

CHARLES UNIVERSITY

FACULTY OF EDUCATION

Department of English Language and Literature

BACHELOR THESIS

Who's Afraid of Virginia Woolf?
A Comparison of Two Czech Translations of the Theatre Play by Edward Albee

Kdo se bojí Virginie Woolfové?
Porovnání dvou českých překladů divadelní hry Edwarda Albeeho

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I hereby declare that this bachelor thesis is completely my own work and that all the sources used during writing were properly cited.

Furthermore, I declare that this thesis was not used in order to obtain any other university degree.

Prague, 21 April 2017

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Annotation

This bachelor thesis compares two Czech translations of the play *Who's Afraid of Virginia Woolf?* by Edward Albee. In the first part there is information about the author as well as about the translators Rudolf Pellar and Luba Pellarová and Jiří Josek. The first part also includes a brief summary and analysis of the play and theoretical background of translation. The second part compares the translations which were published fifty years from each other. The comparison is divided in three levels: lexical, morphological and syntactic.

Key words:

Translation, comparison, analysis, Edward Albee, *Who's Afraid of Virginia Woolf?*, play

Anotace

Tato bakalářská práce se zabývá porovnáním dvou českých překladů divadelní hry Edwarda Albeeho *Kdo se bojí Virginie Woolfové?* V první části nabízí medailonek autorův i překladatelů Rudolfa a Luby Pellarových a Jiřího Joska. Dále se zde nachází nastínění obsahu dané divadelní hry a teoretické uvedení do problematiky překladu. V druhé části dochází k porovnání dvou překladů, které vznikly v rozmezí padesáti let od sebe. Porovnání je rozděleno do tří rovin: lexikální, morfologické a syntaktické.

Klíčová slova:

Překlad, porovnání, analýza, Edward Albee, *Kdo se bojí Virginie Woolfové?*, divadelní hra

Table of Contents

1. Introduction	7
2. Theoretical Part	8
2.1 The Author	8
2.2 About the Play	10
2.2.1 Plot Summary and Analysis	10
2.3 Translations to the Czech Language	13
2.3.1 Rudolf Pellar and Luba Pellarová	13
2.3.2 Jiří Josek	14
2.4 Basis for the Translation	15
2.4.1 Translation of Plays	20
3. Practical Part – Comparison of the Translations	22
3.1 Lexical Equivalence	22
3.1.1 Title of the Play	24
3.1.2 Titles of the Acts	26
3.1.3 Names of the Characters	27
3.1.4 Addressing	28
3.1.5 Place Names and Other National-Specific Features	30
Place Names	30
Units of Measurement and Numbers	31
Famous people	32
3.1.6 Drinks	32
3.1.7 Flowers	33
3.1.8 Words with Affective Meaning	35
Vulgarisms and Other Words with Negative Emotional Overtones	35
Diminutives	37
Interjections	39
3.1.9 Set Expressions	40
3.1.10 Word Plays	42
3.1.11 Mistakes in Spelling and Grammar Made by the Characters	44
3.1.12 Equivalentless Vocabulary and Lexical Differences between the Original Text and Its Translations	46
3.2 Grammatical Equivalence	49

3.2.1 Morphology	49
Expressing a Level of Formality between an Addresser and an Addressee	49
Aspect	52
Tense.....	52
Active and Passive Voice	55
Quotational Compounds	56
3.2.2 Syntactic equivalence.....	56
Non-finite Clauses	56
Question Tags	58
Functional Sentence Perspective	59
Verbless Sentences	61
4. Conclusion.....	63
Works Cited	64

1. Introduction

Choosing a topic for the bachelor thesis may be a difficult task for many students. This was not the case with me as translation was my very first thought when the choice had to be made. In my second year at the Department of English Language and Literature I had the opportunity to enrol for a course of translation which I really enjoyed and which aroused my interest in the matter. Moreover, this course helped all the students realize that translation is on the one hand inventive and entertaining process. On the other hand, all of us realized how strenuous and time-consuming translation may be and what demands it makes on the translator. However, I wanted to continue with translation and the problems attached to it, singling this area out for my final project.

After choosing the overall topic a decision had to be made whether to translate an English work or whether to compare two existing translations of one book. At last, the latter prevailed since it seemed attractive to compare how two different translators approached the same task. Immediately after that, the idea of what translations to compare came across my mind. At that time I was reading a play by Edward Albee *Who's Afraid of Virginia Woolf?* which really impressed me. I also had the opportunity to see it on stage and after the performance the choice was definitive.

Nevertheless, it is not possible to compare translations without studying any theoretical works concerning the topic. For this thesis the books by Czech authors Milan Hrdlička, Dagmar Knittlová, Olga Krijtová and Jiří Levý were used as the main secondary sources.

2. Theoretical Part

2.1 The Author

Edward Franklin Albee was in fact born Edward Harvey on March 12, 1928 in Washington D.C. His biological mother Louise Harvey gave him up soon after he was born and he got his full name from his adoptive parents. Reed and Frances Albee lived in Larchmont, a village located in the vicinity of New York. The Albees were one of old American families; they were conservative and also very affluent. Edwards's grandfather was a partner in a chain of profitable vaudeville¹ theatres which provided the family with enough money to be counted among upper class members. On the one hand, the family money and status brought young Edward to culture and enabled him to attend prestigious private schools. On the other hand Edward rebelled against the family and their snobbery. Undoubtedly, the fact that he found out at the age of six that he had been adopted also played an important part in Edwards's relationship with his parents. Another point of alienation came when Edward revealed to his parents that he was a homosexual. Besides that, his parents wanted him to become a doctor or a lawyer; Edwards's vision of becoming a writer was inconceivable for them. All this resulted in him being expelled from three private preparatory schools. Finally, he finished a school in Connecticut and continued to Trinity College in Hartford. However, he was expelled in his second year at the college. After this he left home and severed ties with his family for almost twenty years (Konkle). During 1950s Edward Albee was living in Greenwich Village and he made his living by working even as an office boy or a messenger. Furthermore, he kept trying to achieve his dream of being a writer. He wrote several short stories, plays and at first concentrated on poetry but all his attempts to publish were rejected. A Breakthrough came in 1958 when Albee wrote a one-act play *The Zoo Story* which premiered in Berlin. The first premiere in the USA was in 1960 and the play became successful. After that Albee wrote more one-act plays such as *The Death of Bessie Smith* (1959) or *The American Dream* (1961). In 1962 he wrote his first full length play *Who's Afraid of Virginia Woolf?* which premiered on 13 October 1962 in Billy Rose Theatre in New York. It immediately became a huge

¹ Vaudeville is type of a light theatrical entertainment which includes music, acrobatic performance and comic elements (Cuddon 962).

commercial success. However, the critics were not in agreement with each other in the reviews; they either praised it or tore it to shreds. The play won New York Drama Critics Circle Award, five Tony awards and it was supposed to win Pulitzer Prize for the best drama in 1963 but it was rejected because of its vulgar language and depiction of marriage. Later on, two members of the Pulitzer committee resigned from their posts in protest (Konkle).

In 1967 Albee used some of the money earned by *Who's Afraid of Virginia Woolf?* to buy a house in Montauk on Long Island. He invited talented writers and artists to retreat from the rush of the city and work here. The organization is now called The Edward F. Albee Foundation after its founder.²

During his fifty-year-long career Albee was a prolific writer with more than thirty plays written. Although Pulitzer Prize was denied to him in 1963, he won the prize three times in following years for other plays. The first one was for *A Delicate Balance* in 1967, then in 1975 for *Seascape* and in 1994 for *Three Tall Women*. The latter is probably the most autobiographical of his plays. It is based on his adoptive mother's life and her relationship with him. Albee wrote this play short after the mother's death in 1989 (Gardner).

Albee's other plays include not only works with his own themes but also adaptations of novels or short stories written by other authors, for example an adaptation of Vladimir Nabokov's *Lolita*. However, it ran only for a few performances and it was not well received by the critics (Konkle).

Albee was in his work influenced by the Theatre of the Absurd which originated in Europe and flourished mainly in 1950s and 1960s. The basic outline is that life is absurd and theatre should show this absurdity or meaninglessness (High 232). Samuel Beckett, Eugène Ionesco, and Harold Pinter belong among famous authors of this movement. According to his own words for Albee the world "makes no sense because the moral, religious, political and social structures man has erected to 'illusion' himself have collapsed" (qtd. in Cohn 6).

