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Difference between Male and Female Interpreters in Interpreting Gender-Oriented and Neutral Topics

**(Rozdíl mezi tlumočnickem a tlumočnicí při tlumočení genderově
orientovaných a neutrálních témat)**

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Prohlášení

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List of Abbreviations

C	Common (Czech)
S	Standard (Czech)
M	Men
W	Women
O	Omitted
Y	Yes
N	No
DL	Dirty Laundry Dialogue
WWS	Wolf of Wall Street Monologue

1 Introduction

Sex differences in intellectual abilities have been explored by researchers from various fields such as education, psychology, and other social sciences (Feingold 1992, 61). In his study, Haas states that “aspects of form, topic, content, and use of spoken language have been identified as sex associate” (1979, 616). There have been many works written explaining the connection between gender and language. Various studies have been conducted investigating the plausibility of the generalisations made. Findings nevertheless become outdated quite rapidly because of the constantly changing social situation. What was true about gender twenty years ago becomes a stereotype that does not necessarily have to be true now. Most of the studies conducted also state the need for further investigation because there are many areas of the topic untouched. The most recent research on gender differences and interpreting was made by Eva Prokopová in 2011. In her bachelor thesis, Prokopová focused on sex differences in expressive means and emotional aspects of speech. Her hypothesis states that female interpreters will use emotional aspects of speech, intonation, stress and emphasis more than men and use less expressive language than men when translating foul language. The research has nevertheless disproved her hypothesis. Not only did women use similar amount of foul language as men, but it was men who used emotional aspects more. As these findings are in complete contradiction with many studies made in past, I decided to further explore in greater detail the differences between male and female interpreters. I based my research on the first and most influential researcher of differences between men and women, Robin Lakoff. As her book *Language and Woman's Place* dates back to 1973, my research brings new information on the sex differences she described. I use her findings together with subsequent research to explore sex differences in the field of interpreting. The aim of this thesis is to examine the way in which the interpreter's gender and topic of the recording affect the interpreter's performance.

The first part of the thesis is theoretical and deals with the influence of speaker's gender on the language use and topic familiarity. First, four features of women's language are described and commented on. Following this, differences in male speech and female speech in connection to their form, topic, content, and use are discussed. I also explore the idea that because of the fear of losing prestige and gender arrangements in the workplace, women's speech may be more standard than men's.

The next section of the theoretical part explores topic familiarity and studies how gender-oriented topic affects text comprehension. Here, I will discuss the research concerning the fact that female students achieved higher scores in topics on family life and male students had significantly higher results on text topics including sports (Brantmeier 2003, 4) and also the findings that females perform better in humanities-oriented texts and males in science-oriented texts (Doolittle and Welch 1989, 11).

The second part of the thesis consists of an empirical study. The aim of the study is to explore the difference in performance between male and female students interpreting both gender-oriented topics and a gender-neutral topic. The neutral topic has been chosen to give both genders the same conditions and therefore explore the actual difference in interpreting between both genders. Nineteen interpreting students from the undergraduate program at Palacký University participated. Since the research focuses on gender differences, the number of male and female participants was chosen equally with 6 male and 6 female students.

1.1 Hypothesis

The hypothesis consists of two parts. The first part reacts on the differences found in language use between men and women and is based on four stereotypes of women's language described in Robin Lakoff's *Language and Woman's Place* (1973).

According to this hypothesis, female interpreters should have more extensive vocabulary typically connected with women. I believe them to use rather Standard Czech and pay more attention to correct grammar and clear pronunciation. They are expected to tone down expletives or avoid them completely. When translating humour, I expect women to be less inventive and stick more closely to the original. Men are, on the other hand, expected to choose rather Common Czech, use dialect or slang expressions more and also create various neologisms. They are expected to use expletives in their full strength and sound more natural when doing so. I believe men to be more playful with jokes and puns and be genuinely funnier.

The second part of the hypothesis states that while women should outperform men in assessing the register and identifying themselves with the speaker in both female-oriented topic and gender-neutral topic, men should outperform women in male-oriented topic.

2 Gender and Language

This chapter will serve as a stepping stone for discovering the differences between male and female interpreters. Firstly, it is necessary to mention the difference between sex and gender and state why these terms are used interchangeably in many works including this one. Secondly, three approaches to the reasons behind language use gender differences will be introduced. Finally, general differences between male and female language will be discussed.

2.1 Sex versus Gender

Before examining the differences between male and female language, I would like to introduce the difference between sex and gender and usage of these terms in this specific work.

In his book *Translation and Gender: Translating in the 'Era of Feminism'*, Luise von Flotow explains that the introduction of the notion of gender appeared with the development of post-war feminism in Western Europe and North America. Flotow explains that feminist thinkers introduced the term in order to examine the social differences that caused women's inferiority which was recognisable both in their work and home (Flotow 1997, 5-6).

The main difference between sex and gender, as Miriam Meyerhoff explains in *Introducing Sociolinguistics*, is that while sex can be defined by the number of X chromosomes, gender is conditional on our relationships with others (2011, 213). Natalie Schilling in *The Cambridge Handbook of Sociolinguistics* further evolves that gender is "a complex sociocultural and socio-physical construct that is not reducible simply to biological or physical sex" (2011, 218). In many studies made on gender differences we nevertheless often encounter both terms sex and gender being used interchangeably. In her book *Talking Difference: On Gender and Language*, Mary Crawford explains that the confusion lies in the fact that all known cultures recognise biological differences and it is therefore natural to base the social differences on them (1995, 13).

The process of acquiring a gender is closely dependent on education, conditioning, culture, religion, ethnicity and many other factors (Flotow 1997, 5). Our whole life is affected by our gender. The toys we play with as children, the clothes we wear, the hobbies we have, the school subjects we enjoy, the career paths we choose,

and, inevitably, the way we speak. Studies on differences in language use started with study of social class differences. Only later did sociolinguists realise more variables are needed in order to fully understand why people choose different ways to speak in various social contexts. The variables included were ethnicity, age and gender (Coates 1993, 4). The study of language and gender is therefore interdisciplinary and requires many variables to be considered.

This thesis is based on different literature and studies that use different terminology. For that reason, the terms sex and gender are being used interchangeably behind this point. I nevertheless fully acknowledge the difference between the two terms and under no circumstances would I claim them to be the same.

2.2 Three Approaches to the Differences

While majority of linguists agree that there are differences between male and female speech, they differ in the explanations behind these differences. The three generally accepted approaches can be explained by concepts of deficit, difference and dominance (Schilling 2011, 220).

2.2.1 Deficit

The deficit-based approach describes women's language as inferior to the men's one. Robin Lakoff uses this approach to explain several women's language features such as tag questions, hedges, or indirect requests and commands (Schilling 2011, 220). She urged women to talk more like men which clearly points to the women's deficit, might it be lack of assertivity or even aggressiveness. However outdated Lakoff's work may be, it has served as a stepping stone to the research on sex differences and languages. The subsequent studies nevertheless rarely came to the same conclusions and I therefore decided to also base my research on the very source and use the remaining studies as a guide to my hypothesis.

2.2.2 Difference

The difference-based approach, best explained in the book *Men are from Mars, Women are from Venus* written by John Gray in 1992, considers women and men being parts of completely different subcultures. This framework was created by anthropologists Maltz and Borker, who concluded that women and men have non-overlapping and different

conversational goals and styles. While girls aspire to create relationships and criticise others in indirect ways, boys tend to assert their dominance (Crawford 1995, 88). This is an important notion for the second part of this hypothesis where male and female topics are being assessed.

2.2.3 Dominance

The dominance-based approach emphasizes women's lack of power and focuses on the inferiority of women. Lakoff for instance claims that women's weaker linguistic usage results from their powerlessness within society rather than from their inferiority due to their sex. Some state that men use language to dominate whereas women are dominated by language (Crawford 1995, 7).

Even though the three approaches do not agree on the reasons behind the different use of language, they all work on the assumption that women and their language are inferior to men and provide a perfect ground for understanding why it was mostly women who made the first studies on gender and language.

2.3 Growing up with Gender and Language

It is only recently that sociolinguistics started to study children's language acquisition in order to further examine and understand the differences between men's and women's speech. I fully agree that for a study of language it is important to go to the very beginning where language is being learned, and for that reason, this chapter has been included in this work.

Nowadays, sociolinguists study grammar, phonology, lexicon, and syntax, as well as children's linguistic competence. Children need to learn these skills in order to understand what is appropriate to say in different circumstances and when it is appropriate to say it. To do so, they inevitably learn gender by "gender identity acquisition" as Jennifer Coates calls it in her book *Men, Women and Language* (2009, 159). Similarly, in his book *Gender, Nature and Nurture*, Richard A. Lippa explains that from a young age, children are taught to "do" gender, by which they inevitably learn how to speak "appropriately" in order to fit into the perfect picture of femininity or masculinity (2002, 138). Coates provides an apt example of such "lectures" in a sentence often used by parents: "Little girls don't say that" (Coates 2009, 159).

Similarly, we are to notice “rules” such as “girls don’t play with cars,” or “girls don’t swear,” and “boys don’t wear dresses,” or “boys don’t cry”. In her book *Language and Gender: Making the Difference*, Cate Poynton also concludes that children are taught these stereotype expectations at a very young age and incorporate them into their gender awareness, which influences their language evolution (1985, 25).

In general, girls have been known to be superior in speech acquisition. They start babbling sooner than boys, say their first word sooner and also tend to master more words than boys of the same age (Coates 2009, 148). Danish linguist Otto Jespersen once said that women learn foreign languages easier and are more alert in languages in general (Čmejrková 1996, 37). As Jespersen’s research dates as far as 1925, we have to perceive this rather flattering statement for women with caution. There have nevertheless been more recent studies that came to similar conclusions, for example, research carried out by Huebner in 1995 (Brantmeier 2003, 11). It has also been found that language and reading disorders are twice as often discovered in boys than in girls (Sommer et al. 2004, 1). Several studies showed that men make more speech errors, such as stammers and stutters and more filled pauses such as *ah*, *er* and *um* (Lippa 2002, 19). Poynton’s research has also revealed that girls are better in narratives and produce texts of higher quality (Poynton 1985, 35). Several studies also showed that women are better at verbal memory tasks, verbal fluency tasks and speed of articulation (Herlitz, Nilsson, and Bäckman 1997, 801).

