matka, která se znala natolik dobře, aby věděla, že do soužití s nějakým mužem se jí absolutně nechce, nakonec skončila tak, že žila s osmi sty chlapci.“ (17)

A tak vyrůstal mladičkový Garp s matkou v nemocničním přístavku Steerinské školy. (18) Ve skutečnosti však s ním nejednali jako se „školním spratkem“, což bylo studentské označení pro všechny nezletilé děti členů profesorského sboru a ostatních zaměstnanců. (19) Na zdravotní sestru se tu nehledělo jako na osobu patřící k téže třídě nebo kategorii, k nimž patří profesorský sbor. (20) Navíc se Jenny nepokoušela nijak vykonstruovat si o Garpově otci nějakou legendu – vymyslet si na sebe historiku nějakého sňatku, aby dala synovi punc legitimacy. (21) Ona je Fieldsová, jak to vždy při uvádění svého jména zdůrazňovala. (22) A její syn je Garp. (23) A taktéž patřičně zdůrazňovala jeho jméno. (24) „On má svoje jméno,“ říkala. (25)²⁰

	ST	TT
Total number of words	478	420
Number of sentences	24	25
Average sentence length	20,1	16,8
Shortest sentence length	5	5
Longest sentence length	45	33
Number of italicized words	2	n/a
Number of semi-colons	1	n/a

Table 1: Occurrences of linguistic units in the ST and in the TT based on the samples from each novel.

²⁰ Irving, John. *Svět podle Garpa*, 35-36

ST: 8 – 13 – 5 – 22 – 34 – 37 – 18 – 41 – 6 – 45 – 33 – 17 – 17 – 25 – 15 – 33 – 16 –
23 – 17 – 24 – 13 – 5 – 9 – 7

TT: 8 – 7 – 5 – 19 – 30 – 33 – 11 – 30 – 6 – 7 – 31 – 28 – 12 – 14 – 25 – 15 – 33 – 12 –
24 – 20 – 24 – 11 – 5 – 6 – 5

In terms of comparing ST with its TT, instances of omissions and additions are the most striking, since these are the cases where the translator's decisions differ from those made by the author. These are the examples where the translator's own voice may be manifested (Saldanha 2005, 97). It provides an explanation for the omitted occurrences of the two italicized words and the semicolon in the TT. The whole following chapter is devoted to the usage of italics in Czech and English and how it is affected by conventions of the two language systems.

The total numbers of used words naturally reflect the typological difference between Czech and English. English is an analytic language in which grammatical relations function mostly without the need of inflectional morphemes, unlike synthetic Czech. We can see a great variety in the number of words per sentence; the shortest sentence consists of 5 words and the longest of 45 words. By comparison, the sentence length average norm for prose writing was calculated by a Swedish linguist named Ellegård in 1970s, which can be considered as a relevant constant, since *The World According to Garp* was written in 1978. The Ellegård Norm is 17,8 words per sentence on average (Lancaster University). The ST excerpt's average sentence length of 20,1 words per sentence exceeds the norm. Long and short sentences alternate, even one the shortest sentences (9) is in immediate proximity to the longest sentences (...41 – 6 – 45...). Sentences reporting direct speech tend to be responsible for the relatively shorter sentences, whereas the longer sentences, with numerous subordinate clauses and noun phrases with one or two modifiers, suit the purpose of narration and description. The TT inclines to keep the original extent of sentences, unless the departure is inevitable due to the TL system.

For the creation of such long sentences, John Irving greatly employs means of graphological plane like semi-colons, colons, dashes, parenthesis and lexical and grammatical cohesive devices. Nenadál also exploited this spectrum of linguistic tools, although the semicolon was omitted. The reason is that this punctuation practise is more obsolete in Czech than in the SL, meaning that semi-colons in English tend to be used

on places, where a Czech writer would likely rather use a sentence-end punctuation mark. Semi-colons in English serve as “integrators” to indicate several simultaneous events, which are not isolated or important enough to be punctuated by a full stop. The translator has to make a conscious decision whether to drop or preserve them (Newmark 1988, 58). In this case, Radoslav Nenadál avoided the punctuation mark by dividing the longest sentence (10) into two less complex sentences (10) and (11). However, the graphological feature is applied frequently throughout the whole novel, which is evidence of the translator’s understanding of semi-colons as a part of the TT’s style. The adequate transfer of graphological devices plays a significant role in translation of a fiction, since its underestimation can lead to incorrect shifts between the form and content of a text (Hrdlička 2003, 96).

To sum up, in this chapter we have discussed few prominent stylistic aspects of the ST along with demonstrative examples and their comparison to the TT. The diversity of chosen lexical items, interplay of formality and informality as a mean of irony, expressivity, idiolects as a mean of characterization, sound-effects and foreign words as means of realism, and graphological devices as a mean of sentence complexity were considered as prominent textual elements of *The World According to Garp*. The translator Radoslav Nenadál proved to understand the importance of all these elements and recreated their representation in the TT.