In his plays, Albee experimented both with form and content. All his plays are shocking and provocative. Albee often focused on the difficulty of interpersonal communication, portrayed dysfunctional families, criticized contemporary society, and the drawback of the American dream (Thorpe; Gardner). In 2002 he wrote very controversial play *The Goat, or*

² "Mission & History." *The Edward F. Albee Foundation*. N.p., N.d. Web. 27 February 2017. <<http://www.albeefoundation.org/mission--history.html>>

Who is Sylvia? in which a married man falls in love with a goat. It won Tony award for the best play and was nominated for Pulitzer Prize (Konkle).

Edward Albee died at the age of 88 at his home in Montauk on 16 September 2016 (Thorpe).

2.2 About the Play

Who's Afraid of Virginia Woolf? is considered the best work by Albee and one of the greatest American plays ever (Konkle). In 1966 it was made into a film version by the director Mike Nichols, starring a real-life couple Elizabeth Taylor and Richard Burton as Martha and George. The film was nominated for Oscar prize in 1967 in thirteen categories and succeeded in five of them, including the best actress in a leading role.³

2.2.1 Plot Summary and Analysis

Act 1: Fun and Games

At the beginning of the first act, George and Martha are coming back home from a party thrown by Martha's father who is the president of the local university. They are very loud as they emerge on the stage and it is obvious they have been drinking. The scene remains the same for the whole play and represents George and Martha's living room.

Martha remembers a line from a movie with actress Bette Davis and asks George to tell her from which movie it is. George tells her he is tired and wants to go to bed (it is around two a.m.) but Martha informs him that they are having guests. She invited a young couple to visit them because they are new at the university. Both George and Martha seem not to remember their guests' names, although Martha is convinced that the man works in the math department and he is very handsome according to her. Before their guests come, George warns Martha not to "start in on the bit about the kid."

From the very beginning George and Martha offend each other with extraordinary ingenuity. George compares Martha to a cocker spaniel when she is chewing ice cubes in her drink and makes remarks about her age (Martha is six years older than George). Martha

³ "Who's Afraid of Virginia Woolf? (1966)." *IMDb*, N.p. N.d. Web 10 April 2017. <http://www.imdb.com/title/tt0061184/?ref_=nv_sr_1>

makes complaints about George's passivity and says he makes her sick. Their insults only intensify when their guests come, as if Martha and George needed audience for their fighting. Moreover, they involve the guests, Nick and Honey, in their game of insults.

Repeatedly in the act the characters sing a song "Who's afraid of Virginia Woolf?" which they all heard at the party as a joke.

Martha leaves with Honey to show her around the house and George stays on the stage with Nick. While talking, George finds out that Nick is in fact in biology department. He immediately accuses Nick of being involved in genetic business where they are rearranging genes so that everyone will look the same.

Honey returns and asks George about their child whom Martha has just mentioned to her. George is shocked and does not reply. Martha then comes back in different dress and a series of new insults begins. Martha tells a story of how she hit George with a boxing glove and embarrassed him in front of her father. George then comes with a gun and it seems he wants to shoot Martha but when he pulls the trigger, only a large parasol comes out of the barrel. At the end of the act Martha describes how great disappointment George was for her as well as for her father. She was supposed to marry someone who would take over the university one day. However, she and her father soon realized that George is not assertive enough and she calls him a flop. Honey gets sick, leaves the stage and Nick follows her.

Act 2: Walpurgisnacht

Martha is in the kitchen with Honey, making coffee for her. Nick tells George that his wife throws up a lot and reveals he married her because she told him she was pregnant but it was a false alarm. He also admits that another reason for marriage was the fact that Honey inherited a lot of money from her father. George tells a story from his youth about a boy who accidentally killed his mother and a few years later he was driving a car when he suddenly swerved to avoid a porcupine, hit a tree and killed his father who was sitting on the passenger seat.

Martha and Honey come back and Martha mentions their son again. George is really angry because he did not want to talk about him. Martha then talks about a novel George wrote and gave it to her father to read. It was the same story George told Nick earlier that night. When Martha's father said he would not publish such a book, George told him it was an autobiography. George suddenly grabs Martha's throat and shouts: "I will kill you." Nick comes to help, they struggle for a while (Honey is screaming: "Violence!") and finally

tears George from Martha. When everybody calms down, George summarizes the games they could play. They had “Humiliate the Host,” he mentions a game called “Hump the Hostess” by which he implies Nick wants to have sex with Martha as a way of going up the ladder since Martha is the president’s daughter. George decides to play a game “Get the Guests.” He informs everybody he wrote one more novel and retells what is according to him the plot of the novel but in fact it is about Nick and Honey and how they got married. Honey feels betrayed that Nick told them about it and she gets sick again.

George exits, Martha is alone with Nick and they kiss. When George returns he pretends to read a book. It enrages Martha and she threatens that she will go upstairs with Nick. George still seems not to care and thus Martha and Nick leave. Honey then comes on the stage because she heard the door bell ring. Honey is still half asleep and she tells George the reason they do not have children is because she is scared of having them. George thinks about his plan for revenge and tells Honey someone came to deliver a message that Martha and George’s son is dead.

Act 3: The Exorcism

Martha is alone on the stage and she is wondering where everybody is. Nick soon appears and says that they all have gone crazy. Martha makes a comment about his inability to satisfy her sexually. She surprises Nick when she says the only man who has made her happy is George. The door bell rings and Martha tells Nick to answer it because now he is her houseboy. He finally opens the door and George comes in with a bouquet of snapdragons. He throws them at Martha and Nick and asks where Honey is because he wants to play one last game called “bringing up the baby.”

Honey comes back from the toilet and she pronounces she decided not to remember anything from that night.

George asks Martha to speak about their child. While she is talking, George opens a book and reads from it in Latin. Then he tells Martha that when she was upstairs a telegram was delivered and it said that their son was dead. He died in a car accident when he swerved to avoid a porcupine and crashed into a tree. Martha is devastated and shouts at George that he cannot decide these things and kill their child. At this time Nick realizes the child is only imaginary; George and Martha could not have children. George sends Nick and Honey home and stays alone with Martha. He tells her it was time to “kill” their child. Martha says she is afraid of Virginia Woolf.

Although the play may give the impression of being solely a tragedy about a ruined marriage and a cruel night driven by alcohol, it has a few comic moments as well. Additionally, it should be noted that George and Martha probably love each other in spite of the way they talk. It is confirmed by Martha in the third act when she admits George is the only one who has ever made her happy.

Honey and Nick function as a younger version of George and Martha. Both the marriages are based on illusion; George and Martha's marriage on the illusion of their child, Nick and Honey's on the illusion of pregnancy. When the reason why Nick married Honey is revealed (Honey's hysterical pregnancy and her father's money), this marriage seems even worse than that of George and Martha; at least they married because they loved each other. The theme of truth and illusion actually pervades the whole play with a shift in the last act 'The Exorcism.' To exorcise is "to drive out evil spirits" which in this case means to get rid of illusion and accept the truth. George and Martha give up their fictitious son and Martha expresses her fear about the future because it is uncertain what their marriage is going to be like when based on truth (Cohn 22-24).

Another dimension to the play is the fact that George and Martha are the names of the first American presidential couple George and Martha Washington. As a result of this, there are authors sharing an opinion that the dysfunctional marriage to a certain extent represents the situation not only in the USA but the western civilization as a whole. While people were creating an illusion of prosperity and stability around them in the years after the Second World War, the Cold War was a serious threat and the American Dream slowly dissolved (Billington; Cohn 25).