Based on the information gathered, women have been found to be more fluent, learn foreign languages easier and also outperform men in some episodic memory tasks such as narrative story telling. These are all important assets to an interpreter. Based on the research summarised in this chapter, I believe that due to different stereotypes passed to us from our parents at a very young age, we are encouraged, as men and women, to use the language differently. In my thesis, I pay a lot of attention to the impact of stereotypes on the way we speak. In the next chapter, we will discuss several stereotypes in more detail and further assess the differences in male and female speech.

3 Men versus Women, Stereotypes versus Research

When thinking about the differences between men's and women's speech, we tend to start with stereotypes. While reading through different stereotypes, one might nevertheless wonder whether we "stereotype" because of the things we see and hear around us or whether we see and hear those things because we "stereotype". It is important to realise that our interactions can be affected by our beliefs. Crawford warned that the differences described might serve as a self-fulfilling prophecy where women might behave differently because they face different expectations (Crawford 1995, 16). It is therefore impossible to completely separate stereotypes from researched data and in my opinion it would not even be wise to do so.

An important thing to remember before reading this chapter is that there is no such thing as only one stereotype of how women and men talk. As already mentioned in chapter 2, there are more variables than just gender that affect the way we speak. There are nevertheless several cross cultural stereotypes that we subconsciously hold on to, such as "the chattering female" (Poynton 1985, 67). This stereotype specifically, among some others, has been proved by many researchers to be incorrect as at school and meeting rooms it is rather men who do the talking (Poynton 1985, 67). There are nonetheless stereotypes that were proved by research to be true and I shall focus on those. The following section will first enlist "stereotypes" listed by linguist Robin Lakoff and elaborate on four of them that will subsequently be a subject of research in the practical part of this work.

3.1 Lakoff's Nine Features

The hunt after gender differences in speech dates back to 1970s, where the idea that women and men speak different languages was born. The main areas of difference were pronunciation, grammar, vocabulary, syntax, and stylistic differences such as politeness and assertion (Crawford 1995, 22). In their works, researchers coined terms such as "women's language," "the female register," or "genderlect" (Crawford 1995, 22). The main tendency was undeniably to consider women's language an unexplored territory that needs and deserves its own research. Crawford concludes that based on the mere fact that it is women's language that is being studied, men's language is considered to be the neutral one (Lakoff 1973, 48).

The most influential and groundbreaking work still consulted today is *Language and Woman's place* by linguist Robin Lakoff, first published in 1973. Lakoff's new

term “women’s language” continues to be used at present and the nine features from both lexicon and syntax are researched and commented on (Crawford 1995, 23). In her work, Lakoff provides evidence on gender inequity and consequently suggested possible improvements. Lakoff’s nine features have not been based on any empirical study but on her personal beliefs and introspection. For that reason it was criticised by many researchers who initiated multiple subsequent empirical studies with the intention to prove her wrong (Crawford 1995, 24). There have however not been many findings made as the research was mainly powered by feminists, who did not approach the matter unbiased.

Lakoff explicitly considers the women’s language to be inferior and the nine features of women’s language all characterise the notion of powerlessness and politeness (Crawford 1995, 30). According to Lakoff, the first five typical features of women’s language are excessive use of empty adjectives, tag questions, superpolite forms, up intonation, and hedges. I not only do not find these features to be merely signs of powerlessness, but also am convinced that these features are not prevalent with women only. In this work, I will focus on the following four features, specifically the use of specialized vocabulary, expletives, hypercorrect grammar and humour. The rest of this chapter will describe these “stereotypes” in greater depth and provide further research results in order to assess the hypothesis.

3.1.1 Specialized vocabulary

The first feature described in *Language and Woman’s place* is women’s specialized vocabulary. According to Lakoff, women have more precise vocabulary in terms of colours, using expressions such as *mauve*, *lavender* or *plum*. She argues that such specialised vocabulary would feel unnatural for a man, unless he was homosexual or, for example, an interior decorator (Lakoff 1973, 49). Other topics mentioned where women outperform men in vocabulary range were fashion, cooking and sewing. A similar observation was made by Světlá Čmejrková in her book *Čeština jak ji znáte i neznáte*, which can be translated as *Czech as You Know It and Don’t Know It*. The notion these topics share is according to Lakoff “meaninglessness,” where women, instead of addressing real life decisions, make non-crucial decisions such as whether to name a colour *lavender* or *mauve* (Lakoff 1973, 49-50). One can nevertheless object that similarly men have richer vocabularies in areas such as sports or mechanics and, more importantly, with social changes, men nowadays enjoy cooking and fashion and

women are involved in politics and sports. It has nevertheless been proved that women, rather than men, receive messages from various sources targeted at them, such as chick flicks, chick lit, different magazines (e.g. *Vogue*, *Cosmopolitan*, *Top Girl*), and advertisement about celebrity life, fashion and body image (Silverstein et al. 1986, 520; Čmejrková 1996, 201). It is therefore perfectly understandable that these topics are of a bigger interest to women than to men and therefore should have more extensive vocabulary concerned with it.

Men on the other hand have been described by Otto Jespersen as “the chief renovators of language” (Coates 1993, 18). In the early twentieth century, Jespersen in his book *Language: It's Nature, Development and Origin* commented on changing vocabulary by saying that it is men who come up with new expressions (Coates 1993, 18). Similarly, in his *Dictionary of American Slang* (1960), Flexner states that it is mostly men who create and use slang (Coates 2009, 97). In 1992, Jespersen suggested that men are readier to coin new words, use puns and obscenity (Haas 1979, 1). According to Jespersen, women's vocabulary is significantly less extensive, especially in usage of adverbs, where women tend to repeat only a few ones (Coates 1993, 19).

This claim is nevertheless largely outdated and contradicted by Lakoff, who described women as great users of empty adjectives. While I am not convinced that women's vocabulary is more limited, or simply reduced to the use of empty adjectives, I do believe that it is mostly men who use slang expressions and coin new words and this feature will be tested in the empirical research.

3.1.2 Expletives

The next observed feature is the use of expletives. Lakoff believed women to use milder forms, such as *Oh, Dear!* or *Darn!* Men would, on the other hand, rather resort to harsher expletives such as *Dammit!* or *Oh, Shit!* (Lakoff 1973, 50). Poyton similarly concludes that swearing is men's territory, whereas women tend to lean towards euphemisms (Poyton 1985, 72). This tendency could be explained by different parent approach as already mentioned in 2.3. According to Čmejrková (1996, 36), it is rather with girls that expletives are largely suppressed, whereas men's vocabulary is full of swearing words. The claim that men swear more has been also confirmed by Gomm, whose research from 1992 revealed that when telling a story, men tend to use more expletives than women (Coates 2009, 97).

These studies are nevertheless largely obsolete. Coates discovered that the young generation considers expletives “cool” and therefore, in their hunt after popularity, children choose to swear more. Girls, in order not to be called “too girly”, accommodate linguistic strategies usually associated with boys (Coates 2009, 98). In 2011, a research on the use of expletives in interpreting was carried out by Eva Prokopová. Her results affirm the suggestion made by Crawford and Coates, as female interpreters did not try to use less offensive language (Prokopová 2011, 41).

Expletives are therefore still associated with masculinity, but no longer are they solely men’s domain. I nevertheless believe that women will still feel more reluctant to use strong language and when interpreting, their use of expletives will not sound natural, they will try to tone the impact of the swear word down or omit it completely.

3.1.3 Hypercorrectness

It has been claimed by Lakoff that women use more standard language and prestige forms whereas men’s speech is often more colloquial with men adopting regional dialects¹. Similarly to Lakoff, Poynton also concludes that women are more likely to use more cultivated accent and pronounce without any syllable omission (Poynton 1985, 72). This feature has largely been explained by women’s linguistic insecurity or by their social role as “preservers of culture” (Crawford 1995, 37). Čmejrková suggests that even nowadays it is still rather women who adopt the role of primary child carers and for that reason women tend to choose clearer pronunciation (Čmejrková 1996, 36). According to Coates, men on the other hand tend to use multiple negations and invariable *don’t* significantly more than women (Coates 1993, 76).

Trudgill (1975) further explains that women in Western society tend to be more evaluated based on how they appear as opposed to what they do and that results in their greater attention to stylistic markers in speech (Meyerhoff 2011, 219).

In her manual for interpreters, Alena Špačková recommends interpreters use Standard Czech. She argues that the listener perceives it more positively than colloquial forms, where the audience might get the notion that the interpreter does not care enough to use the standard language or, even worse, is not educated enough. According to Špačková, if an interpreter chooses to use slang, he or she should do so with an evident

¹ This observation has already been commented on in subchapter 3.1.1.

intention and should keep the same amount of slang throughout the whole interpreting process (Špačková 2008, 89).

The notion of women speaking rather standard language and pronounce clearer while men are more likely to use colloquial language predominates in the majority of studies made. My belief, based on the research examined in this section, is that men will use Common Czech and different dialects whereas women will rather choose Standard Czech and pay more attention to clear pronunciation and correct grammar in general.

3.1.4 Sense of Humour

The last feature studied is the sense of humour. According to Lakoff, middle-class American women not only cannot tell jokes, always ruin the punchline and mix the order of things, but they also do not get jokes. (Crawford 1995, 25).

It has already been mentioned in subchapter 3.1.2 that women are masters of euphemism. I would therefore argue that nowadays rather than not “getting” the joke, women often find themselves in compromising situations as many jokes are sexist and directed at women. Crawford mentions an asymmetry in joke choices. According to her, while there are prostitute jokes, mother-in-law jokes, or silly blonde jokes, there are no parallel jokes that women could say in return (Crawford 1995, 137).

Mercilee Jenkins (1985) picked up the threat of the two cultures described in subchapter 2.2.2 and further argued that humour serves different functions for women and men. Whereas men are boasting and reassuring themselves of their greatness, women are trying to assure themselves that they are not the only ones doing something or having something happened to them. As suggested by extensive research, girls aspire to greater intimacy whereas boys aim to move higher in the hierarchical relationship (Crawford 1995, 148). Crawford explains this as intimacy-obsession in women and status-obsession in men² (Crawford 1995, 101).