4 Italics

4.1 Classification

Typography refers to the visual organization of a written text, which inevitably has an impact on the readers' interpretation and understanding of the text. Italization is a typographical device, which draws the reader's attention to particular forms (Saldanha 2005, 88). The author deliberately manipulates and controls the communication function of these visually attention-seeking means in order to create a special effect (such as differentiation or emphasis).

This chapter is dedicated to the use of italics, more specifically to the occurrence of emphatic italics in direct speech due to its high prominence in the TT and its stylistic importance. The applied categorization of italics according to their function is based on Šlancarová's outline of investigation of italics in Czech and English fiction. Her classification is based on the evidence from her corpus and different style guides. The table compares the numbers of occurrences in the TT and the ST and demonstrates significant discrepancies between the two examined novels, where the difference in italics used for emphasis is the most striking. Other categories are recommended for future investigation. These quantitative data were analyzed manually from the ST and the TT.

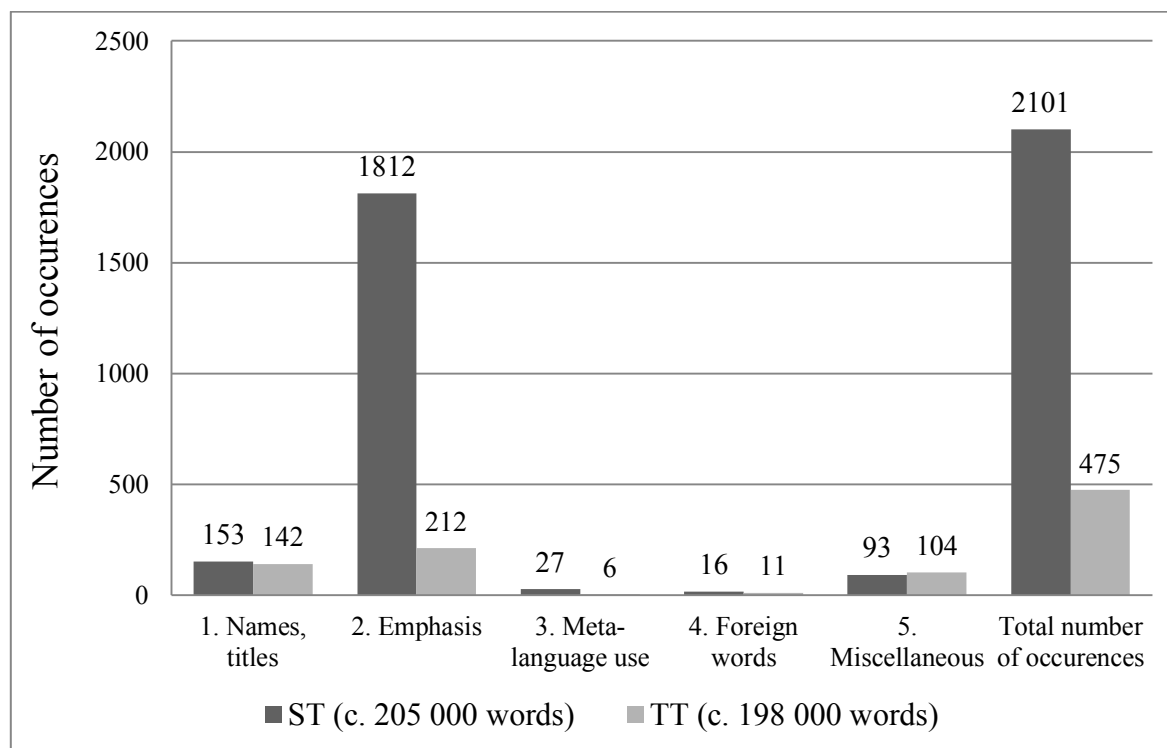


Table 2: Occurrences of different categories of italics in the ST and the TT

CATEGORY	SUBCATEGORY		EXAMPLES
1. NAMES and TITLES	1. written art	1. books	... <i>The World According to Bensenhaver</i> was 'a feminist novel'...
		2. magazines	...instead of <i>Sports Illustrated</i> ; instead of <i>Time</i> and <i>Newsweek</i> , ...
		3. poems	'It's called <i>The Plot against the Giant</i> ,' Garp said.
	2. fictitious characters		Her name, Garp thought, should not have been Cushman but <i>Cushion</i> .
	3. dramatic art	TV program	...from some televisions tuned in to <i>The Late Show</i> , ...
	4. works of art	paitings	...Paul Klee's <i>Sinbad the Sailor</i> .
	5. car		...chrome grille like the mouth of a feeding fish - <i>Buick Eight</i> script across the teeth.
2. EMPHASIS	1. spoken, the italicized word would be stressed		' <i>I am</i> a wrestler; Garp said. 'I'm <i>going</i> to be a writer.'
	2. the italicized word contains the point		Jenny had read enough good stories to know that hers didn't <i>sound</i> like the good stories in her memory.
	3. the word is in contrast to the one expected		...he was always eager to <i>see</i> the radio.
	4. the two italicized words are in contrast		'We're talking about <i>sincere</i> gestures,' Jenny said. We're talking about <i>stupid</i> gestures,' Garp said.
	5. the words needs thinking over to yield its full content		Have I spent fifteen years, she thought, to lose my child to <i>this</i> ? (i.e. dangerous sports