2.3 Translations to the Czech Language

2.3.1 Rudolf Pellar and Luba Pellarová

Luba Pellarová (born on 10 July 1928 in Brno, died on February 2, 2005) studied English grammar school in Prague and then English language at Charles University but she

discontinued her studies because of her work in theatre. She married Pellar in 1947 and they had three children.⁴

Rudolf Pellar was born on February 28, 1923 in Púchov, Slovakia and died on 4 September 2010 in Prague. He was an actor, singer and translator from English and German. Rudolf Pellar and his wife translated more than eighty works from English language together. They focused mostly on modern American and British novelists and playwrights such as William Faulkner, Ernest Hemingway, Jerome David Salinger, Tennessee Williams, and Arthur Miller. In 1997 they received Czech National Prize for their lifetime work in translation.⁵

The Pellars had a hard life during the Communist regime in the former Czechoslovakia. Rudolf could not appear on television or on the radio and neither he nor his wife was allowed to publish their translations. Nevertheless, they had a few good friends who agreed with publishing the translations under their names (*Na plovárně*).

Rudolf Pellar and Luba Pellarová translated *Who's Afraid of Virginia Woolf?* in 1963 for the Theatre of S. K. Neumann in Prague (it is now known as Theatre Pod Palmovkou). The play premiered on 20 December 1963 under the title *Kdopak by se Kafky bál?* It was the first European production of the play. Edward Albee himself came to see both the rehearsals and the premiere (*Divadlo S. K. Neumanna* 12). The performance ran for 126 repeats with more than fifty thousand viewers. The play returned on stage in 1987 titled *Kdopak by se vlka bál* (*Divadlo S. K. Neumanna* 35, 58).

2.3.2 Jiří Josek

Jiří Josek was born on 31 March 1950 in Brno. Apart from being a translator, he is also a publisher, a university lecturer and a theatre director. He studied English and Czech language at Charles University in Prague. From 1991 till 2011 he was an associate professor at the Institute of Translation Studies at Charles University's Faculty of Arts. Josek also owns a publishing house Romeo where he publishes, among other works, his

⁴ "Luba Pellarová." *Databáze českého uměleckého překladu*. N.p. N.d. Web. 25 February 2017. <http://www.databaze-prekladu.cz/prekladatel/_000002099>

⁵ČTK. "Zemřel herec, šansonier a překladatel Rudolf Pellar." *IDNES.cz*. N.p. 4 September 2010. Web. 3 March 2017. <http://kultura.zpravy.idnes.cz/zemrel-herec-sansonier-a-prekladatel-rudolf-pellar-f8m-/literatura.aspx?c=A100904_172755_show_aktual_cem>

translations. These include mainly contemporary British and American novels, short stories and plays. He is also known for translating many plays by William Shakespeare.⁶

Who's Afraid of Virginia Woolf? was already Josek's fourth translation of a play by Edward Albee. Jiří Josek translated this play in 2014 and the play had its premiere in Rokoko Theatre in Prague on 15 March 2014.⁷

2.4 Basis for the Translation

At this point, it is essential to introduce an outline of the theory of translation, before proceeding to practical part which will compare the translations. For this thesis I have chosen works by respected Czech authors Milan Hrdlička, Dagmar Knittlová, Olga Krijtová and Jiří Levý. In addition, since the thesis deals with a play, the focus here will be literary translation.

For people who understand only their mother tongue, translation is the only opportunity to become acquainted with books written by foreign authors. Additionally, the languages are still evolving and thus the old translations gradually become obsolete. Both these facts show the importance of translation and they are the main reasons for the work of translators as well.

Firstly, it should be mentioned that translation is mainly a practical issue, not an exact science. Furthermore, there is almost the same number of theories of translation as the number of its theoreticians (Krijtová 64). Knittlová suggests that: "Účelem teorie překladu není sestavit soubor norem a pravidel pro dosažení dokonalého překladu, ve hře je ostatně příliš mnoho proměnných, ale teorie by měla pomoci pochopit procesy, k nimž při překladatelském aktu dochází" (192). However, several issues which occur frequently or in which the theoreticians reach consensus can be distinguished.

One of the most discussed problems is the concept of translatability. There is a wide spectrum of opinions from the idea of translatability of every element to absolute impossibility of successful translation. The opponents of translatability view the

⁶ "Jiří Josek." *Obec překladatelů*. N.p. N.d. Web. 25 February 2017.

<<http://databaze.obecprekladatelu.cz/databaze/J/JosekJiri.htm>>

⁷ "Kdo se bojí Virginie Woolfové?" Městská divadla pražská. N.p., N.d. Web. 7 March 2017.

<<http://www.mestskadivadlaprazska.cz/inscenace/103/kdo-se-boji-virginie-woolfove/>>

typological difference between languages as insurmountable. According to their view, each language is nationally specific to the extent that it cannot be conveyed in other languages and cultures (Hrdlička, *Miniatury* 10-11). Those who regard translation as possible and even successful, on the contrary, claim that language is only a medium to transfer objective reality which all people perceive in the same way. They admit languages differ but the main difference is in the form of development of certain linguistic categories, including morphological, syntactic and other specifics which can be overcome (Hrdlička, *Miniatury* 12-13). According to Krijtová, every text as a whole is translatable, which is suggested by the Exact Translation Hypothesis. What is said in one language can be adequately transferred to other languages. However, the lower structures of the text as for example individual words and phrases are more difficult to translate since their meaning is recognized only from the context of the text (16).

stupeň přeložitelnosti	vysoký	slovo	skupina slov	věta	text
	nizký				

Exact Translation Hypothesis

Secondly, before discussing certain translation methods and approaches it is important to make a distinction between two perspectives. Mainly Hrdlička emphasizes this in the following quote: “[J]e velmi důležité rozlišovat mezi principem překladu (tedy celkovým přístupem k translaci literárního díla, globální koncepcí) a dílčím překladatelským postupem (konkrétním operativním krokem týkajícím se převodu určitého úseku textu)” (*Miniatury* 17-18).

To begin with the overall approach to translation, equivalence has been the main term to describe the relation between the source and the target text approximately since the 1960s. At first, the demand was to transfer every piece of information during the translation. Nevertheless, it proved to be unrealistic and the concept of functional equivalence prevailed. This approach does not require the use of the same linguistic devices, but they have to function in the same way in the text (Knittlová 5-6).

Similarly, Hrdlička states there are several conceptions of equivalence. What they have in common is reaching correspondence between the original text and the translation on various levels, for example on semantic, stylistic or phonetic level (Hrdlička, *Miniatury* 15-16). Regarding functional equivalence, Hrdlička is sceptical about its potential and considers even this form of equivalence to be unrealistic. He presents the concept of adequate translation as opposed to literal and free translation. The adequacy is based on the opinion that the previous demands on the translation were not possible to achieve and the best translation can only be an approximation of the original. This type of translation has two dimensions: adequacy of the translation to the original text and adequacy to the needs, conventions of the recipients (*Miniatury* 17-19).

Also Knittlová prefers the term adequacy instead of equivalence which is a current trend in English theoretical literature as well. Moreover, during every translation process, certain losses occur, concerning mainly cultural features, but these losses are inevitable (10, 24).

Overall, both Hrdlička and Knittlová view equivalence as unsuitable approach to the whole text. However, they do not refuse its use when transferring the individual sections of the literary work or as a term for correspondence between the original text and its translation on lower structures of the language (Hrdlička 17, Knittlová 14).

It is mainly the translator (and also an editor to a certain extent) who exerts considerable influence on the final form of the text. It shows us the significance of translator's role and leads to basic requirements for the translator defined by theoreticians. These consist of the accurate knowledge both of the language he translates from and the language he translates into. The last one is to recognize what the literary work is about (Levý 17). These requirements are then reflected in the process of translation which can be divided in three stages:

- 1) understanding of the source text
- 2) interpretation
- 3) stylistic adaptation

(Levý 53)

Understanding of the text is crucial for the translator's work. The aim is not only to comprehend the language, individual words and sentences but also to get to the meaning of the text, to understand the aesthetic value of the work, the characters and relationships between them, and the cultural background (Levý 54-56, Knittlová 27).