According to Henry Niedzielski, when translation humour, interpreters first of all need to fully understand the joke in the source culture, transfer it into the target cultural environment and only then formulate the humour in such way that the original intention is kept and the audience delivers equivalent response (Niedzielski 2008, 141). Due to the time restriction, the interpreter might often be forced to omit the humour altogether. James Nolan in his book *Interpretation: Techniques and Exercises* (2005, 258) states

² This difference will be further evolved in subchapter 4.1.

that if the information covered by the joke is more important than the humour, the interpreter should choose to interpret the meaning and omit the “sugar coating” if there is no equivalent in the target language. If humour is the main goal of the speaker, Nolan believes it to be a complete error if the interpreter fails to interpret it (Nolan 2005, 263-264). The interpreter needs to choose whether to explain, paraphrase, keep the joke in the original state or omit it completely (Nolan 2005, 258).

Women are stereotyped as bad joke tellers and even they themselves according to research consider men funnier. This work expects men to outperform women in interpreting humour, yet both genders are believed to understand it equally. Based on men having been found to coin new words, which has already been mentioned in subchapter 3.1.1, I expect men to be more playful with the jokes and puns while women in my opinion will stick more closely to the original.

In this chapter, I have explored four out of nine features of women’s language described by Robin Lakoff. Women were repeatedly found to use rather hypercorrect grammar, pronounce more clearly and choose Standard norm while men were found to rather shorten and coin new words and use slang expressions. When dealing with expletives, women nowadays are, according to the reaserch, more willing to use swear words, yet expletives are still considered to be male territory. Lastly, women have been long described as bad joke tellers while men consider themselves funnier³. Based on these findings, I have assessed the first part of the hypothesis as stated in 1.1. The second part of the hypothesis deals with how gender-oriented and gender-neutral topics affect student’s interpreting. To assess the hypothesis fully, the following chapter will deal with topic familiarity.

³ According to Crawford’s research from 1995, women voted themselves funnier, especially in hostile humour, jokes, and slapstic comedy (Crawford 1995, 141).

4 Male and Female Topic

This chapter will examine topics that the afore mentioned research identifies as either a male or a female territory. Subsequently it will determine a gender-neutral topic which should pose similar difficulties to both genders. Finally, based on these findings, three recordings from each sphere will be chosen.

4.1 Research on Topic Interest

The research on gender differences in topic interest poses several obstacles since to objectively research conversational topics, we need to create same gender groups and observe them separately and the researchers cannot interfere in any way. Furthermore it is necessary to realise that different classes and people of different backgrounds tend to speak about different topics. Education and age are also important factors. It is for that reason that not very many studies have been made which would give unbiased results.

The first person to ever systematically study gender differences in conversation topics was Henry Moore in 1922. Moore sorted all topics discussed into five categories: persons of same sex, persons of opposite sex, money and business, amusement, and clothes, buildings, and interior decoration. He observed that in women to women conversation, the main topics were people of the opposite sex, relationships, appearances, clothes, and interior decorations. Men to men topics were on the other hand work, money, business, political issues and leisure activities, mostly attributed to sports (Bishoping 1993, 2-7).

The overall pattern shows to be stable in all subsequent studies with an exception of work and money, where the differences became practically non-existent over time. *The National Times – Women’s Role* (1983) stated that many men consider sport, local government, the stock market, economics and wine to be male territories. Women were also observed to avoid stereotypically male domains such as politics and religion. Typically, female topics would be domestic and personal topics such as reproduction, child-care, domestic work, cosmetics, fashion and interior decoration (Poynton 1985, 56). Poynton further states that fairy tales, fantasy worlds with fairies and witches are a female territory, while a male territory would be fantasy worlds full of aliens, monsters, killing and blood (Poynton 1989, 34-35).

One of the most recent studies by Scott Kiesling shows that male conversation style is largely based on boasting. According to him, men have a tendency to construct their sexuality by story telling and they use these stories to reinforce their hegemonic

masculinity. He categorises the stories as so called “fuck stories,” where men reinforce their position within the group, and “drunk stories,” which are usually embarrassing stories about other members of the group (Kiesling 2011, 277). Based on these findings, I chose the male oriented recording to be a boasting speech.

4.2 Topic Familiarity in Second Language

The last subchapter of this work’s theoretical part examines men’s and women’s topic familiarity in second language as the phenomenon studied is how an interpreter is influenced by a topic that is not in his or her mother tongue.

Cindy Brantmeier states that, according to a research from 1981, content is more important than form as the subjects’ judgments of difficulty of the text were influenced by their familiarity with the topic (Brantmeier 2003, 3). It has been suggested that men and women might understand different topics differently. Schema theory, developed by American educational psychologist Richard Anderson⁴, offers a possible explanation of this phenomenon. According to this theory, our previous knowledge in the form of a so called “schema” influences our interpretation of the new information. In the moment of incomplete information in the text, schemata help us fill in the gaps (Bügel and Buunk 1996, 16). This is an important piece of information in case of missed information as well as anticipation. According to this theory, male and female interpreters should react differently in both male and female oriented texts. While women should be able to fill in the gaps better in female oriented texts, men are expected to do so in the male oriented texts.

Further studies have shown that in listening comprehension, which is a vital part of interpreting, non-natives rely more on topic familiarity than natives (Brantmeier 2003, 3). A study carried out by Karin Bügel and Bram P. Buunk in 1996 suggests that gender differences in prior knowledge contribute to differences in foreign language reading comprehension (Bügel and Buunk 1996, 16). The conclusion that gender influences passage content comprehension has been confirmed by Brantmeier’s research from 2003 (Brantmeier 2003, 10). In Bügel and Buunk’s research, women performed better in human relations questions, education, care, art, and philosophy. Men on the

⁴ This information was taken from teorije-ucenja.zesoi.fer.hr website, accessed July 6, 2014.

other hand outperformed women in economics and technology, politics, sports and violence (Bügel and Buunk 1996, 16).

The last topic to assess is the gender-neutral one. A study carried out by Ismail and Fadzil in 2010 tested topic familiarity and similarly to Bügel and Buunk used three different texts. An article on football, a make-up tutorial, and a gender-neutral text on overcoming stress. While women were able to recall more details in the female oriented text as expected, men scored higher in both male and neutral texts. The differences in the neutral texts were nevertheless nowhere near significant (Ismail and Fadzil 2010, 7) while Bügel's and Buunk's results showed men performed significantly higher in the gender-neutral topic (Brantmeiter 2003, 10).

A majority of studies confirmed that second language topic comprehension is largely dependent on topic familiarity and suggested that women's topics can be placed into private and artistic sphere while men's topics are within the public sphere with a destructive touch. In their separate areas, based on the schema theory, each gender should be able to better comprehend and more easily fill the gaps in their familiar topics. The neutral topics have been found to be outperformed by men and no significant difference has been found in the other one. I nevertheless based on the data gathered in chapter 3 believe that in the neutral-oriented story I have chosen, women will outperform men in storytelling and language use and identify themselves better with the speaker. The next part of this thesis is the empirical study, where the hypothesis stated will be tested.

5 Empirical Study

5.1 Methods

The practical part of the thesis consists of an empirical research. In order to test both part of the hypothesis, three recordings were chosen. According to the hypothesis, men should outperform women in the male-oriented recording while women are expected to outperform men in both female-oriented and gender-neutral recording. All recordings were available to students on *You Tube* with video, which gave them better chance to understand the character of each recording

Based on the data reviewed in chapter 4, I intended the female-oriented topic to be ideally a girl gossiping about fashion or make up using typical girly expressions and quite intonation-wise rich speech style. The recording chosen is a dialogue from a show called *Dirty Laundry*, where two girls talk about robes and fashion at Golden Globes Awards Red Carpet in 2014. The male-oriented recording was more difficult to choose as I wanted to incorporate boasting, which was showed to be typical for men (see 4.1). I decided to use a monologue from the film *Wolf of Wall Street*, because it is situated in a business environment which has been suggested by research to be a male topic (see 4.1). It contains expletives and is undeniably aimed at male audience. The third, gender-neutral topic, had to be equally distant or close to both sexes. I divided this recording into two parts. The first is an introduction of a stand-up comedy *what*. It should help students to get to know the comedian, Bo Burnham. The second part is a fairy tale narrated by Bo. It has been chosen because it is quite fast narration and includes singing and rhyming and therefore tests interpreters' abilities to the maximum. It is also humorous, which has been expressed to be rather male territory and it is a narration of a fairy tale, which should be a female territory.

The experiment took place in the translating and interpreting class at Palacký University. Second year translating and interpreting students were asked to interpret the recordings using headsets. The number of students participating in this research was 19, however only six of the students were men. Because the main aim of this thesis is to study differences between performances of the two sexes, I decided to only use recordings of six men and six women to work with equally big groups of subjects. The process of selection of the six female interpreters was based on elimination of those

students that did not comprehend larger chunks of speech and had to resort to omissions significantly more than others.

The research was anonymous. Students were given numbers according to which station they were sitting at and used these numbers to name both their recordings and the questionnaires they were given. I chose to change the numbers of the final 12 students selected in order not to confuse the reader of this thesis with non sequential numbers varying from 1 to 25.

Students were given no information about what the experiment is concerned with as I did not want them to either consciously or unconsciously try to fulfil the “prophecy” and act according to what is expected from their gender. Students listened to each recording first, then they had five minutes to look up any unknown words they registered and noted during the first listening and only then did they start interpreting consecutively quite short intervals of the recordings.

The duration of each recording was chosen to be of approximately similar length and difficulty. It was nevertheless the aim to choose the neutral recording to be the most difficult one in order to test interpreters’ skills to the maximum. The male-oriented recording is 3 minutes and 33 seconds long. The female-oriented recording is 5 minutes and 6 seconds long and the two parts of the neutral recording are 1 minute and 6 seconds long and 2 minutes and 6 seconds long respectively.

Semi-structured questionnaires were included in the research. In order for the respondents to express their thoughts on the phenomenon inquired as freely as possible, mostly open questions were set. The questionnaire was divided into two parts. The first part inquired about information connected with topic familiarity and skills connected to the phenomenon researched in general. The second part asked the students to comment on the recordings and evaluate their own performance. On a 5 point scale, students were asked to choose the level of their familiarity with the three topics. They were also asked to rank the three recordings from the most difficult to the easiest one. This helped the author of the thesis to better evaluate the performance of each student. I based my assessment of students’ recordings on DPSI assessment criteria⁵. Students had ten minutes after each recording to answer the questions on the recording they have just interpreted.

⁵ The criteria was taken from www.iol.org.uk website, accessed June 2, 2014.