			like wrestling)
	6. expletives		'Oh, <i>fuck</i> "the longings and agonies of youth", ' Garp said.
3. META-LANGUAGE USE	1. words (sentences)		<i>Wicked</i> was a big word in New Hampshire...
	2. letters of the alphabet		...whose name did no convert easily to a -y or an -ie ending,...
4. FOREIGN WORDS	1. single words or phrases	1. German	' <i>Was macht's?</i> ' the lovely prostitute asked him.
		2. Hungarian	' <i>Duna</i> is the Hungarian word for the Danube,' Father told me.
		3. French	... <i>Charlemagne's</i> soldiers...
	2. foreign and English words mixed together		'I'm sorry, <i>meine Frau</i> ,' he told Grandmother.
5. MISCELLANEOUS	1. practical use	1. differentiation	<i>Up yours</i> , the note said.
		2. notes	Please stay as long as you want to [<i>he wrote to her</i>].
	2. onomatopoeic words		' <i>Harf!</i> ' the bear said.

Table 3: Categories of italics in the ST

This division of italics according to their function suggests its use in English among others for titles, foreign borrowings, quotations, onomatopoeia, neologisms or representation of idiolects. Regarding graphic equivalence, the demand to make the TT a total copy of the ST is unrealistic, since the translator must respect the options given by the TL system as well as linguistic and situational context. At the same time, the translation of graphological means, which belong to the integral stylistic dominants of the ST, plays an important role. The translator's aim is to preserve their communicative function and effect (Hrdlička 2003, 95-96).

CATEGORY	SUBCATEGORY		EXAMPLES
1. NAMES and TITLES	1. written art	1. books	...určitě jste mohli dostat výtisk <i>Kouzelného vrchu</i> .
		2. magazines	...místo <i>Timesů</i> a <i>Newsweeku</i> tu byl Dickens a Hemingway a Twain.
		3. poems	„Jmenuje se <i>Spiknutí proti obru</i> ,” odpověděl Garp.
	2. fictitious characters		... <i>Robert Muldoon</i> strávil před svou operací ...
	3. dramatic art	TV program	...štěbetání televize naladěné na <i>Noční program</i> ...
	4. works of art	paintings	Pro cyklus nazvaný <i>Rodinné album</i> musel namalovat nějakých sto obrázků...
2. EMPHASIS	1. spoken, the italicized word would be stressed		„Ale jak jste mohla vědět, že vás chce <i>napadnout</i> ?”
	2. the italicized word contains the point		A kdo kdy slyšel, že by někdo šel na vysokou, aby vynikl jako nejlepší v <i>psaní</i> ?
	3. the word is in contrast to the one expected		„Prý vlezou všude [holubi].” „ <i>Kluci</i> vlezou všude!” zakňoural děkan.
	4. the two italicized words are in contrast		„Jestli tedy smutek <i>nečítíš</i> , k čemu ho držíš?” [...] “Té nebohé ženě se muselo říct, co má <i>cítit</i> .”
	5. the words needs thinking over to yield its full content		Zdravotník měl starch z toho, <i>jak</i> nedbale byla seržantu Garpovi ona lobotomie provedena, a z toho důvodu se rozhodl nestrhnout mu z

			hlavy nasáklou leteckou čepici,...
	6. expletives		„Můj manžel si našel devatenáctiletou <i>kundičku!</i> “ svěřila mu.
3. META- LANGUAGE USE	1. words (sentences)		...redaktor, který dovedl říci ono <i>ne</i> ,...
4. FOREIGN WORDS	1. single words or phrases	1. German	„ <i>Was macht's?</i> “ zeptala se hezká prostitutka.
		2. Hungarian	„ <i>Duna</i> je maďarsky Dunaj,“ vysvětloval mi otec.
		3. Latin	...když je nakonec opravdu uviděl <i>in natura</i> .
		4. English	...Walt: byl prostě t na konci anglického slova <i>wall</i> :...
	2. foreign and Czech words mixed together		„ <i>Ich bin</i> osmnáct,“ odpovědělo děvče.
5. MISCEL- LANEOUS	1. practical use	1. differentiation	Matce napsal: <i>Jenom takhle můžeme zase tvěřit celek.</i>
		2. notes	Vážený pane Garpe, (<i>odpovídala paní Poolová</i>)...
		3. poems quoted	<i>Zde leží synek prvorozený, sil jedné ruky krutě zbavený,...</i>
		4. signs	...ryby, která má přes zuby nápis <i>Buick Eight</i> .

Table 4: Categories of italics in the TT

Although the number of italics used in the TT equals only 22.6% of the absolute frequency gained from the ST, as the tables suggests, the purposes of the typographical feature in English does not fulfil the same purposes in the Czech language. The translator showed awareness about these conventional differences, however, the name of the painting in the example below was not italicized for no explicable reason.