Furthermore, translation is in fact an interpretation of the original text. It is agreed that literary work has often many meanings. Besides, various literary devices which are employed, for instance symbols, lead the readers to diverse understanding of the text. Every translator then comes to his own interpretation which influences his approach to the translation (Hrdlička, *Literární překlad* 23). It is likely that more interpretations of one literary work occur. Nevertheless, the translator must interpret the text adequately and not misinterpret the whole work by emphasizing only one aspect of it, by misunderstanding the text as a whole or by separating the form from the content (Hrdlička, *Literární překlad* 25). In the last stage, Levý stresses the importance of language stylization and the formal and semantic differences between languages the translator has to overcome (68). The source language is always richer in certain categories than the target language and vice versa. Comparing English and Czech language, English has the advantage of more layers of word stock according to the origin: Anglo-Saxon, Latin and French. Another difference is for example in the category of tense, which is highly developed. On the other hand, Czech language has the advantage in the variety of words with affective meaning and the developed category of the aspect of verbs (Levý 71-72). In such cases of difference between languages Levý suggests compensation which means to fully use the categories the target language has more developed than the source language so that the final work does not seem plain compared to the literature originally written in the target language (73).

The approach to the original text also determines the character of the translator's work. Levý and Hrdlička agree that translation should ideally be a creative reproduction. On the one hand the aim of the translation is reproduction of the original work. On the other hand translation ought to be creative since all the literary devices need to be re-created according to the qualities of the target language. It is thus essential to find balance between these two aspects (Levý 85). Hrdlička summarizes the requirement as follows: "V překladatelově aktivitě by měla být složka reprodukční i tvůrčí v takovém poměru, jenž by zaručil nezkreslené přenesení hodnot původního literárního díla do nového komunikačního kontextu." (*Miniatury* 19)

For an adequate transfer of individual parts of the text, the translator employs the use of various translation methods. Whereas Levý presents three main types: translation, substitution and transcription (115), Knittlová suggests division originally created by

Canadian theoreticians Vinay and Darlbenet who distinguish seven basic methods which are used when the target language does not offer a direct equivalent.

- 1) transcription = rewriting according to the target language usage; includes also transliteration which is a transcription from one alphabet to another
- 2) calque = literal translation of a term, the expression is formed on grammatical structure of the source text, for example Czech translation of 'pot flower' would be 'hrnková květina'
- 3) substitution = replacement of a linguistic device by another one, for example substitution of noun by personal pronoun
- 4) transposition = necessary grammatical changes as a result of the systematic differences between languages
- 5) modulation = the change of the viewpoint, 'angle-joint of the pipe = koleno potrubí'
- 6) equivalence = the use of device which differs from the original in its stylistic and structural aspect, 'my sweet girl = děvenka'
- 7) Adaptation = the substitution of a situation for a different one which is adequate to it; relates to proverbs and word plays which do not have an equivalent in target language

(Knittlová 7, 199; translated and paraphrased by Barbora Marxová)

Knittlová also deals with several categories of information every text provides. Apart from denotation, the primary meaning, every text includes connotation which is an additional meaning based on associations people assign to a certain term according to their experience and cultural and social background. The emphasis is put on the importance of pragmatic aspect of the text. Authors usually understand the term pragmatics as the role of speakers and addressees in communication and the relationship between an utterance and the participants of the communication. Speakers differ in age, origin social background, education, they find themselves in various situations, and even their addressees are dissimilar. All of these aspects result in the use of diverse expressions (Knittlová 6-10).

The pragmatic aspect also concerns the respect towards social conventions of a certain nation, the ways of addressing other people, using university degrees when addressing, social clichés and other language expressions of social conventions, which are specific for each language and culture. The translator has to adapt the text to his cultural and social

background according to the conventions in order to prevent readers from misinterpretation (Knittlová 12, 104).

When changes in the pragmatic aspect occur, there are four possible solutions to deal with them according to Knittlová:

- 1) adding information to expressions Czech reader would not find intelligible, it relates mostly to place names, holidays, titles of newspapers and magazines; translator usually adds an expression which classifies the name, for example ‘Saskatchewan: řeka Saskatchewan’
 - 2) omitting information which would seem redundant to Czech readers, ‘at three o’clock: ve tři’
 - 3) substitution = replacement of greetings, phrases, clichés according to conventions of the target language; this is possibly the most frequent device
 - 4) periphrasis, for example ‘Windsor tie: mašle pod bradou’
- (Knittlová 81-82; translated and paraphrased by Barbora Marxová)

2.4.1 Translation of Plays

Each literary genre has its specifics both in form and content which is reflected also in the process of translation and the choice of translation method. In *Umění překlada*, Jiří Levý devotes a whole section to the specifics of the translation of theatrical plays. One of the most significant differences is the fact that each play functions as a text for reading but primarily it is meant to be performed on the stage (Levý 195).

As a result, the translator must pay attention both to the sentence level and to individual words. It is desirable not to choose words which are difficult to articulate and which could be easily overheard by the audience so that it might cause misinterpretation. It is also recommended to divide long complex sentences into shorter ones or rather employ the use of compound sentences which are more typical for the Czech language (Levý 161-163). Since we are dealing with a live performance on the stage, the dialogue resembles the spoken language with informal and colloquial expressions as opposed to the traditional use of Standard Czech in prose (Levý 166, 172).

The dialogical character of plays has one more consequence. The characters’ personalities are revealed mostly through their speech on the stage, the audience has almost no other clue to reveal what the character is like. However, there is one device the writer uses in

order to instruct the actors. These are called the stage directions which include comments about gestures, the manner of speaking, the tone of voice, even the moving of the actor on the stage. The stage directions help to characterize the role. This leads to the importance of accurate translation of them in order not to make the character's speech and actions contradictory (Levy 183, 193-195).

3. Practical Part – Comparison of the Translations

This part of the bachelor thesis focuses on the comparison of the two translations with the original text. For the analysis, I used a division by Dagmar Knittlová who distinguishes equivalence on lexical and grammatical level, the latter consisting of morphological and syntactic equivalence. Therefore, this part of the thesis is divided into three sections according to the levels of equivalence.

In order to make this part more concise, the first translation by Rudolf Pellar and Luba Pellarová is referred to as T1 and for the translation by Jiří Josek T2 is used.

In addition, there are page numbers in each of the tables which are used for reference to the individual texts. Unfortunately, the translation by Jiří Josek has not been published as a book yet. However, Jiří Josek willingly sent me a digital file with his translation. For this reason the pages of the digital file are used when referring to this translation.

3.1 Lexical Equivalence

On the level of lexical equivalence, Knittlová distinguishes three types of equivalents:

- 1) full equivalents
- 2) partial equivalents
- 3) zero equivalent (absence of an equivalent)

Full equivalents include basic words of everyday speech which are at the centre of the word stock. They occur mainly among nouns but there are also a few adjectives, adjuncts of space and verbs which can be translated without any change in denotation, connotation and register. For example, ‘eye: oko’, ‘window: okno’, ‘eat: jíst’, ‘at home: doma’ (Knittlová 33-35).

The group of partial equivalents is the largest from these three given. The partiality means that there are always differences on formal level, in denotation and connotation, or in pragmatic aspect. These levels work together, therefore a translated word can be different

in one of these categories but also in all of them (Knittlová 35). Formal differences involve variance in number of words used in source and target language to denote the same object. English as an analytical language has more expressions consisting of at least two words, unlike inflectional Czech which is able to express the same meaning only by one word using flections or one-word affective expression as for example ‘the poor man: chudák’, ‘in the first place: předně’, ‘apple tree: jabloň’, ‘crumby place: díra’ (Knittlová 36). The variance in the number of words is related to explicitness or, on the other hand, implicitness of certain expressions. Usually multi-word expressions are more explicit, although it is not a rule. Sometimes Czech language has to add information in order to make an expression meaningful. In English, the relationship between signifying and signified is often given only by word order, for example ‘discussion club’ versus ‘club discussion’. Czech language, in contrast, usually has to add a preposition to make the distinction clear. Prepositions are also added in the case of multiple attribute, for example a ‘retired company director’ is ‘ředitel společnosti v důchodu’ (Knittlová 38-40).

Considering denotation, Czech and English counterparts are not always semantically equal. In this case there are two main approaches: particularization and generalization.

Particularizing translation occurs frequently in translation of English verbs. Their Czech counterparts are often semantically richer, more specific; verbs of movement contain components of the means and the manner of the movement in addition to the basic meaning; for example ‘come: přijít/přijet’, ‘bring: přivést/přinést.’ Generalization is not very common in translation from English to Czech language. It is an opposite process to particularization; English word is expressed by Czech hypernym, for example ‘hickory-nut: ořech’ (Knittlová 41-53).