5.2 Researched Data

In this part all three recordings are analysed separately. The data gathered from the recordings is then put together and commented on. In order to test the first part of the hypothesis I focused on different features in each recording. In the female oriented recording, I studied specialized vocabulary and slang expressions. In the male-oriented recording I focused on expletives and slang expressions and in the gender-neutral recording humour was studied. By assessing the use of register in every recording, I tested the second part of the hypothesis. All original recordings can be found in the Appendix and the students' recordings can be found on the CD attached.

5.2.1 *Dirty Laundry Dialogue*

The first recording of the research comes from a show called *Dirty Laundry* available on YouTube. The speakers in this recording are two very smart dressed twenty-something year old women conversing about different celebrities that appeared on the 2014 Golden Globes Red Carpet. The four celebrities whose looks were discussed were actresses that starred in films or shows in 2013. This recording was primarily chosen to test interpreters' specialized fashion vocabulary as described by Lakoff. I focused on whether students understood and correctly translated not only the word itself, but also whether they used the expression correctly in the context.

Specialized vocabulary

The first expression connected with fashion that I focused on was *the hits, the misses and the maybes*, that was translated by three female students. Only one of them covered the meaning fully by her translation *kdo se trefil a kdo se úplně minul stylem*. The other two translations had nevertheless very nice Czech idioms connected with fashion such as *výstřelky módy* or *módní přešlapy*. M were not as successful with the translations. Only two M translated this expression, once as *trefy, trefy velde a přešlapy* and once completely misunderstood as *paničky, slečny a dámy*.

A different situation occurred when Lupita Nyang'o's dress was discussed. Both W and M experienced quite big problems. Only two W fully understood the remark *if she just had gone off the shoulders with some straps* and used the correct translation *ramínka*. Two students nevertheless said the complete opposite, claiming that she should show her shoulders more and one student twisted the thought as *vytřižené pruhy přes*

ramena. One student did not translate it. M experiences even bigger difficulties. Only one man understood the suggestion completely and translated it *s krátkejma ramínama*. By this he nevertheless added quite illogical piece of information about the length not expressed in the original. Two M generalised it stating she should simply have something different and one student said exactly the opposite by translating it as *kdyby měla jenom odhalená ramena*. Two students omitted it completely.

The third expression I looked at was Lupita's *part in the hair*. Three W translated it correctly as *pěšinka*. One student generalized it as *drobnost ve vlasech*, one student misunderstood it as *vlasy natočené dozadu* and one interpreter misunderstood it as *vyholenou* and then did not finish the sentence. Only two M used the correct translation *pěšinka*, none of them nevertheless gave wrong information as the remaining four students generalized the word as either *vlasy* or *účes*.

Accessories were translated by W as *doplňky* and *šperky*. One student however used the expression *příslušenství*, which rather implies phone or computer accessories. The translations of male students varied significantly more but mostly did not fit the register. Two M used the word *doplňky*, one student translated it as *hezkej límeček*, which was not well chosen as no collar was present on the dress, and two M used the already discussed translation *příslušenství*. One man also chose to translate *embellishments* as *ozdobičky*, which has rather different connotations also.

The need for *a little bit of a bolder lip* was translated by W as *namalovala trochu odvážněji ústa*, *trošku jiný odstín rtěnky*, twice as *výraznější rtěnku* and twice not as specifically as *přidala bych trochu víc rtěnky* and *upravit rtěnku*. All these translations fit perfectly into the register and were quite specific. Men generalized significantly more. Two M translated it as *má nevýrazné rty*, and *mohla se víc soustředit na ty rty* while one student mentioned *make-up okolo pusy*, which was rather confusing and incorrect. As opposed to W, none of them used the word *rtěnka* and rather stuck more to the original.

Male students also seemed to struggle more with the word *dress*, as they several times translated it as *dres* or it was translated as *oblečení*, which did not quite fit into the register.

Slang expressions

The first slang expression I focused on was *stellar* used to compare both the actress Jennifer Lawrence and her dress, stating that while she is stellar, her dress might not be.

Only one woman chose to use this one expression for both comparisons, using the words *opravdu hvězdná* and *opravdu hvězdné* to give the same feeling to the comparison. One student chose to translate the expression as *stylová*, which slightly changed the meaning and toned down the register. The rest of the W simply said that they love JLaw, but her dress was not a winner for them, by which they got rid of the empty word repetition so typical for this register. M were significantly more creative using words *prvotřídní*, *báječná*, *úžasná*, and *hvězdná* in both comparisons. Only two students chose the technique prevalent with female interpreters using no slang word.

The slang word *boobs* was interpreted by W unanimously as *prsa*. The same word was used by five M. One man nevertheless used in my opinion completely inappropriate pejorative word *kozy* which belongs rather to male vocabulary.

The slang expression *the coolest* was translated by all women who did not omit it as *nejvíc* or *velmi cool*, which felt very much influenced by the original English word. Men were readier to use typically Czech expressions such as *nejsuprovější*, *nejskvělejší*, or *naprosto úžasný*. Only one male student kept the English word *cool*.

Hypercorrectness

In this recording, all six W chose to use Standard Czech, which in my opinion fitted perfectly to the glamorous style of the two speakers. Men divided into two groups, half of the students used Standard Czech and half used Common Czech. One student had a strong Prague accent palpable throughout all of the recordings which I believe shows not his conscious choice but rather lack of interest.

Another palpable difference was in pronunciation of the names of the celebrities. While W mostly stated and pronounced the names correctly and one student even added the first name of a designer mentioned, M seemed to experience significantly more trouble. *Lupita Nyong'o* was pronounced correctly by three Men and *Margot Robbie* only by two. One student chose to use only surname *paní Jungová* and *Margot Robbie's* name was unintelligibly mumbled. One student even mistook *JLaw* for *Jennifer Lopez* and even with the visual help he did not realize his mistake and did not correct himself.

Register

In this recording, I focused on whether and to what extent the students identified themselves with the speakers and whether they stepped out of their role. Use of

intonation was being observed together with vocabulary connected with the register used by the speakers.

With one exception, all W used intonation quite a lot and sounded natural. They did use quite a lot of filling words such as *naprosto*, *úplně*, or *opravdu* yet they all toned the register down significantly. They did not try to imitate the affected speech style and none of them used stress very much. A different situation occurred with male students, who divided into two groups. Three M partially copied the style set by the speakers. They used filling words such as *vlasně*, *naprosto*, and *no*; they experimented with intonation and stress and made gaps between words, by which they achieved a believable and enjoyable performance. Even though they were obviously rather having fun with the recording, they did not make the impression that they are ridiculing the speakers. The other three M nevertheless sounded very monotonous, used very little stress and at the beginning sounded rather uninvolved.

Students in this recording had to deal with changing speakers and sometimes overlapping sentences. While almost equally four W and five M chose not to announce the change of the speaker, one W repeatedly stepped out of her role by using relative sentences such as “*A Erin jí na to reaguje, že si myslí...*” By doing so, she made herself visible as interpreter. All M managed to stay in the role.

5.2.2 *Wolf of Wall Street Monologue*

The male-oriented recording is a scene from the film *Wolf of Wall Street* released in 2013. In this recording Jordan Belfort played by Leonardo DiCaprio gives a breathtaking speech to his employees in order to motivate them into being even more relentless and fierce at their work. This scene was chosen as an example of a monologue in a typical men-ruled environment. In the theoretical part in subchapter 4.1, it has been stated that business, or a stock market environment in particular, has for a long time been considered a male domain. The speech is boasted with swear words and is almost in its full length conveyed with a raised voice. Leonardo DiCaprio plays a very aggressive and strong-minded character. The speech itself is a man to men speech and has similar features to the typical boasting stories referred to in the theoretical part (see 4.1). In this recording I focused on expletives and slang words together with the register.

Expletives

In this recording the interpreters had to deal with rather large amount of expletives. The most used swear word was *fucking*, which was used predominantly in front of a verb.

While M were rather various with their choices of expletives and used them more naturally in the text, W seemed to divide into two groups. Two W used less expletives or toned them down and one W used no expletives at all. One student on the other hand repeatedly chose inappropriately harsher swear words or used an unnatural sounding sequence of them (e.g. *at fucking McDonald's* was translated *u nějakého debilního a zasraného McDonalda*). In the sentence *speak the words that I have taught you* she translated *words* as *sračky*, which in my opinion added explicit information not conveyed in the original. Once this female student even corrected herself from *nezemře* to *nezdechne* which showed her conscious effort to use swear words. Her expletives overall did not sound natural and she used them in places where they were not necessary.

In the case of *fucking dies*, five out of six W used the neutral word *umřít* and one of them put a swear word *sakra* in front of it, which seemed rather influenced by the original and not very usual in Czech. This method largely toned down the effect of the expletive. Only one woman used the word *zdechne* which I found perfect for the register. M on the other hand were more inventive and used stylistically marked expressions such as *nechcípne* or *nezdechne*, yet none of them used a swear word

While three M used very few expletives, all M used more stress and their expletives fitted well into the sentence construction (e.g. *pokaždý si, do prdele, vyberu být bohatěj* or *tam kurva patříte*). M were also more inventive with their translation using words such as *každopíčoválně*.

Slang expressions

The first slang expression I focused on in this recording was *loser*, which was translated by three W as *lůzr*, once as *ubožák* and once as *břídil*. W therefore mostly used the same word borrowed from English while *břídil* might rather be put into a W's vocabulary and did not really fit the register. M on the other hand were rather more inventive and used word such as *zkrachovalec*, *budížkničemu*, *nula*, or even *sráč*, which nevertheless lost its connotations of a person with no job. *Disgusting wildbeast* was translated by W as *hnusná ženská*, *hnusná babizna*, *nestvůra*, and *stará slepice*. M were more inventive and used expressions *nepoužitelná vobluda*, *hnusná obluda*, *ošklivá vochechule*, *upocená*

tlustá bachyně, odporná prasnice and once quite confusingly as *zvíře*. *Big vuloptuous tits* were translated by one woman by an unmarked word *prsa* and four times as *kozy*. I nevertheless did not find the wording *s velkými krásnými kozami* a very natural or man-like expression. M used the translation *kozy* and once a diminutive form *kozičky* and the adjectives chosen (e.g. *s pořádnýma kozama*) perfectly fitted in the register.