...the poster-sized print above his bed – Paul Klee’s <i>Sinbad the Sailor</i> . ²¹
--

...nad postelí reprodukce plakátového formátu – Paul Klee, Námořník Sindbád. ²²
--

Example 8: Usage of italics for names of paintings

4.2 Information Focus

In terms of emphatic italics, it highlights a piece of information at the expense of others. Italics can be used to convey in writing what is conveyed by prosodic features in speech (Saldanha 2005, 88). The English language with its relatively fixed word-order requires italics in written text to express emphasis which falls on the rheme of the sentence, which is indicated by stress on the particular word. On the contrary, the word order in Czech can be appropriately rearranged, so the rheme is placed towards the end of the sentence or we can use lexical means (such as personal pronouns, definite or indefinite pronouns) for emphasis so the superfluous use of italics may be avoided in this way (Šlancarová 1999, 68).

From the Hallidayan perspective, theme represents the common or expected background knowledge of the participants and refers to the point to which the rheme is related. In an unmarked word order, “new” information is preceded by “given” information. The goal of discourse is the most important element in the structure of the clause. These new information are presented as irrecoverable from the preceding discourse or as a message mentioned anew in a different context, which receives tonic prominence (Douglas 2009, 1). In the English language, sentence structure is realized by prosodic patterns. Therefore, a piece of information is realized by a tone unit with the tonic accent, which accompanies the peak in the pitch of the voice. Considering an unmarked focus, stress generally falls on the final lexical item of a tone group (Baker 2000, 145). In written language, syntactic patterns and punctuation are used to distinguish between theme and rheme, and typographical means serve for stress indication. Thus, emphatic italics perform their function by marking the focal stress according to the suprasegmental patterns of spoken English. Nonetheless, while speaking can occur placements of extra stress on the tonic segment, which causes italicized focus in writing reminiscent of spoken English despite being the last accented

²¹ Irving, John. *The World According to Garp*, 360

²² Irving, John. *Svět podle Garpa*, 340

lexical item in the tonic unit. These cases can be considered as marked, since the unmarked version would be realized non-italicized (Saldanha 2005, 109).

However, this essentially prosodic nature of the information system in English is not the case of Czech (ibid, 104). The Czech language, besides having relatively free word-order, does not fully rely on prosodic patterns as devices highlighting information focus. Nonetheless, Czech the same as English tends to use definiteness as a signal of givenness and indefiniteness as a signal of newness (Baker 2000, 152). Šlancarová came to the conclusion that italics are used in Czech mostly for decorative or practical reasons and the conditions for their usage are not as well defined as they are in English (Šlancarová 1999, 66).