In the case of absence of an equivalent, there are several possible ways to deal with it: adaptation, calque, borrowing, omission, generalization, substitution and periphrasis. These procedures in fact create a partial equivalent. Apart from zero equivalence, it is common that the original phrase offers more possible equivalents. The final decision of the translator depends on context, typical collocations a certain word can have and also on personal choice of the translator (Knittlová 84-85).

3.1.1 Title of the Play

Considering the title of a literary work, Levý distinguishes two main types. The first one is a descriptive title which directly presents the theme of a book and often includes the name of the main character. The second type is symbolizing, abbreviated. This title functions as an advertisement for a work which means it should be concise and easy to remember (153-154). Furthermore, the less common the title is, the more attractive it is for readers (Krijtová 50). Nevertheless, the translator should be aware that he introduces the title to a new social context where opinions and knowledge are different. Foreign names and geographical terms might be completely unfamiliar to the local reader or they might cause different associations (Levý 156).

The title of *Who's Afraid of Virginia Woolf?* rather represents the latter type presented by Levý and it definitely is an unusual title as well. It comes from a popular Disney cartoon *The Three Little Pigs* in which the pigs sing a song called 'Who's Afraid of the Big Bad Wolf?'⁸ Edward Albee altered the title and used the name of the writer Virginia Woolf whose surname is a homophone of wolf.

By his own admission, Albee once saw the line on a mirror in a pub in Greenwich Village and it seemed to him as an intellectual university joke. "When I started to write the play it cropped up in my mind again. And of course, who's afraid of Virginia Woolf means who's afraid of the big *bad* wolf ... who's afraid of living life without false illusions." ("Edward Albee, The Art of Theater No.4")

Virginia Woolf was an English modernist author who belonged to the Bloomsbury Group of artists and writers. In her works, she used the technique of the 'stream of consciousness.' This method tries to express the flow of a person's thoughts and therefore examine an inner life of a character. One of Woolf's famous works is *Mrs. Dalloway*. In this novel the reader experiences one day in London through the mind of the main character, Clarissa Dalloway. In Woolf's works there are often no quotation marks or different font types used to distinguish between inner monologue and direct speech which can be confusing for many readers. Virginia Woolf suffered a mental illness for the most of her life. In 1941 she committed suicide (Carter and Mc Rae 420-424).

As a consequence, the lyrics "Who's afraid of Virginia Woolf?" occur in the play in more meanings. At first, the characters repeat it as a funny song they heard at the party earlier

⁸ "Who's Afraid of the Big Bad Wolf?" *Disney Wiki*. N.p. N.d. Web. 3 March 2017. <http://disney.wikia.com/wiki/Who's_Afraid_of_the_Big_Bad_Wolf%3F>

that night. Gradually, the song becomes to function in a figurative sense. The characters are afraid of Virginia Woolf because she explored the human mind and presented the character's innermost thoughts but the characters in this play hide behind their illusions and insults, they are not ready to reveal their feelings. Moreover, they might be afraid of Woolf for her having been an intellectual writer whom they might not understand even though they are members of the university and consider themselves to be intellectuals as well.⁹ As a result, the translation of the title itself is rather complicated if the translator wants to transfer all its meaning.

Rudolf Pellar and Luba Pellarová gave the play a subtitle *Kdopak by se Kafky bál* under which it was put on the stage in 1963 (*Divadlo Stanislava Kostky Neumanna* 12). The reason for this title was probably the fact that Virginia Woolf was not well known for the Czech audience in the 1960s. Moreover, the similarity of 'wolf-Woolf' disappears in the Czech translation of 'wolf' as 'vlk' and people in the Czech Republic do not have the connotation to the song which is popular mostly in English speaking countries. I did not manage to find a source which would clarify the choice of Kafka both for the title and the song characters sing. As a result it can only be assumed why his name was used. Franz Kafka was a writer of Jewish origin who lived in Prague in the first half of the twentieth century. In addition to being Woolf's fellow modernist, Kafka often populates his books with characters who experience feelings of isolation or the absence of being rooted somewhere and they find themselves in hopeless situations; his works are thought-provoking and certainly not easy to read.¹⁰ This also links Kafka to Virginia Woolf, and thus people might be afraid of Kafka because they would not understand his works. Therefore, the substitution of Virginia Woolf for Franz Kafka seems quite ingenious, even though the connotations of children's song and fear of unmasking the characters' true feelings remain hidden.

Jiří Josek decided to slightly extend the song, so that the audience would understand why people might be afraid of such a writer as Virginia Woolf.

Kdo se bojí Virginie Woolfové?

Jenom samí nevzdělaní volové!

Ale kdo je literát,

Ten má Virginii rád! (Josek 7)

⁹ "Kdo by se bál Edwarda Albeeho?" *Literární noviny*. N.p. 16 March 2014. Web. 3 April 2017. <<http://literarky.cz/kultura/divadlo/17066-kdo-by-se-bal-edwarda-albeeho>>

¹⁰ "Franz Kafka." *Spisovatele.cz*. N.p. N.d. Web. 4 April 2017. <<http://www.spisovatele.cz/franz-kafka#cv>>

Although even this solution does not retain all the meaning, it is a very inventive one. It also evokes a song for children with its use of simple rhymes.

3.1.2 Titles of the Acts

As it was already mentioned, plays are mainly meant to be acted. During the performance, there are no titles of the acts mentioned and people in the audience do not know them unless they are familiar with the written version of the play where the acts are usually titled. The titles may be important because they often foreshadow what the act is going to be about.

Both T1 and T2 translate the title of the first act similarly, it consists only from two simple nouns which do not require creative translation. This is certainly not the case of the second act which is titled ‘Walpurgisnacht.’ The name refers to popular folk holiday celebrated on 30 April which is for example in the UK and Germany named after Saint Walpurga who was canonized on 1 May. However, in Czech language it is rather known as ‘Pálení čarodějnic’ or simply ‘Čarodějnice.’ It is based on the belief that on the last night of April witches are gathering for their Sabbath. As a form of protection against them, people usually lighted big fires on the hills. This tradition of fires still remains common nowadays.¹¹

Therefore, what the title of the second act suggests is a chaotic night spent by partying, full of alcohol and even madness which is what really happens in the act. The games the characters play are more inventive, characters continue offending each other and the tension escalates. The English reader might get a hint on of this meaning from the title itself, the Czech reader, on the contrary, probably would not associate any such definitive meaning with the title ‘Valpuržina noc.’

The meaning of the word ‘exorcism’ was already mentioned in the first part of the thesis. The translation used both by T1 and T2 express the meaning accurately, although in T1 getting rid of evil spirits is explicitly mentioned, in T2 it is implicit.

	Original text	T1	T2
Act one	Fun and Games	Radovánky a hry	Žerty a hry

¹¹ “Pálení čarodějnic – původ a historie.” *České tradice*. N.p. N.d. Web. 4 April 2017. <https://www.ceske-tradice.cz/tradice/jaro/paleni-carodejnic/_zobraz=paleni-carodejnic---puvod-a-historie/_zobraz=paleni-carodejnic---puvod-a-historie>

Act two	Walpurgisnacht	Valpuržina noc	Valpuržina noc
Act three	The Exorcism	Zažehnávání zlých duchů	Zaříkávání

3.1.3 Names of the Characters

When names of the characters are concerned, translators choose mainly between translation, substitution and transcription (Krijtová 23, Levý 115). Levý suggests the translation of a name only in the case it has a semantic value. For other names he recommends substitution by Czech equivalent or transcription in case there is no equivalent in Czech language (116). The translation of names can become problematic since some English first names cannot undergo Czech inflection. Those names then have to be substituted by their Czech equivalents or translated. For a Czech reader it might seem disturbing to have Czech names among English ones which did not have a Czech equivalent (Levý 95).

In *Who's Afraid of Virginia Woolf?* there are only four characters present: Martha, George, Nick and Honey. The play does not mention the characters' surnames which makes the translation easier. The second translation (T2) transcribes all the names without any change. On the contrary, T1 transcribed only the name Nick. Martha and George were substituted by similar Czech counterparts 'Marta' and 'Jiří'. The major change occurred in translation of the name Honey into 'Drahunka' in Czech language. The word 'honey', apart from its primary meaning, is in English speaking countries used as a form of addressing a person the speaker loves which is suggested also by the name 'Drahunka' (*Cambridge Dictionary*). This name might be a diminutive form of Czech name 'Drahlava' which has a connotation of a beloved person as well; in Czech language the word 'drahá' is used, therefore 'Drahlava' or 'Drahunka' can be derived from it.