Hypercorrectness

In this recording, the use of Common Czech sounded more natural and together with slang expressions it helped to create the passionate feeling of the recording. All of the W nevertheless chose Standard Czech as expected by the hypothesis. Four M chose Common Czech and even used different accents.

Similarly to the previous recording, female students were pronouncing clearly and were trying to achieve a professionally sounding recording. M on the other hand were either indifferent and even mumbled quite a lot or were playful and not interested in correctness as much as in the register.

Register

This recording involved quite a lot of shouting and in order to give a believable performance, students had to change volume and use a lot of stress. Two female students assessed the register very well, used similar intonation, stress and even went louder in several situations. One of them used swear words that fitted the register while the second one used almost no expletives which I believe toned the register down quite significantly. One student on the other hand used overly harsh expletives and did not sound natural as mentioned before. The opposite situation occurred with two W who's performance did not sound at all like a speech. They did not use any stress or intonation and sounded rather insecure. As opposed to the DL recording, only one man showed a slight lack of interest, but the rest of the men worked with intonation really well and four men even changed the pitch slightly to sound more like the speaker and using stress, slow pace and gaps outperformed W significantly in the delivery.

W also used expressions from female vocabulary such as *ten člověk je opravdu hnusný*, or *břídil* which toned down the register and sounded rather strange. They also unlike M laughed at their own translations, which I found inappropriate. M were all in all more creative in creating new words such as *mámomobil* for *Pinto* or *každopičopádně* and played with the intonation and volume significantly more. One

man nevertheless showed his lack of interest by saying whatever when he did not remember what was being said. W took the recording rather more professionally and were more nervous and corrected themselves.

5.2.3 *What.*

5.2.3.1 Voice over

The first part of the neutral recording is a voice over from the beginning of Bo Burnham's stand-up comedy *what*. It is the only recording where students could not see the speaker. They could nevertheless see the comedian and his reactions to what is being said. They could also hear the response of the audience. This recording therefore tested students' ability to assess the style without seeing the speaker. The intonation was a big part of the recording. The pace of the speaker's speech is quite slow and all words are uttered with complete seriousness.

Hypercorrectness

In the theoretical part, it has been mentioned that W have been found to pronounce clearer than men and tend to use hypercorrect grammar. In this recording, all W chose to use Standard Czech which I believe was appropriate for the register as the voice sounded rather formally. M on the other hand only with one exception used Common Czech which I believe changed the feeling of the recording.

W were also more successful at pronouncing the proper names in the recording. While none of the W experienced any problems with the name *Bo Burnham*, one man pronounced the name as *Bo Banem* and one simply mumbled an unintelligible word beginning with *B*. Similarly, the name *Ellen DeGeneres* was caught by three W but only by one man.

W therefore were all in all prone to sound more formal which was appropriate for the recording and had no difficulties pronouncing the names correctly and palpably whereas M experiences more difficulties with both understanding and pronouncing the names.

Register

While W were in my opinion more successful at assessing the right norm, they were less daring in using intonation and slow pace used by the speaker. Four W toned down

the style significantly and one woman laughed throughout the recording and did not try for the speaker's style whatsoever. Only one female student used slow pace similar to the original one and none of the W used stress. M were more playful and four M managed to use slow pace, stress and low pitch very similar to the one of the speaker and therefore conveyed the humour.

W on the other hand were more inventive with the translation of the word *sex*, using more explicit words such as *spáření*, *skřížení* or *smísení buněk* perfectly fitting into the register. M almost unanimously used the word *sex* and were significantly more general.

Expletives

When translating the expletive *asshole*, four W chose mild translations *blbec* and *blbeček* while two women chose rather harsher words *kretén* and *hajzl*. They nevertheless used no intonation or stress in order for it to be funny. Men on the other hand were more inventive using words such as *debil*, *sráč*, *hajzl*, *zmrda*, and *hňup*, which I consider to be the best translation as it sounds slightly patronizing as does the original. While only two W used stress, the rest of the W sounded rather scared and insecure. M on the other hand had no problems and three men, using stress and intonation, succeeded in conveying the humour.

5.2.3.2 Story

This recording was chosen as the most difficult one, which was also confirmed by the questionnaire results stated in the following subchapter 5.2.4. In this short story narrated by Bo Burnham, many interpreter's skills were tested. The speed of the narration is quite fast and even though the comedian has a good pronunciation, some words might pose quite a problem to those who are not used to it. In this recording I focused on interpreters' skills to convey humour based on word play, rhyming and unfulfilled anticipation. Specifically I focused on correct understanding of the jokes and choosing suitable equivalents in both target language and culture. To achieve the same reaction from the audience, the interpreters did not only have to fully understand the whole story, but also say it without laughing, which requires joke-telling skills. Without the accurate amount of stress, emphasis and intonation, the story would not fulfil its original purpose. I also focused on the register of a fairy tale.

Humour

There were several jokes that I focused on in this recording. At the beginning, partially part of a song, Bo Burnahm says *Don't be a Jew* and then adds *You can be Jewish*. This joke is quite culturally specific. I do believe that majority of W understood it as one even laughed, none of them nevertheless managed to create a humorous situation. Only one female student translated both parts of the joke. Without the use of intonation and stress, it nevertheless does not come around as a joke at all. One student even steps out of the role and describes what the speaker is saying in third person by which she makes herself visible as an interpreter. Only one woman omitted the joke altogether. M on the other hand were more inventive. One student moved the joke into Czech context and used the word *Skoti* instead. Two M succeeded in conveying the joke fully using intonation and stress and changing the speech style after the song. Two M omitted it completely.

The second joke I focused on was the story around Roger. Three W understood that Roger was arrested for possession of porn but only one translated the word *tadpole* as *s potěrem*, which made her the only one that could then finish the joke with him saying that the beautiful frog on the other side of the pond was a bit too old. This woman was therefore the only one that succeeded in conveying the joke. Two students completely misunderstood and said that the frog was exactly to Roger's taste. M were significantly more successful at being humorous. Out of four M who translated correctly what Roger said, two students succeeded in conveying the joke and were genuinely funny. One of them afterwards translated the classic Roger as *To je úplně klasickéj Roger* with changing intonation and stress on the adjective, which also added to the comical moment. Another funny translation was that of a student 12 as he misunderstood and translated what Roger said as *Nechte mě jí to tam narvat*. Even though it completely changed the meaning, together with the porn comment it served its purpose and also created a humorous situation.

Further I focused on a culturally specific joke that says: *Like the doctor of a Kenyan track team, his patience ran thin*. Based on the information from subchapter 3.1.4, we can assume that the speaker here rather than communicating the doping issue intended for a laughter response of the audience and he used recently discussed news to achieve it. The interpreters had a choice to translate the joke, substitute it with a different one of equal response or omit it altogether. None of the W succeeded in conveying the humour. Four W omitted the joke completely, one simply generalized

and only one woman tried to translate the joke as *stejně jako doktor Kanuinského týmu, jeho srdíčko se naplnilo obavou*, which failed to describe Andy's patience and used an incorrectly formed adjective. M approached the joke with more variety. Two M omitted the joke, two generalized similarly to women yet two M tried for a comparison. One man used a football team coach comparison while the other man as the only created a humorous situation by using intonation and stress and by completely losing his thread in the joke. His translation *A stejně tak jako doktorům docházejí... A stejně tak jako ubývá pacientů... Tak jako za války, přicházeli o pacienty* was witty and fulfilled the purpose nicely.

The last humorous feature I focused on was a final cry out of the dying frog. In this recoding, W did not hesitate to use foul language. The expressive word *fuck* was translated as *sakra, doprdele* and *kurva* and only one student chose to omit it. They all nevertheless made an impression to be shy and were reluctant to be loud. Men on the other hand were not scared to be heard. The final cry out was best captured by student 10, whose *Do prdele!* was even palpable in the recordings of the rest of the students. One student also repeated the *do prdele* three times with slight gaps between the words which also created a comical situation. Two students chose the more expressive word *kurva*. The vocabulary was therefore the same yet men were more daring in raising the voice.

Register

Table 1 Story - Register

	F	M
Standard Czech	5	4
Singing	0	5
Rhyming	3	4
Changing voices	5	4

Table 1 shows that the number of female and male students using Standard Czech was 5 and 4 respectively. Considering the image of a “good boy” Bo Burnham gives, I do believe Standard norm was perfectly suitable.

An important part of this recording was singing. None of the female interpreters however chose to sing. Instead, four of them simply repeated the lyrics and two students explained that the speaker is singing. While one of these students then repeated the lyrics as well, student 2 chose to step out of her role and give the listener her opinion of

the song by saying: “*A mluvčí začne zpívat písničku, kterou nás chce nalákat na to, že bude story, které bude asi strašně vtipné, protože ta písnička sama o sobě je velice vtipná.*” I found this solution completely inappropriate as the role of the interpreter is not to have their own opinion, but to be merely a mediator of communication. M on the other hand approached the whole story with much more creativity and playfulness. Four out of six students sang the song at the beginning and one of them even changed the lyrics in order for them to rhyme. The lyrics were “*Je čas na příběh, je příběh pro tebe, posad' se, děťátko, jedu na tebe. Je čas na příběh, je čas, příběh pro tebe. Tak se posad', bud' hodnej, a nechovej se jako posranej Židák.*” I found this to be the best solution altogether. The lyrics were funny and perfectly fitted the register. There was nevertheless one student who stepped out of the role and said *whatever, nevím* at the end of the lyrics. As opposed to the four men who sang, student 7 and 12 sounded rather bored at the beginning which I found unprofessional.

Another important part of the recording was rhyming. Two W attempted to rhyme with the introductions of Andy's three friends. Student 1 created completely new background story and her translation based on the rhyming words *komáry* and *na máry* was witty and I believe that it fulfilled its purpose perfectly. Student 2 nevertheless used the same relative clause *který měl oči jak z hlíny* with both Millie and Billie so it did not evoke the same feeling as the original. Two W simply translated the description, one student did not translate it and one student misunderstood and said that Billie was a bit mad instead of the original *jumping mad*. M were significantly less playful. As opposed to the beginning, only one student tried to preserve the style and rhyme when describing Andy's friends. He nevertheless used the word *Billie* in both cases instead of finding completely new words.