4.3 Emphatic Italics

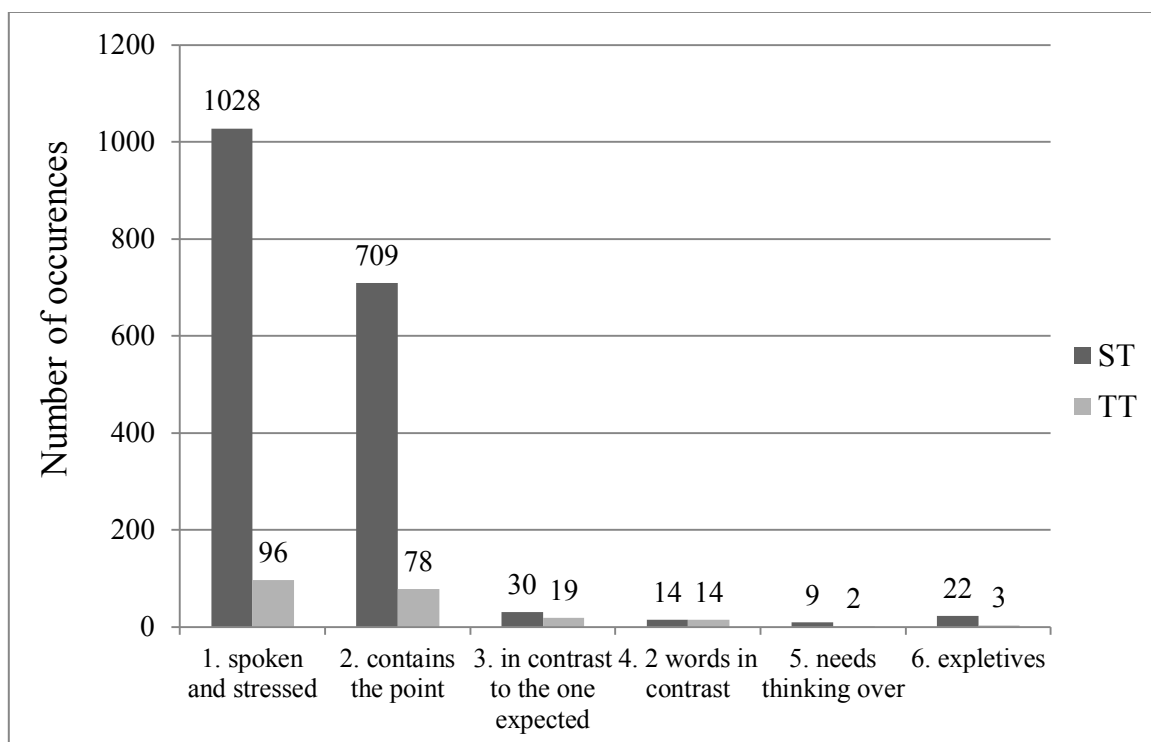


Table 5: Occurrences of emphatic italics in the ST and the TT

As the table illustrates, the translator did not automatically carry over the typeface of our concern, which results in graphical dissimilarity in certain cases. These categories of emphasis (except 6. expletives), were adopted from Fowler's classification of italics used for emphasis. Emphatic italics can facilitate understanding and interpretation and result in a higher degree of explicitness and cohesiveness at the

textual level (Saldanha 2005, 120). The use of emphatic italics has been sometimes associated with poor style, with a primitive way of soliciting attention, which is an insult to the reader's intelligence (ibid, 103). Considering the total length of *The World According to Garp*, the increased coherence through lexical units indicating explicit reference might be the author's intention to provide the recipients with uninterrupted flow of reading and easier understanding, which supports the novel's light-hearted and ironic character.

Italics mimic features of spoken, conversational language in writing. The example below is a proof of correct interpretation of the translator and sufficient motivation for the used italics in the TT. The first italicized gerund *talking* stands in the position of an unmarked rheme, thus italics would be superfluous. However, the second case of emphasis in the TT conveys ironic tone, which takes scope over the whole clause, and italics indicate its non-literal meaning and the character's attitude:

<p>“Don't scare him, Roberta,” Helen said. “I'm not scared,” Duncan said. “If your father keeps <i>talking</i>, you can't fall,” Jenny said. “If he keeps talking,” Helen said, “we'll never <i>land</i>.”²³</p>
<p>„Nestraš ho, Roberto,“ okřikla ji Helena. „Já nemám strach,“ řekl Duncan. „Když bude táta pořád mluvit, ani spadnout nemůžete,“ pravila Jenny. „Jestli bude pořád mluvit,“ pravila Helena, „<i>nikdy nepřistaneme</i>.“²⁴</p>

Example 9: Emphasis on indication of irony

The following sample demonstrates the often case of italization used in the novel, which features definite reference via deictic pronouns (such as *that, there, those*). Czech is an example of a language, which does not have an article system. It uses word-order, explicit subject pronouns, definite or indefinite pronouns to signal definiteness and indefiniteness. Even though the italics are omitted, the translator managed to convey the definiteness by lexical means *žádné* and *ten jeho* as markers of explicit definiteness without the need of superfluous italics in this instance:

²³ Irving, John. *The World According to Garp*, 453

²⁴ Irving, John. *Svět podle Garpa*, 434

<p>“You just don’t like <i>any</i> moustaches,” Helen said to Garp. “I don’t like <i>that</i> moustache,” he said. “I’ve got nothing against moustaches, in general,” Garp insisted.²⁵</p>

<p>„Ty prostě nesnášiš žádné knírky,“ řekla Garpovi [Helena]. „Ten jeho se mi rozhodně nelíbí,“ odpověděl.²⁶</p>
--

Example 10: Emphasis on definite reference

In this case, italics indicate contrast in relation to the other word rather than its lexical content. The elements chosen as focal information *upřímně míněných* a *stupidních* stand in an unmarked position towards the end of the clause, therefore italics would be superfluous:

<p>“We are talking about <i>sincere</i> gestures,” Jenny said.</p>
--

<p>“We are talking about <i>stupid</i> gestures,” Garp said.²⁷</p>

<p>„Hovoříme o upřímně míněných gestech,“ odpověděla Jenny.</p>

<p>„Hovoříme o stupidních gestech,“ upřesnil Garp.²⁸</p>

Example 11: Emphasis on two words in contrast

Also this instance is a well-reasoned case of avoiding italization, since the whole predicate *chtěl jsem být* forms the rheme, a new piece of information, and the shift of tense conveys an equivalent emphasis communicated by *was* in the ST:

<p>“Are you going to be a doctor?” she asked him, letting him inside her office.</p>
--

<p>“I <i>was</i> going to be,” he said.²⁹</p>
--

<p>„Vy chcete být doktorem?“ zeptala se ho a pozvala ho dál do pracovny.</p>
--

<p>„Chtěl jsem být,“ odpověděl.³⁰</p>
--

Example 12: Emphasis on rheme

Examples in the TT, where the italics are preserved, provide indication of a marked theme. The new information stands in the initial position of the clause and indicates unexpectedness of the speaker’s chosen point of departure. The less expected a choice, the more marked it is and the more meaning it carries and vice versa. The more marked a choice, the bigger the need for it to be motivated. It is a conscious effort of a speaker or writer to highlight this particular element (Baker 1992, 130). Marked themes provide a sufficient reason for the translator’s use of italics in the TT. The second