Other character names which occur in the play are George and Martha's imaginary son Jim and a postman Billy. T1 as well as T2 did not substitute or translate the names and used the English version of the names.

Original text	T1	T2
Martha	Marta	Martha
George	Jiří	George
Honey	Drahunka	Honey
Nick	Nick	Nick

3.1.4 Addressing

This chapter explores the way the main characters address each other. Each nation has its own social conventions of addressing and the translator has to respect it (Krijtová 23). Levý warns not to translate each English ‘Sir’ with Czech ‘pane’ since it does not seem natural in Czech dialogue (122). The usual function of addressing is to express positive attitude towards the addressee, emotional involvement or to sound polite. However, it can also occur in the form of an insult. In that case the addressing is often intensified by the use of personal pronoun ‘you’ after which the offensive word follows (Knittlová 63).

George and Martha’s mutual addressing is on the one hand kind and hearty, on the other hand it is often clear from the context that it is meant ironically. Moreover, all those kind words are immediately followed by an insult, as for example when George gives Martha a glass full of gin and says “Here you are, angel” right after he insulted her of being an alcoholic.

George usually tries to stay calm even when Martha insults him and answers as if nothing happened which is visible in the last example in the table below. What distinguishes the translation of T1 from T2 is the intensity of the affective words used. Whereas T1 uses the term ‘syčák’, T2 translates it as ‘hajzl’ which has stronger emotional overtones.

Original text	p.	T1	p.	T2	p.
Look, sweetheart	7	Koukej se, pusinko	11	Hele, miláčku	9
Screw, sweetie!	11	Ale kuš, holoubku!	16	Jdi do háje, lásko!	12
Here you are, angel.	11	Tady máš, andílku.	16	Tady máš, zlatíčko.	13
my wife and lover	64	moje milovaná choti	80	moje milovaná ženuško	59
Martha: All right, you son of a bitch. George: What did you say, love?	67- 68	Marta: No počkej, ty syčáku... Jiří: Co jsi říkala, miláčku?	84	Martha: Tak dobře, ty hajzle! George: Chtělas něco, lásko?	63

George and Nick talk to each other when Martha is away with Honey or when she is changing. At first Nick tries to be polite towards George who is the host, besides being sixteen years older than Nick. For this reason he addresses George ‘Sir’ or ‘mister.’ Whereas T1 translates ‘Sir’ mostly as ‘pane kolego’, T2 usually omits it completely. As the

night progresses and the characters are getting drunk, mostly George's manner of addressing of Nick becomes offensive.

Original text	p.	T1	p.	T2	p.
Sir, I'm sorry if we...	16	Promiňte prosím, pane kolego , jestli jsme...	21	Omlouvám se, jestli jsem vám...	17
mister	48	pane	61	pane	45
No, baby (George towards Nick)	61	Kdepak, broučku ...	76	Ne kamaráde .	57
Shut up, stud .	109	Prrr, hřebčku!	133	Mlč, hřebče .	94

The relationship of Martha and Nick also undergoes changes during the evening which is reflected in the manner of addressing as well. From the very beginning, Martha is interested in Nick and she shows it quite ostentatiously. Besides admiring his athletic figure and making seductive remarks, she also addresses him as 'baby' or 'sweetheart.' A change comes in the third act, when their sexual intercourse is not successful and Martha calls Nick a houseboy. Nick is then reserved towards Martha and addresses her as 'lady.' T1 translates it as 'milostivá paní' which may seem almost archaic to contemporary reader.

Original text	p.	T1	p.	T2	p.
baby	43	broučku	54	fešáku	40
Thanks, sweetheart .	64	Děkuju, pusinko .	80	Děkuji.	60
Lady , please.	124	Milostivá paní , prosím vás.	151	Paní , prosím vás.	108

The second couple of the play, Nick and Honey, usually address each other in a simple way. Nick does not use any special form of addressing and usually calls Honey by her name. Honey almost always adds the word 'dear' when she speaks to Nick. Both T1 and T2 translate it as 'miláčku' which is a common way of addressing used by Czech couples.

3.1.5 Place Names and Other National-Specific Features

Place Names

There are not many place names mentioned in the play. It is probably a result of the nature of the play in which the setting is not so important; the action could presumably take place in any other small university town.

The setting of the play is fictitious town of New Carthage which is supposed to be in New England. The name New England denotes the region in the northeast of the USA. It consists of several states in which one of the first English settlers lived.¹² Both T1 and T2 translate the location as ‘Nová Anglie.’ New Carthage occurs in T1 and T2 in its Czech equivalent ‘Nové Kartágo’. In fact, the name of the town is symbolic; the name New Carthage means ‘New City’ and it is based on the ancient city of Carthage which was burnt down by Romans. When it gained power again it was known as a place of sin, in a manner similar to biblical Sodom and Gomorrah. Albee uses the connection of sex and power as a characteristic for his New Carthage (Cohn 24-25).

Other place names which occur in the play are names of prestigious universities, to which George compares the local university. The first two universities mentioned are both in the USA. M.I.T is an abbreviation of Massachusetts Institute of Technology and U.C.L.A stands for University of California in Los Angeles. Both of these universities belong among the most prestigious in the USA (Berger). However, T1 and T2 decided to replace these universities with those which are well known for Czech readers. T2 uses Harvard and Stanford, which are both in the USA. T1 replaced the universities with Harvard and Oxford, the latter being in the UK.

Original text	p.	T1	p.	T2	p.
It isn't M.I.Tit isn't U.C.L.A ...it isn't Sorbonne or Moscow University, either	21	Není to snad Harvard nebo Oxford , ani Sorbonna nebo moskevská universita	27	Není to sice Harvard nebo Stanford nebo Sorbonna ani Moskevskaja univerzita.	21

¹² “New England USA Quick Facts.” *Discover New England*. N.p. N.d. Web. 4 April 2017. <<http://www.discovernewengland.org/about-new-england/new-england-usa-quick-facts-0>>

Units of Measurement and Numbers

English cardinal numerals have relatively regular structure and there is usually one way to read them. Czech language, on the contrary, has two possible ways of reading numbers which are greater than twenty. There is either the regular reading which is similar to English or a way which starts from the second number of the numeral and connects the first number with ‘and’ (Dušková 138). T1 decided to use the second way of reading numbers.

Original text	p.	T1	p.	T2	p.
Twenty-eight	17	Osmadvacet	23	Dvacet osm	18

Concerning measures, Levý advises to translate all the measures which the target language readers are not familiar with, so that the readers could imagine what amount a certain unit represents (124). Czech metric system of weights uses grams and kilograms whereas Americans use pound as a basic unit. According to Cambridge Dictionary, one pound is approximately equal to 454 grams (*Cambridge Dictionary*). Therefore when George talks about his putting on weight and mentions five pounds, it is equal to 2.27 kilograms. T1 uses the phrase ‘nepřibral ani tři kila’ which suggests less than three kilograms. T2 translates ‘nepřibral víc než tři kila’ which may suggest George put on whole three kilograms but not more. However, the difference is minimal and both translations are accurate.

In the case of translating Nick’s weight, a greater difference occurs. If we use the ratio of 454 grams to one pound, Nick’s weight is equal to approximately seventy kilograms. This corresponds to the translation of T1. In the other translation (T2) Nick weighs ninety kilograms. The reason for this change might be the fact that Nick is supposed to be a good-looking man with an athletic figure and for Jiří Josek this weight represents a man who works out rather than lower weight used in the original text.

Original text	p.	T1	p.	T2	p.
I haven’t put on five pounds since I was your age.	17	Od dob, kdy jsem byl ve vašich letech jsem nepřibral ani tři kila .	23	Od dob, kdy mi bylo jako vám, jsem nepřibral víc než tři kila .	18
Hundred and fifty-five, sixty...	18	Takovejch...sedmdesát, pětasedmdesát kilo?	23	Devadesát, devadesát dva?	18

Famous people

At the beginning of the play, Martha and George mention several famous actors and a film studio as they are discussing a line from a film. Martha remembers only the line but not the name of the film and asks George to tell her what the name is.