The opportunity to both sing and rhyme comes with the crocodile song. All W nevertheless again chose not to sing and only two W rhymed. Student 1 partially stuck to the original story with her translation “*Když jsem se ráno probudil a otočil se na záda, řekl jsem si co bude ráno k jídlu, žába!*” Student 4 created a completely different context, but the translation again fulfilled its acoustic purpose. Her translation was: “*Celé ráno se škrábu, celé ráno se škrábu, pak se podívám do menu a tam vidím žábu!*” Three students translated the lyrics word for word and one student said that there was nothing on the menu. Three male students sang the crocodile song and two students rhymed. The both sung and rhymed translation *Dnes jsem se vzbudil a podíval se na*

menu a co tam vidím? Nožky od žáby si sežeru, was very witty and I consider it the best solution of both male and female translations.

Five W and four M changed voices with different characters, especially with the turtle, for which all of them chose a lower pitch similarly to the speaker. Male students also surprisingly used quite a lot of diminutives such as *želvička*, *nožky*, *dohopkal*, and *srdíčko*. Female students used surprisingly less diminutives (e.g. *žabka*, *maličkaté srdíčko*).

5.2.4 Questionnaires

Semistructured questionnaires were used in order to provide additional information to the data gathered from the recordings. In this subchapter, data gathered will be put in tables and commented on. One nevertheless needs to approach the data gathered from the questionnaires as subjective as it is merely a self-evaluation. The questionnaires can be found on the CD attached.

Difficulty of the recordings

The research studied differences between male and female interpreters in interpreting gender-oriented and gender-neutral topics. To make sure that the male and female oriented topics were of similar difficulty, students were asked to put the three recordings in order according to their difficulty, 1 being the easiest and 3 the most difficult.

Table 2 Difficulty – Female Students

	DL	WWS	what.
1	1	2	3
2	1	2	3
3	1	2	3
4	2	1	3
5	1	2	3
6	2	1	3
Order in average	1	2	3

Table 3 Difficulty – Male Students

	DL	WWS	what.
7	2	1	3
8	1	3	2
9	1	3	2
10	2	3	1
11	2	1	3
12	3	1	2
Order in average	1	2	3

Table 2 shows that four out of six W rated the female-oriented recording the easiest while all of them rated the neutral story the most difficult. M, as seen in Table 3, were not as unanimous as women were. Taken on average, men nevertheless rated the

recordings in the same order as women did. The results show that the neutral recording was the most difficult one and male and female oriented recordings were of similar difficulty. I therefore believe the recordings to be chosen appropriately with both sexes having equal conditions.

An interesting fact I noticed when reading through the questionnaires was not only that men used more slang and shortened expressions such as *kinda*, but also used grammatically wrong sentences. For example student 10 wrote *I didn't listened to it* and *I didn't really found anything much difficult*. One student also described his performance as *lame as hell*. These observations confirm the hypothesis stated at the beginning that men are readier to use slang expressions and expletives and do not put as much emphasis on grammar.

Questionnaire: Dirty Laundry Dialogue

Table 4 Questionnaire: DL – Female Students

	1	2	3	4	5	6
Interest in fashion	N	Y	Y	not much	“N” ⁶	Y
S X C Czech	S	S	C	C	C	S
Difficulty ⁷ 1-5	1	1	2	2	1	2
Problems	names	O	O	names	fast, repeating	chit-chat
Performance ⁸ 1-10	10	9	5	8	9	6

Table 5 Questionnaire: DL - Male Students

	7	8	9	10	11	12
Interest in fashion	N	N	N	N	N	N
S X C Czech	C	C	C	C	C	C
Difficulty 1-5	3	2	3	3	3	3
Problems	dress parts, names, fast	names, adjectives	names	register	names, dress parts	fast
Performance 1-10	1	8	7	6	4	4

⁶ This student denied her interest in fashion, later in the questionnaire she nevertheless that she does know fashion designers which rather shows her interest.

⁷ Students were asked to rate the difficulty of the recording on a scale from 1 to 5, where 5 is the most difficult.

⁸ Students were asked for a self-assessment of their performance, as used from their interpreting classes, on a 1-10 scale, where 1 is the worst performance and 10 is the best.

The results the questionnaires provided largely confirmed the data examined in the theoretical part of this thesis. Table 4 shows that only one woman was not interested in fashion at all while the rest at least partially confirmed their interest in fashion. The data depicted by Table 5 on the other hand proves that as expected by the hypothesis, none of the male students expressed any interest in fashion whatsoever.

When asked about the most difficult parts of the recording, only two W expressed problems with unknown names they had to look up. M on the other hand together with names (4 out of 6 students) also mentioned difficulties with specialized vocabulary connected with fashion and dresses in particular (e.g. *cleavage* and *ill-fitting*). M therefore did experience problems with unknown vocabulary more than women, as proposed by the hypothesis. Student 10 also mentioned his trouble with the register. In order not to sound *silly*, the student chose to tone the register slightly down.

The recording was chosen with the expectation that women will find the recording rather easy, whereas men should find it rather difficult. On a scale from 1 to 5, where 1 is the easiest and 5 is the most difficult, women on average chose it to be of 1,5 difficulty whereas men chose the difficulty level higher, precisely 2,8. These results are therefore in accordance with the hypothesis. When asked to evaluate their performance on a scale from 1 to 10, where 10 is the best, women rated themselves higher than men⁹, which I believe shows their bigger confidence in their gender-oriented topic.

Based on the studies mentioned in the theoretical part, women were expected to use rather Standard Czech. The questionnaire shows that half of the female students speak Standard Czech whereas all six men speak Common Czech, which is in accordance with the findings from the theoretical part.

⁹ On average, women rated themselves 7,8 whereas men rated themselves 5.

Questionnaire: Wolf of Wall Street Monologue

Table 6 Questionnaire: WWS - Female Students

	1	2	3	4	5	6
Interest in business	N	N	N	N	N	N
M and W swearing	none	none	W- worse	none	no problem	no problem
Do you swear?	N	N	O	O	O	Not in front of M
Difficulty 1-5	3	2	2	2	3	2
Performance 1-10	7	9	5	9	7	8

Table 7 Questionnaire: WWS - Male Students

	7	8	9	10	11	12
Interest in business	N	N	Y	N	Y	N
M and W swearing	no problem	fine	no problem	more appropriate for M	not appropriate for W	O
Do you swear?	more with M	Y	Y	Y	Y	not anymore
Difficulty 1-5	4	4	4	2	2	3
Performance 1-10	3	7	5	8	7	4

Tables 6 and 7 once again confirm the data from the theoretical part of this work that state that business is rather a male topic as none of the women expressed interest in business. The number of men interested in business was nevertheless not significantly higher.

According to the hypothesis, women were expected to be more reluctant to using swear words and would consider them inappropriate. When asked about swearing in normal speech, three women said that people should not swear at all regardless of their gender and one student expressed her belief that it is worse when women swear. Only one woman answered that she does swear a lot but she added that she tries to control herself in front of others, especially M. Majority of the female students explained that during interpreting, they did try to tone the impact of the swear words down and use less of them. Only one woman omitted swear words altogether during the interpreting. These answers confirm the original Lakoff's belief and the hypothesis that women tend to avoid expletives if possible. Table 7 shows that three M claimed that they do not mind swearing. One student said he does not mind M swearing but it is not appropriate for W to swear and one man even said it is "a lot more appropriate" for M to swear. One student also mentioned that he swears more among his male friends. Only one male

student said that he does not swear. The hypothesis was therefore correct as men clearly stated that it is a male territory to swear and women should not do so.

The most difficult factors mentioned by W were intonation, speed, too much information, the emotions and the expletives. M on the other had problems with speed, shouting, expressivity, and quite surprisingly, swearing.

On average, W rated the recording to be rather not very difficult with 2.4 on a 1-5 scale. They evaluated themselves rather high with 7.5 on a 1-10 scale. M on average rated the recording to be of medium difficulty with 3.1 on a 1-5 scale. They also evaluated their performances lower than W with 5.7 on a 1-10 scale.

Questionnaire: what.

Table 8 Questionnaire: what. - Female Students

	1	2	3	4	5	6
Do you watch stand-up comedies?	N	N	Y	N	N	Y
Do you have sense of humour?	Y	Y	Y	Y	Y	Y
Are you good at telling jokes?	Y	N	N	N	N	N
Are you good at rhyming?	Y	Y	N	N	N	N
Difficulty 1-5	5	3	5	4	4	4
Performance 1-10	5	4	1	6	3	4

Table 9 Questionnaire: what. Male Students

	7	8	9	10	11	12
Do you watch stand-up comedies?	N	Y	Y/N	Y/N	Y	Y
Do you have sense of humour?	Y	Y	Y	Y	Y	Y
Are you good at telling jokes?	Y	N	N	N	Y	Y
Are you good at rhyming?	Y	N	N	N	Y	Y
Difficulty 1-5	3	4	3	4.5	3	4
Performance 1-10	3	6	6	6	3	2

In order to assess whether the Lakoff's original belief that women do not have sense of humour or do not consider themselves funny, the questionnaire posed several questions to test this stereotype in real life. While all W and M believed themselves to have sense of humour, only one woman thought herself to be good at telling jokes. The number of M was three. The number of M watching stand-up comedies was also significantly higher with only one man claiming not to have watched stand-up comedies at all while with W the number not watching stand-up comedies was four.

The gender-neutral recording tests students' abilities to rhyme and for that reason students were asked whether they consider themselves good at rhyming. The numbers were similar with two W and three M considering themselves good at rhyming. Two M even mentioned having written song lyrics for their bands.

Both W and M rated this recording to be rather difficult. W on average chose it to be 4,1 and men 3,6. While in the first two recordings W evaluated their performance with rather high numbers, in this recording the average was 3,8. Men for the first time evaluated themselves higher than women with average 4,3. These numbers prove the difficulty of the neutral recording to be the highest.

6 Conclusion

6.1 Statistics

Following chapter will evaluate the data presented in chapter 5. It is nevertheless important to mention that for the small number of subjects and small extent of research, this data was merely meant to show whether and to what extent the hypothesis was verified. For the findings to be objective, further research is needed with significantly more subjects.

Specialized vocabulary

The data gathered from the questionnaires shows that it was rather M who found themselves struggling with the stereotypically female topic vocabulary. Similar notion could be deduced from the recordings themselves. When translating specialized fashion vocabulary, female interpreters used more specific expression typical for the register whereas M's translations were more general and male students often used words that did not fit into the register or described several notions illogically. The hypothesis that W will outperform M in stereotypically female-oriented vocabulary was therefore verified.