²⁵ Irving, John. *The World According to Garp*, 311

²⁶ Irving, John. *Svět podle Garpa*, 292

²⁷ Irving, John. *The World According to Garp*, 198

²⁸ Irving, John. *Svět podle Garpa*, 183

²⁹ Irving, John. *The World According to Garp*, 314

³⁰ Irving, John. *Svět podle Garpa*, 295

instance of *boys* already provide a given information toward the end of the sentence and italics would be redundant:

<p>“They told me they [pigeons] were a real problem around here,” the patrolman said. “They told me how they got into everything.” “The <i>boys</i> get into everything,” Bodger crooned. “The pigeons are relatively harmless, but the <i>boys</i> bear watching.”³¹</p>
<p>„Slyšel jsem, že je tady s nimi [holuby] velký problém,“ podotkl. „Prý vlezou všude.“ „<i>Kluci</i> vlezou všude!“ zakňoural děkan. „Holubi jsou relativně neškodní, ale kluky je třeba hlídat.“³²</p>

Example 13: Emphasis on a word in contrast to the one expected

This is an example of explicitation through the use of an intensifier, in this instance *věčně*. The translator applied additional grammatical cohesive device *A* which is used in Czech besides other things for emphasis. This puts emphasis on *jsem ráda* and the unmarked theme *jim*, where the use of italics would be unnecessary:

<p>“They could spend the night with us, if you’d like to be alone.” [Garp] “Alone!” she [Mrs. Ralph] cried. “I’m <i>usually</i> alone. I <i>like</i> having the boys with me. And <i>they</i> like it, too,” she said.³³</p>
<p>„Mohli by být přes noc u nás, kdybyste chtěla být radši sama.“ [Garp] “Sama!” rozkřikla se [paní Ralphová]. “Já jsem <i>věčně</i> sama. A jsem <i>ráda</i>, když kluky mám u sebe. A <i>jim</i> se to taky líbí,” řekla.³⁴</p>

Example 14: Emphasis through the use of an intensifier

4.4 Conclusions

To sum up, this chapter discussed one of the stylistic features of the ST, which was rarely transferred into the TT, i.e. italics. Since italics do not fulfil the same purposes in Czech and English, Nenadál’s translation adhered to the principle of functional equivalence and preserved its communicative functions/ effects. Compensation is understood as a translation strategy used to compensate for a loss of a ST effect through recreating a similar effect in the TT by means that are available in the TL system and/or the TT (Saldanha 2005, 109). It could thus be claimed that the translator applied the strategy of compensation as P. Douglas suggests (2009, 15), although the

³¹ Irving, John. *The World According to Garp*, 65

³² Irving, John. *Svět podle Garpa*, 54

³³ Irving, John. *The World According to Garp*, 258

³⁴ Irving, John. *Svět podle Garpa*, 242

aforementioned examples can not be indisputably regarded as its prototypical cases. Emphatic italics in English is associated with conversational language in order to reproduce spoken English prosody and mark information focus or imply speaker's attitude, which diminishes the distance between the narrator and the described events (Saldanha 2005, 208). In terms of Czech norms and the conventions of the Czech language and style of direct speech in writing, Nenadál seems to transfer the italics only in well-reasoned cases, such as marked themes, ironic tone or a striking use of an expression. As was mentioned above in the chapter 3.3.1, Radoslav Nenadál considers the core of an information structure as the biggest exploration for a Czech translator, which is fundamental for correct word-order. His strategy respected the norms of the TL and directed at adapting the ST to other stylistics resources of emphasis in Czech and often applied different methods simultaneously:

- a) re-arranging the word-order (reordering)
- b) using definite pronouns and indefinite pronouns
- c) using personal pronouns
- d) using intensifiers
- e) avoiding redundant italics in unmarked rhemes

In other words, the differences between the ST and the TT are due to system oriented typographical conventions and the translator's general preference for functional equivalence rather than graphical equivalence, which caused a loss of prosodic element in the TT and may affect the TT reader's perception of a dialogue or a character (Douglas 2009, 15-16). The translator's preference for functional equivalence, which is justifiable considering the impossibility of maintaining equivalence at all levels, is reflected not only in the use of italics as demonstrated in the example below.

Then she [Jenny] said she was sorry – she had never struck him [Garp] before, she just didn't understand this fucking lust, lust, lust! at all. ³⁵

Pak se mu omluvila [Jenny] – ještě nikdy ho [Garpa] neuhodila, to jenom že té zatracené, pitomé a hloupé chlípnosti nerozumí! Vůbec! ³⁶
--

Example 15: Functional equivalence

³⁵ Irving, John. *The World According to Garp*, 144

³⁶ Irving, John. *Svět podle Garpa*, 127

5 Summary

In the first chapter, I briefly outlined the author's biography and career, including conditions accompanying the process of writing *The World According to Garp*. Furthermore, the chapter included summary of the novel's plot and discussed its central and biographical themes as well as the realistic essence of the novel. The fictional world, which provides the only relevant situational context and manifests the author's stylistic preferences for conveying the story, was analysed according to the methodology proposed by D. Biber and S. Conrad, in which the imaginary world is presented by these three aspects of a novel: the perspective of narration, the extent to which the author decides to report dialogues and the composition of plot development. These aspects partly include the analysis of pervasive functional variations of linguistic features, that is, the register.