The film stars they mention are Bette Davis, Joseph Cotten and Alice Faye. Both T1 and T2 kept the names of these actresses and the actor. The only change occurred in the surnames of the two actresses according to Czech usage. Most of the women's surnames add the suffix –ová to distinguish it from men's surnames. Therefore Bette Davis becomes 'Davisová' and Alice Faye becomes 'Fayeová.'¹³

The movie Martha and George are discussing was, according to them, produced by Warner Brothers film studio. In T1 it is replaced with another American studio Metro Goldwyn Mayer. The substitution was probably used because Warner Brothers studio was not well known in Czech context.

Original text	p.	T1	p.	T2	p.
Warner Brothers	1	Metro Goldwyn Mayer	4	Warner Brothers	3

3.1.6 Drinks

Alcoholic beverages play an important part in *Who's Afraid of Virginia Woolf?* As all the characters gradually become drunk during the night, all the restraints disappear and alcohol also becomes a subject of insults. The choice of alcohol even influences how other characters view the person who was choosing. When Honey chooses brandy at the beginning of the play, it is the only reason for George to judge her as plain.

Although Nick asks for bourbon in the original text, both T1 and T2 substitute it with another alcohol. T1 uses 'suché martini' and in T2 Nick asks for 'whisky s ledem.' In the case of T2 we are dealing with generalization because bourbon is a term for whiskey made in the USA by the use of a specific method.¹⁴ It is not clear why T1 substituted the drink for 'martini.'

George suggests that Martha is an alcoholic several times in the play. When he asks her what she wants to drink, he suggests Martha would like rubbing alcohol as a drink.

¹³ *Internetová jazyková příručka. Ústav pro jazyk český Akademie věd ČR. N.p. N.d. Web. 6 April 2017.*
<<http://prirucka.ujc.cas.cz/>>

¹⁴ "Bourbon – whiskey trochu jinak." *Alkoholium.cz*. N.p. 19 December 2015. Web. 7 April 2017.
<<https://www.alkoholium.cz/bourbon-whisky-trochu-jinak/>>

Rubbing alcohol is a liquid for cleaning medical equipment or a person's skin (*Cambridge Dictionary*), therefore what Martha wants, according to George, is pure alcohol. T1 and T2 use the term 'špiritus' as an equivalent. It is a colloquial Czech expression for pure alcohol.¹⁵

Original text	p.	T1	p.	T2	p.
bourbon on the rocks	11	suché martini	15	whisky s ledem	12
Martha? Rubbing alcohol for you?	11	Tobě čistej špiritus?	15	A co ty si dáš? Čistej špiritus?	12

Alcohol is also used as a part of a humorous story George tells Nick. A boy in the story ordered 'bergin and water' in a bar, which amused all the people around him. In T1, there is a substitution for a different alcohol and the comic element is in the type of the drink. Dry martini is called 'suché' in Czech language, T1 used a slip in the word by the use of 'sušené' which is an existing word in Czech, although it denotes completely different thing. In T2, the boy ordered 'džem s tonikem'. This version keeps the slip on the word 'gin' and since gin is often drunk with tonic the boy ordered 'džem s tonikem.'

Original text	p.	T1	p.	T2	p.
bergin and water	50	sušené martini	63	džem s tonikem	47

3.1.7 Flowers

In the play flowers are used in the Act three in which they have a symbolic meaning. George brings Martha a bouquet of snapdragons and Martha comments it with exclamation: "Pansies! Rosemary! Violence! My wedding bouquet!" It is clear that these wedding flowers are only imaginary. However, they express the character of George and Martha's marriage. The 'violence' is also a pun on violets and it resembles Honey's screaming of "Violence! Violence!" from the second act, when George grabs Martha by her throat (Carter 215-216). In T2, all the flowers are substituted for other flowers; T1, on the contrary, changes only the last one. Even though the pun of violets and violence

¹⁵ *Internetová jazyková příručka. Ústav pro jazyk český Akademie věd ČR. N.p. N.d. Web. 6 April 2017.*
<<http://prirucka.ujc.cas.cz/>>

disappears, both of the translations used a flower with a name which inherently suggests the character of the marriage. In T1 it is ‘pelyněk’ which is associated with bitterness and in T2 there is ‘svízel’ of which the name is self-evident.

Original text	p.	T1	p.	T2	p.
snapdragon	104	mečík	127	mečík	90
Pansies! Rosemary! Violence! My wedding bouquet!	104	Macešky! Rozmarýny! Pelyněk! Moje svatební kytice!	128	Dobromysl! Pomněnky! A svízel!	90

Other flowers appearing in the play are snapdragons. The accurate translation of snapdragon would be ‘hledík’. However, this word could not be used for a word play which occurs in the act, and thus T1 and T2 replaced it with ‘mečík’ which is quite similar to snapdragons. These flowers also have a symbolic meaning. In western folklore they are believed to protect from evil. As a result they are used in Act three as a form of getting rid of the evil element which is the illusion of George and Martha’s son (Carter 216).

George throws the snapdragons on Martha as if they were spears and shouts: “Snap.” In English, the word snap is polysemous, it can be used as an onomatopoeic word, when used as a verb it means breaking something with a cracking sound or if an animal snaps, it tries to bite someone (*Cambridge Dictionary*). This establishes the connection between ‘snap’ and a ‘dragon’ which George beautifully employs by throwing the snapdragons as if he was killing the dragon. Besides that, the throwing of the flowers is accompanied by repeating the phrase ‘Here we go round the mulberry bush’ which is a part of a popular English nursery rhyme.¹⁶

Both T1 and T2 decided to use ‘mečík’ as the flower which is also a diminutive form of the word ‘meč.’ Therefore, the dragon will be slayed with a sword or ‘mečík’ in Czech. What is more, T1 decided to implement the flower in a Czech nursery rhyme to substitute it for the one used in the original text. The original lines of the nursery rhyme ‘Zlatá brána’ say in its second part: “...ať je to ten nebo ten, praštíme ho koštětem.”¹⁷ The word ‘koště’ is replaced by ‘mečík’ which can mean a flower and a weapon as well.

¹⁶ Mulberry Bush. “*Nursery Rhymes*. N.p. N.d. Web. 7 April 2017. <<http://www.nurseryrhymes.org/the-mulberry-bush.html>>

¹⁷ “Zlatá brána.” *Předškoláci*. N.p. N.d. Web. 8 April 2017. <<http://www.predskolaci.cz/zlata-brana-2/7579>>

Original text	p.	T1	p.	T2	p.
Snap went the dragons!! Hunh? Here we go round the mulberry bush, hunh?	108	Ať je to ten nebo ten, praštíme ho mečíkem! Tak co? Zlatá brána otevřená, kdo do ní vejde, tomu hlava sejde, ne?	132	Zaženeme mečíkem draka! Ano? Zaženeme ho do jeskyně jo?	93

3.1.8 Words with Affective Meaning

Affective words are used for emphasis as well as for intensifying the impact of an utterance. The choice of individual expressions depends on the intensity of the emotion with attention to emotive and expressive function rather than communicative function (Knittlová 55-56). It is also common that neutral English expressions have its counterparts in affective, colloquial or even slang Czech expressions. It is given by the fact that in English there are fewer language varieties than in Czech language. The translator then has to overcome these differences and use all the varieties Czech language offers (Knittlová 77-80).

Vulgarisms and Other Words with Negative Emotional Overtones

According to Knittlová, vulgarisms are taboo words. It means that social conventions forbid their use in certain situations. What is tolerated and what is not depends on a particular era and society (74). As a result, vulgarisms, pejorative words and all the words with negative emotional overtones are placed in one chapter. A certain expression which might have been viewed as vulgar in 1960s when the original text and the first translation were published do not necessarily have to be viewed as vulgar today.

Numerous examples of words with negative overtones could be mentioned. The play is full of insults and as the characters are getting drunk during the night, these insults are intensifying. Affective words are mostly used by George and Martha in the play. Both T1 and T2 translate these expressions similarly, although T2 often uses slightly stronger expletives, most likely as a result of growing tolerance towards pejorative and vulgar words, as for example in the use of ‘Jdi do prdele!’