Slang expressions

The hypothesis that men will be readier to coin new words and be more creative in using slang expressions was verified. When translating slang expressions W were significantly less inventive than M, used borrowed words more and were significantly more influenced by the English text. M on the other hand used typically Czech equivalents. Similarly to the recordings, M were also using more slang expressions when filling in the questionnaire.

Expletives

When translating expletives, W either used fewer expletives and repeated the same ones or more and harsher swear words often in places where they did not sound natural. M on the other hand were more inventive with the vocabulary and were more able to place the expletives naturally into the sentence. They also used stress and intonation significantly more than W. W on the other hand often created the impression that they feel ashamed for using expletives and in a few cases were almost whispering when saying the swear

words. While only two W used stress, the rest of the W sounded rather scared and insecure. In the questionnaire, several M also clearly stated that in their opinion it is a male territory to swear and women should not do so. The hypothesis that W will use fewer expletives or avoid them completely was therefore partially verified. The other half of W did use harsh expletives, they nevertheless did not sound natural as expected by the hypothesis.

Hypercorrectness

Based on the studies mentioned in the theoretical part, W were expected to use rather Standard Czech. The data collected from the questionnaire show that in normal speech half of the female students speak Standard Czech whereas all six men speak Common Czech, which is in accordance with the findings from the theoretical part. In the recordings, W used Standard Czech significantly more than M. W also experienced less problems with pronunciation of proper names and their pronunciation altogether was clear. M on the other hand mumbled on several occasions, especially when dealing with proper names that they did not understand. In the questionnaire, one man even repeatedly used double negation. The hypothesis I believe was therefore correct as W were prone to use Standard norm and tried to achieve a professionally sounding recording whereas M seemed to be more relaxed and playful, used Common Czech significantly more and were prone to mumble. There was nevertheless no significant difference in correct grammar in the recordings.

Humour

The hypothesis that M will outperform W in conveying humour was confirmed. M were all in all more creative and playful and even created humorous situations by either wrong translation or by stress and intonation only. W on the other hand did not succeed in conveying the humour whatsoever. They nevertheless definitely did understand the jokes as they did laugh during the recording, as opposed to M. The number of M watching stand-up comedies was also significantly higher with only one man claiming not to watch stand-up comedies at all while with W the number was four. W also only with one exception did not believe themselves to be good at jokes as opposed to three M.

Register

The hypothesis stated that W will outperform M in assessing the register and identifying themselves with the speaker in both female-oriented and gender neutral recording while M will outperform W in male-oriented. This hypothesis was confirmed only partially. While W did outperform men in assessing the register in both female-oriented and gender neutral recording, they toned the register down in majority of the cases and often sounded rather insecure. M on the other hand divided into two group. While three M sounded rather uninterested and monotonous, three men were very playful, experimented with intonation and really identified themselves with the speaker.

Based on the features discussed in the chapter 5, I believe that the female-oriented recording was altogether performed better by W, who used well-fitting expressions and chose appropriate language. Men outperformed W in the male-oriented recording as they used expletives in more natural way and in majority of the cases really played with the intonation and volume the way speaker did. The gender neutral recording was nevertheless in my opinion performed better by M, who not only used expressions well fitting into the fairy tale narration, which I believed was supposed to be a female territory, but they also experienced with intonation, stress, pitch and also singing. More importantly, W often laughed in the recording which I believe destroyed several humourous situations.

6.2 Conclusion

This bachelor thesis studies differences in women and men interpreting gender-oriented and gender-neutral topics. The original belief was that there will be a palpable difference between male and female performances in using specialised vocabulary, slang, hypercorrectiveness, expletives, and humour and that women will outperform men in interpreting female-oriented and gender-neutral topics while men were expected to outperform women in the male-oriented topic.

Based on the data gained from the research in chapter 5, I have come to the following conclusions. When translating specialised vocabulary connected with fashion, women had more extensive vocabulary as expected by the hypothesis and their choices of expressions perfectly fitted the register. Men on the other hand often generalised or used an equivalent from a different field. When translating slang expressions, men proved to be more creative than women, creating neologisms and equivalents of greater

variety. Similar case was with translating expletives. Lakoff's original belief that women will avoid translating expletives was based on American women 40 years ago. Nowadays female students still did not consider swearing to be appropriate for women and even men mentioned swearing to be rather male territory. When translating expletives, women either avoided most of them and in few cases lowered their voice when translating them or on the other hand used strong expletives that did not sound natural within the sentence made. The stereotype of women's hypercorrectiveness proved to be true as women regardless of the register preferred Standard Czech while men used mostly Common Czech, often had strong accent and their pronunciation was sometimes not clear enough. There has been no significant difference found in grammar in the recordings. The stereotype claiming that women are not good at humour was confirmed as rather than creating humorous situations women merely laughed themselves. This proves the hypothesis that women do understand humour but are outperformed by men in translating it. Men were all in all more successful with translating humour using stress, intonation and a pitch change and in many cases were genuinely funny. This part of hypothesis that included four features of women's language described in 1973 by Lakoff and now considered stereotypes was therefore almost fully verified.

The second part of the hypothesis was partially disproved. While women did outperform men in the stereotypically female-oriented topic, men outperformed women in both the male-oriented topic and the gender-neutral topic as they were more playful and creative with intonation, stress, and pitch. These findings are therefore in accordance with the findings of Bügel's and Buunk's stated in subchapter 4.2.

For future research in this field I would advice to use significantly more subjects for the results to be more objective. A motivation such as grades or a reward should also be used in order to ensure that the subjects will try their best and will not approach the interpreting with indifference.

Appendix - Transcription of the original recordings

Dirty Laundry Dialogue

Joslyn Davis: We're breaking down the hits, the misses, and the maybes from the 2014 Golden Globes Red Carpet. You're watching Dirty Laundry and Clevver's exclusive trophy life coverage. We've got the stars, the statues, and right now, it's all about the style.

Erin Robinson: It is.

Joslyn Davis: Hey, guys. I'm Joslyn Davis with Erin Robinson and Erin, I have one question for you. Are you ready to break this down or what?

Erin Robinson: I am so ready. Let's do this!

Joslyn Davis: OK, so the carpet was awesome, let's kick it off in style with our girl JLaw, Jennifer Lawrence. She won tonight.

Erin Robinson: She did.

Joslyn Davis: What she a winner on the red carpet, though, as well. What do you think?

Erin Robinson: I, in my opinion, you guys I love Jennifer Lawrence, I think she's steller, this dress, however, was not steller for me. A lot of people are making fun of her because she looks like Little Mermaid when she washes on to the sea and Scuttle the bird dresses her in a bunch of cloth. That's kind of how she looks right now. Actually, my big take away was that she walked out in this beautiful white dress and someone goes: "You know what you need? Some electrical tape. Let me just doctor this dress right up," and just wrapped a couple of strands and electrical tape around her and said she looked great. What about you?

Joslyn Davis: Well, I could not disagree more. I love this look. JLaw was wearing Dior for which she is the face of the brand. I thought she looked really elegant but in a youthful way. She's so young. I think that sometimes we kind of think of her as being older than she is because she's already done so much in her short career, but I think that's had a little edge. I love the accessories, I feel like that gave the perfect overall closure to the look, a little bit of colour on the earrings. But hey, we agree to disagree, right?

Erin Robinson: Agree to disagree.

Joslyn Davis: Alright, let's move on to another look that everyone in the style world was already been raving about, Lupita Nyong'o. She was a nominee tonight for 12 Years a Slave.

Erin Robinson: Yes

Joslyn Davis: This red dress from Ralph Lauren, I don't even know where to start. What do you think about this look?

Erin Robinson: First of all, there is a cape. There is a cape, people! On this dress, on the red carpet, and...

Joslyn Davis: She's like a superhero, on the red carpet...

She definitely is and was probably one of the most gorgeous women on the carpet tonight. I do think this is a bold move for her.

Joslyn Davis: Mmm hmmm.

Erin Robinson: I almost would like it without the cape, if she just had gone off the shoulders with some straps, I think it would have been really gorgeous, but the fit is perfect, the colour is perfect, she looked amazing. The only thing that I'm not a fan of is the part in the hair.

Joslyn Davis: Yes

Erin Robinson: It's a little far over, it looks little weird, but other than that, she knocked it out of the park.

Joslyn Davis: She looks like a supermodel. But we have to move on to another newcomer who stole the show on the red carpet, Margot Robbie. She was in Wolf of Wall Street, she had the terrible job of playing Leonardo Dicaprio's wife.

Erin Robinson: Yeah

Joslyn Davis: Must have been rough. OMG, what do you think about this Gucci dress?

Erin Robinson: Margot Robbie is by far, in my opinion, one of the most gorgeous women in Hollywood today. This is also kind of her coming out...

Joslyn Davis: Event, yes.

Erin Robinson: ...event for her and she could not have looked more gorgeous. But everything about this dress is perfect. The slit's perfect, the fit's perfect. The jewelry was really simple, the hair was great. The only thing I kind of wish she had done a little bit differently is little bit of a bolder lip. I think she was kind of monotone in her makeup colouring, but everything else, she was great at. I mean, what do you think?

Joslyn Davis: I love that she kept the jewelry really minimal because if you look at her dress, it's got a lot of great embellishments. She doesn't need anything else, and this dress has the perfect amount of sex appeal, she's got that deep cleavage bearing front, she's got the high slit, but it doesn't go too far.

Erin Robinson: But I have to say one more thing about her, these eyebrows are perfection. Can we discuss this? These are the eyebrows I dream of. Girls, do not plug your eyebrows out! This is what they can look like. They're perfect!

Joslyn Davis: Moving on to another look that might be a maybe, might be a miss. Lena Dunham, she wore Zac Posen, who's an incredible designer and Lena Dunham, let's face it, she is one of the coolest girls in the business right now. Not only does she star in her show, she's also the executive producer of the show, so, I mean.

Right.

Joslyn Davis: I think she's great. Do we think the dress was great though, that's the question in here.

Erin Robinson: The dress was a big miss for me. It is ill-fitting, it's way too tight on her, it doesn't do anything for her assets. I feel like the top is like squishing her boobs a little too much, she doesn't look comfortable, she can't walk in it. It almost looks like, in my opinion, like the fit is like too much Ursula on the bottom, speaking of Little Mermaid here. It's like

Joslyn Davis: Lots of Little Mermaid references in this show!