The second chapter discussed the aim of stylistics, the general concept of style peculiar to an author, the significance of close interaction between the style of the ST and the TT. The qualitative analysis covered by the chapter drew on M. Baker's theory of translator's style and discussed the abstraction of a translator's "thumb-print" as a "voice" that breaks through the surface of the text and speaks for itself, and its possible reasons based on G. Saldanha's suggestions. The chapter introduced Radoslav Nenadál, the translator, and analysed few prominent stylistic aspects of the ST along with the demonstrative examples and their comparison to the TT. The diversity of chosen lexical items, interplay of formality and informality as a mean of irony, expressivity, idiolects as a mean of characterization, sound-effects and foreign words as means of realism, and graphological devices as a mean of sentence complexity were considered as prominent textual elements of *The World According to Garp*. The translator Radoslav Nenadál proved to understand the importance of all these elements and recreated their representation in the TT.

The third and final chapter focused on classification of italics in Czech and English on the example of *The World According to Garp* according to D. Šlancarová, and provided qualitative analysis based on manually identified occurrences of the typographical feature in the ST and the TT. The chapter was predominantly dedicated the use of emphatic italics as the most stylistically prominent feature found in the ST, which was rarely transferred to the TT. The categorization of italics used for emphasis is based on the H. W. Fowler's approach. The examples were selected only from the

category “spoken and stressed” as the category with the highest number of occurrences in the ST and covering all categories would be beyond the scope of this thesis. The chapter discussed the communication function and consequences of emphatic italics, that is, marking the focal stress according to the suprasegmental patterns of spoken English in writing, facilitation of understanding and interpretation, and a higher degree of explicitness and cohesiveness at the textual level. These representative examples, supported by the Hallidayan concept of information focus, provided information about the translator’s strategies of compensation, since italics do not fulfil the same purpose in Czech as in English. Nenadál proved to transfer the italics only in well-reasoned cases, such as marked themes, ironic tone or a striking use of an expression. His strategy respected the norms of the TL and directed at adapting the ST to other stylistics resources of emphasis in Czech by re-arranging the word-order, using definite and indefinite pronouns, personal pronouns, intensifiers or avoiding redundant italics in unmarked rhemes. The differences between the ST and the TT are due to system oriented typographical conventions and the translator’s general preference for dynamic equivalence. A short conclusion evaluated the findings and the translator’s strategies and examined how the translator’s decisions to render intonation-related meanings affected the style of the *World According to Garp* in terms of formally graphical equivalence, the loss of prosodic element in the TT, and the TT reader’s perception of a dialogue or a character.

RESUMÉ

Cílem této bakalářské práce byla analýza charakteristických stylistických prvků vyskytujících se v románu *The World According to Garp* od Johna Irvinga a jejich srovnání s českým překladem *Svět podle Garpa* od Radoslava Nenadála. Kvalitativní část je věnována představení osobnosti autora, obsahu díla a popisu fiktivního světa podle metody představené D. Biberem a S. Conradovou. Dále se práce zabývá problematikou překladu autorského stylu a stylu překladatele podle teorie M. Baker. Podstatná část této práce je především zaměřena na využití kurzívy pro důraz jako nejméně výraznějšího stylistického prostředku výchozího textu. Vybraná překladatelská řešení a strategie jsou okomentovány a podloženy kvantitativní analýzou výskytu kurzívy v VT a CT. Komentáře vychází z teorie M. Hallidaye o informačním toku a výzkumu kurzívy G. Saldanhy, M. Baker a D. Šlancarové.

První kapitola této práce stručně nastíní biografii a kariéru autora, včetně podmínek doprovázející proces psaní románu *Svět podle Garpa*. Dále kapitola zahrnuje souhrn obsahu díla a zabývá se jeho klíčovými a autobiografickými tématy, stejně tak jako realistickou podstatou románu. Fiktivní svět, který představuje jediný relevantní situační kontext a projevuje autorovy stylistické preference pro přednes příběhu, je analyzován na základě metody představené D. Biberem a S. Conradovou, která představuje imaginární svět prostřednictvím perspektivy vypravěče, rozsahu prezentovaných dialogů a kompozice vývoje díla. Tyto tři aspekty částečně zahrnují analýzu všudypřítomných funkčních variací linguistických prvků čili registru.