Erin Robinson: It's, like, huddling at her feet, she just looks like she's uncomfortable and she's gorgeous and I love her but this dress was not hit for me.

Joslyn Davis: And I think what it really comes down to and the best advice you're ever gonna get for dressing on the Red Carpet is that you have to be comfortable. Which she admitted whilst she was on the Red Carpet, that she was totally uncomfortable, couldn't breathe, so I think that's something good to take into consideration.

Erin Robinson: Really let me down.

Joslyn Davis: Lamborgini quality though, the Harry Winston jewels, can never go wrong.

Erin Robinson: Never.

Wolf of Wall Street Monologue

See those little black boxes? They're called telephones. I'm gonna let you in on a little secret about these telephones. They're not gonna dial themselves. Okay? Without you, they're just worthless hunks of plastic. Like a loaded M16 without a trained Marine to pull the trigger. And in the case of the telephone, it's up to each and every one of you, my highly-trained Strattonites. My killers! My killers, who will not take no for an answer! My fucking warriors, who will not hang up the phone until their client either buys or fucking dies! Let me tell you something. There is no nobility in poverty. I have been a rich man and I have been a poor man. And I choose rich every fucking time. Because at least as a rich man, when I have to face my problems, I show up in the back of a limo, wearing a 2,000 dollars suit and a 40,000 dollar gold fucking watch!

Duke it out! Hit him! Hit him! Get the fuck off me!

And if anyone here thinks I'm superficial or materialistic, go get a job at fucking McDonald's, 'cause that's where you fucking belong! But before you depart this room full of winners, I want you to take a good look at the person next to you. Go on. Because sometime in the not-so-distant future, you're gonna be pulling up to a red light in your beat-up old fucking Pinto, and that person's gonna be pulling up right alongside you in their brand new Porsche with their beautiful wife by their side, who's got big voluptuous tits. And who're you gonna be sitting next to? Some disgusting wildebeest with 3 days of razor-stubble, in a sleeveless muumuu, crammed in next to you in a carload full of groceries from the fucking Price Club! That's who you're gonna be sitting next to!

So you listen to me and you listen well. Are you behind on your credit card bills? Good! Pick up the phone and start dialing! Is your landlord ready to evict you? Good! Pick up the phone and start dialing! Does your girlfriend think you're a fucking worthless loser? Good! Pick up the phone and start dialing! I want you to deal with your problems by becoming rich! All you have to do today is pick up that phone and speak the words that I have taught you. And I will make you richer than the most powerful CEO in the United States of fucking America!

I want you to go out there and I want you to ram Steve Madden stock down your clients' throats until they fucking choke on it! Till they choke on it and they buy 100,000 shares! That's what I want. Yeah! Fuck, yeah. You be ferocious! You be relentless! You be telephone fucking terrorists! Now let's knock this motherfucker out of the park!

Bo Burnham's what.

Voice over

This is Bo Burnham. He is 22 years old. He's a male and he looks like the genetic product of a giraffe having sex with Ellen DeGeneres. He has a gigantic head and tiny nipples. He's isolated himself, over the last 5 years, in pursuit of comedy and, in doing so, has lost touch with reality. You're an asshole, Bo. You hear me? You think you know better than me. You think you know better than everybody. You will die alone. And you will deserve it. But in the meantime, you might as well tell those silly jokes of yours. See it that helps.

Story

It's time for a story. Let's do a story!

It's time for a story; it's time for a story. A very special story, especially for you!

It's time for a story; it's time for a story! Sit down and listen now, don't be a Jew!

This story is called Andy... and a glitch! You can be Jewish.

This story... This story is called Andy the Frog featuring long and convoluted similes. Now I warn you, when one of those long convoluted rears its old head. So here we go. Once upon a time, there was a frog named Andy. Andy lived at the Patten Park Pond and had never hopped anywhere else his entire frog life. He had three best friends. Millie, who never left her lily pad, Billie, who was always hopping mad, and Roger, who was arrested for possession of tadpole porn. So one day, one day, Andy saw something hop across the grass on the other side of the pond! "Millie, Billie, Roger, look!" said Andy. Across the pond stood the most beautiful frog Andy had ever seen. "She's gorgeous!" said Millie. "She's beautiful!" said Billie. "Bit old for my taste." said Roger. Classic Roger.

And then she was gone. "I need to go find her," said Andy, "I need to follow my little frog heart." So Andy followed the beautiful frog's footsteps into the forest. He then came across a turtle. "You can't pass!" said the turtle. "Please?" said Andy. "NO." said the turtle. And uh, this is the first long, convoluted simile.

Then, there was a rustling in the bushes, and like a man who had been shot in the chest with a rifle, the turtle was shot in the chest with a rifle. Andy kept moving, but at this point, like the doctor of a Kenyan track team, his patience ran thin. Andy kept moving. He then came across a giant crocodile, and the crocodile began to chant: "I

woke up this morning and I sat on a log, I opened up the menu and the menu said frog!"
Andy said, "NO! No, please let go of me, I can feel myself dying, you're ripping up my insides, I'm never gonna find her am I, there's no god is there, fuck, fuck!"
The end. The end. So, that's the end of that story.

Summary

Tato bakalářská práce zkoumá rozdíly mezi tlumočnickem a tlumočnicí při tlumočení genderově orientovaných a genderově neutrálních nahrávek. Práce se skládá ze dvou částí. První část je částí teoretickou, která zkoumá rozdíly mezi ženskou a mužskou mluvou a je založena na prvcích ženské mluvy sepsaných lingvistkou Robin Lakoffovou v roce 1973. Dále se tato část zabývá typicky ženskými a mužskými tématy, na jejichž základě byly vybrány tři nahrávky. Druhá část je praktická. V této části je popsán můj empirický výzkum a na jeho základě je pak okomentována původní hypotéza.

V teoretické části jsem se zaměřila na čtyři hlavní prvky mluvy, které jsem doložila dalšími výzkumy. První část hypotézy poté na základě dat shromážděných v teoretické části říká, že ženy předčí muže v tlumočení stereotypicky ženské slovní zásoby, v tomto případě z oblasti módy. Dále by ženy měly mít sklony k hyperkorektnosti, používat spíše spisovnou češtinu a více se soustředit na výslovnost. Muži by na druhou stranu měli mluvit hovorovou češtinou, vyslovovat více nesrozumitelně, nedbat příliš na syntax a používat více slangových výrazů. Přestože by ženy neměly mít problém s tlumočením sprostých slov, očekávám, že se budou snažit těmto výrazům spíše vyhýbat. Při tlumočení humoru předpokládám, že muži i ženy pochopí dané vtipy, ale muži předčí ženy v jejich přetlumočení a zasazení do cílové kultury. Druhá část hypotézy se zabývá tlumočením genderově orientovaných a neutrálních nahrávek. Podle této hypotézy ženy lépe odhadnou registr při tlumočení žensky orientované a neutrálně orientované nahrávky nahrávky, použijí vhodnou slovní zásobu a intonaci a více se stotožní s mluvčím. Muži by měla předčít ženy při tlumočení mužsky orientované nahrávky.

Empirický výzkum se skládá z nahrávek studentů druhého ročníku angličtiny se zaměřením na tlumoční a překlad. Ke konečnému výzkumu byly použity nahrávky 6 mužů a 6 žen. Všechny nahrávky byly pro studenty přístupny v audiovizuální podobě na *YouTube*. Po přetlumočení každé nahrávky dostali student 10 minut na vyplnění semistrukturovaných dotazníků.

První část hypotézy byla z velké části potvrzena. Ženy lépe přetlumočily slovní zásobu z oblasti módy, více používaly spisovnou češtinu a důsledně vyslovovaly, zatímco muži i v dotaznících přiznali, že měli se slovní zásobou problémy. Muži také byli vynalézavější v překladu hovorových slov a sprostých slov. Polovina žen sice

skutečně jednala podle hypotézy a sprostým slovům se vyhýbala, druhá polovina nicméně používala v některých případech až přespříliš sprostých slov bez využití důrazu či intonace, což vytvořilo velmi nepřírozený dojem. Jak předpokládá hypotéza, ženy sice humouru rozuměly, nicméně byly neúspěšné v jeho přetlumočení. Muži naopak ve většině případů dokázali humornou situaci vložit do českého kontextu, nebo využili intonace, pauz a důrazu k dosažení podobného výsledku.

Druhá část hypotézy byla částečně vyvrácena, jelikož ženy sice předčily muže v žensky orientované nahrávce, nicméně muži se lépe stotožnili s mluvčím jak v mužsky orientované nahrávce, tak v neutrální nahrávce.

Výsledky tohoto výkumu jsou nicméně pouze orientační, jelikož se ho účastnil velmi malý počet subjektů a pro úplnější výsledky by byla potřeba vyšší motivace subjektů.

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Annotation

Author:	Daniela Vymětalová
Department:	Katedra anglistiky a amerikanistiky
Title in English:	Difference between Male and Female Interpreters in Interpreting Gender-Oriented and Neutral Topics
Title in Czech:	Rozdíl mezi tlumočником a tlumočnicí při tlumočení genderově orientovaných a neutrálních témat
Supervisor:	Mgr. Marie Sandersová, PhD.
Number of Pages:	58
Number of characters:	108 948 (Appendix included)
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Key words in English:	gender, sex, gender-oriented topic, gender-neutral topic, differences between men and women, humour, specialized vocabulary, expletive, hypercorrectness, register
Key words in Czech:	gender, pohlaví, genderově orientované téma, genderově neutrální téma, rozdíly mezi muži a ženami, humor, specializovaná slovní zásoba, sprosté slovo, hyperkorektnost, registr

Annotation in English:

This thesis focuses on the differences between male and female interpreters when interpreting gender oriented and gender neutral topics. The theoretical part examines gender differences in language use and topic familiarity. In the practical part, an empirical study is conducted and male and female interpreters' recordings are assessed using the findings made in the first part of the work.

Annotation in Czech:

Tato práce se zabývá rozdíly mezi tlumočníky a tlumočnicemi při tlumočení genderově orientovaných a genderově neutrálních témat. Praktická část práce zkoumá genderové rozdíly v používání jazyka a znalostí různých témat. Praktická část obsahuje empirickou studii, která zkoumá nahrávky tlumočnicků a tlumočnic a hodnotí je pomocí informací zjištěných v první části práce.