Druhá kapitola rozebírá cíl stylistiky, obecný koncept autorského stylu, význam vzájemného působení stylu VT a CT a pojednává o pojmu „otisku“ překladatele M. Baker jako rysu, který promlouvá svým vlastním hlasem v textu, a jeho možných příčinách, které jsou čerpány z poznatků G. Saldanhy. Kapitola představuje osobnost překladatele Radoslava Nenadála a analyzuje několik stylistických aspektů výchozího textu včetně srovnání příkladů z VT a CT. Hlavními stylistickými elementy *Světu podle Garpa* byla vybrána rozličnost lexikálních jednotek, souhra formálnosti a neformálnosti jako prostředek ironie, expresivita, idiolekty jako prvek charakterizace, zvukové efekty a cizí slova jako prostředky realismu a interpunkční znaménka pro složitou výstavbu vět. Radoslav Nenadál potvrdil pochopení významu těchto prvků a vytvořil jejich zástupce v CT.

Třetí a poslední kapitola je zaměřena na klasifikaci kurzívy v češtině a angličtině na příkladu románu podle D. Šlancarové a nabídla kvantitavní analýzu založenou na manuálně identifikovaných výskytech kurzívy v VT a CT. Kapitola byla především věnována kurzívě užitě pro značení důrazu, což je nejvýraznější nalezený stylistický prvek VT, a který byl přesto jen zřídka přenesen do CT. Klasifikace kurzívy pro důraz je založena na přístupu H. W. Fowlera. Názorné příklady byly vybrány pouze z kategorie „spoken and stressed“, což je nejvíce zastoupená kategorie kurzívy pro důraz, jež se vyskytuje v VT. Analyzování všech kategorií by přesáhlo možnosti této bakalářské práce. Kapitola se zabývá komunikativní funkcí a důsledky kurzívy značící důraz, tedy označení hlavního přízvuku ve větě podle prosodických vzorů mluvené angličtiny, usnadnění interpretace a porozumnění a vyšší stupeň explicitace a kohezivnosti na úrovni textu. Příklady byly podpořeny teorií o toku informací M. Hallidaye a podložili užitě překladatelské strategie. Jelikož kurzíva v češtině neplní stejný úkol jako v angličtině, překladatelovy strategie respektovaly normu CJ a byly namířeny tak, aby byl důraz naznačen uzuálními prvky CJ, a to prostřednictvím změny slovosledu, určitého a neurčitého zájmena, osobního zájmena, intenzifikátorů či vyhýbaním se nadbytečné kurzívy v nepříznakových rématech. Krátký závěr zhodnotil překladatelovy strategie a uvedl, jak tato rozhodnutí ovlivnila styl CT, co se týče formální grafické ekvivalence, možné ztráty prosodického prvku textu či změny ve vnímání dialogů a postav čtenáře CT.

LIST OF ABBREVIATIONS

ST	source text
SL.....	source language
TT.....	target text
TL.....	target language
VT.....	výchozí text
VJ.....	výchozí jazyk
CT	cílový text
CJ.....	cílový jazyk

LIST OF TABLES

Table 1: Occurrences of linguistic units in the ST and in the TT based on the samples from each novel.....	27
Table 2: Occurrences of different categories of italics in the ST and the TT.....	30
Table 3: Categories of italics in the ST.....	31
Table 4: Categories of italics in the TT.....	33
Table 5: Occurrences of emphatic italics in the ST and the TT.....	36

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ABSTRACT

Title: The Translation and Stylistic Analysis of *The World According to Garp* by John Irving

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Abstract: The aim of this study is to analyse prominent stylistic features in the novel *The World According to Garp* by John Irving and compare their representations with the Czech translation *Svět podle Garpa* by Radoslav Nenadál. The qualitative part of this thesis is focused on introduction of the author, the novel's plot and description of the fictional world. This thesis is concerned with translation of authorial style and style of a translator. The fundamental part of the thesis is primarily dedicated to the use of emphatic italics as one of the most prominent stylistically marked features of the source text. Representative examples and their translation strategies are provided with commentaries and supported by quantitative analysis of occurrences of italics in the source and target text.

Key words: translation, fiction, *The World According to Garp*, translation strategy, style, authorial style, translator's style, text analysis, italics, emphasis

ANOTACE

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Počet příloh: 1 CD

Anotace: Cílem této bakalářské práce je analýza charakteristických stylistických prvků vyskytujících se v románu *The World According to Garp* od Johna Irvinga a jejich srovnání s českým překladem *Svět podle Garpa* od Radoslava Nenadála. Kvalitativní část je věnována představení osobnosti autora, obsahu díla a popisu fiktivního světa. Dále se práce zabývá problematikou překladu autorského stylu a stylu překladatele. Podstatná část této práce je především zaměřena na využití kurzívy pro důraz jako jednoho z nejvýraznějších stylisticky příznakových prostředků výchozího textu. Vybraná překladatelská řešení a strategie jsou okomentovány a podloženy kvantitativní analýzou výskytu kurzívy ve výchozím a cílovém textu.

Klíčová slova: překlad, překládání, beletrie, Svět podle Garpa, překladatelská strategie, styl, autorský styl, překladatelský styl, analýza textu, kurzíva, důraz