Original text	p.	T1	p.	T2	p.
What a cluck you are!	1	Ty jsi přece takovej trumbera.	3	Prd'olo!	1
Screw you!	9	Ty parchante jeden!	13	Jdi do prdele!	10
Floozie	39	čůza	49	čubka	38
You ineffectual sons of bitches	59	Takoví saláti jako vy	74	Vy břídilové	55
simpering bitch	95	mrcho jedna uhihňaná	117	---	
A bunch of boozed-up...impotent lunk-heads.	100	Jste banda nalitejch...impotentních moulů.	123	Všichni jste jen nacamraný impotentní moulové!	87

Words as 'damn' and 'goddamn' are frequently used in English. These words used to function as interjections but now they are used as adjectives. In Czech language they have several equivalents, most common are adjectives 'pitomý' and 'zatracený' (Knittlová 61). T1 usually translates goddamn as 'pitomý', T2 on the other hand often omits this expression.

Original text	p.	T1	p.	T2	p.
... goddamn Saturday night orgies	3	... pitomý sobotní orgie	5	...tyhle sobotní společenský orgie	5
...she would order the damnest things	11	...dávala si vždycky příšerný drinky	16	...objednávala si ty největší zhovadilosti	12
...how he tried to publish a goddamn book	66	...jak chtěl vydat tu pitomou knížku	82	...jak chtěl vydat tu svou knihu	61

In the table below, there are examples when at least one of the Czech translations intensified the meaning or used an affective word where the source language had a neutral expression and also examples of expressions when T2 used more intensive word.

When Martha complains about George's passivity at the party, she uses words 'sit around' and 'talk.' The verb 'to sit around' implies sitting and doing almost nothing which is well expressed by Czech word 'dřepíš' used by T1 and T2 (*Cambridge Dictionary*). The word

‘talk’ is in both translations replaced with an affective word. T1 used the word ‘klábosíš’ which has the connotation of meaningless talk or gossiping. In T2, on the contrary, there is the expression ‘občas něco kvákneš’ which implies that George barely talks at the parties. ‘Cut it out!’ is in English an informal way of saying ‘Stop doing this’ (*Cambridge Dictionary*). T2 uses much stronger expression than T1 in this case. It is also the case of the expression ‘Up yours!’ which is even in English context perceived as offensive (*Cambridge Dictionary*).

Also in the translation of ‘drink a lot’ T2 uses a pejorative expression ‘chlastat.’

Original text	p.	T1	p.	T2	p.
You just sit around and talk	3	Jen tam dřepíš a klábosíš	5	Jen tam dřepíš a občas něco kvákneš	5
You cut that out!	10	Hele, nech si to, ty sprost’áku!	14	Neser!	11
Everybody drinks a lot here in the East.	56	Tady na východě se hodně pije.	70	Tady na východě chlastá každý.	52
Up yours!	62	Jděte někam!	77	Jdi do prdele!	58

Diminutives

Diminutives are usually used to suggest the meaning of small or little. In English language they are most commonly created by prefix ‘mini-’ and suffixes such as ‘-let’ and ‘-y.’¹⁸ Knittlová adds that other possible way to create a diminutive is placing an adjectival attribute ‘little’ or ‘old’ in front of a noun (59).

Neutral English expressions often have a diminutive Czech counterpart. It is given by the character of the Czech language in which diminutives are often used without any emotional connotation but only to denote an object which is slightly smaller than a normal size would be. In these cases it is important to use the diminutive form since the normal form would not fit in collocations or it would denote another object (Knittlová 58). Diminutives are not always used with positive emotional overtones but also in a negative sense as an irony. It can be usually recognized from the context what kind of overtones a certain expression has (Knittlová 59).

¹⁸ “Diminutives – English Grammar Today.” *Cambridge Dictionary*. N.p. N.d. Web. 6 April 2017. <<http://dictionary.cambridge.org/grammar/british-grammar/word-formation/diminutives-let-y-and-mini>>

Due to the nature of the play diminutives are scarcely uttered in a positive sense. Most commonly they are used as a part of an insult or as a pejorative description of a person. Whereas T1 always keeps the diminutive form even if the expression has negative emotional overtones, T2 often uses pejorative expression instead.

Original text	p.	T1	p.	T2	p.
a mousey little type	4	myšička	7	malá myš	6
paunchy	28	břicháček	36	pupkáč	27
Here's nursie.	54	Tady je naše sestří.	67	Tady je samaritánka.	50

Frequently, T1 or T2 use a diminutive form where English original has a neutral form.

Original text	p.	T1	p.	T2	p.
...and she's actually sucking her thumb	89	...a dokonce si cucá paleček.	110	Dokonce si cucá paleček.	81
...with teddy bears and transparent floating goldfish	116	...měl medvídky a průhledné zlaté rybičky do vaničky	142	s medvídky a průhlednými zlatými rybičkami	101

Several diminutive forms of names and family members also occur in the play. Martha always mentions her father as 'Daddy' when she speaks about him. In T1 it is translated as 'tatínek' and in T2 as 'táta.' Both forms are commonly used by Czech speakers, although the form 'tatínek' might be associated rather with small children addressing their fathers. Martha sometimes calls George as 'Georgie.' As in previous examples of diminutives, this form is never used with positive emotional overtones and Martha uses it mostly to laugh at George because he is offended by her attempts at humiliating him.

Original text	p.	T1	p.	T2	p.
Daddy	4	tatínek	7	táta	7
Georgie	5	Jiříček	8	Georgíček	7

Interjections

Knittlová defines interjections as following: “Citoslovce jsou v jazyce konvenčními symboly lidských citů. Jsou to slova se silným emocionálním významem, který je koncentrován do těchto speciálních výrazových jednotek.” (63)

Two types of interjections can be distinguished: primary and secondary. Whereas primary interjections are usually monosyllabic and lack denotative meaning, secondary interjections can keep a part of their denotation but the connotative meaning predominates. Usually, secondary interjections are considered to be words and phrases which function as interjections. In English, interjections are used more frequently than in Czech language (Knittlová 63-64).

The text is full of interjections ‘hey’ and ‘hunh.’ T2 often omits these interjections; sometimes ‘hey’ is translated and in those cases it has the form ‘hele’ in Czech language.

Original text	p.	T1	p.	T2	p.
Hey,	1	Ty, poslyš,	3	---	
Good grief!	2	Můj ty smutku!	4	Proboha!	4
Hunh?	5	Jo?	8	---	

A special type of interjections is represented by onomatopoeic words which imitate various sounds. Their written form may be often completely different from their pronunciation (Dušková 306). The translator has to recognize what sound the interjection stands for and substitute it for an adequate Czech expression. Sometimes Czech translations replace onomatopoeic word with normal type of interjection or a noun as for example in translation of the expression ‘yum yum.’ T1 translates it as ‘cucu’ and T2 as a noun ‘cukrátko’ both of which resemble something sweet.

Original text	p.	T1	p.	T2	p.
Oink! Oink!	7	Chrochrochro!	11	Kvík! Kvík!	9
Where’s my little yum yum?	47	Kde je moje cucu?	59	Kde je moje cukrátko?	44
Snap!	83	Lup!	133	Lup!, Lup ho!	94

3.1.9 Set Expressions

Set expressions include idioms, proverbs, similes and other set phrases which are during translation taken as a whole and replaced with adequate Czech equivalent according to Czech usage (Krijtová 29). Levý also recommends translating set expressions as a whole since being attached to individual words can often lead to misinterpretation (129).

When Martha mentions George's reaction to a joke she says he did not smile but 'laughed his head off.' According to *Anglicko-český frazeologický slovník* 'to laugh one's head off' has its Czech equivalent 'smát se na celé kolo' (141). However, T1 uses the expression 'popadat se za břicho' and T2 'válet se smíchy.' which are also usual when it is referred to someone who is laughing a lot.

Original text	p.	T1	p.	T2	p.
You laughed your head off.	6	Na večírku ses přitom popadal za břicho.	9	Válel ses smíchy.	8

Martha's 'You make me puke' has a similar phrase in Czech language, 'je mi z tebe nanic' or 'je mi z tebe na zvracení' (Bočánková and Kalina 184). Whereas T1 used the first possible translation, T2 again employed a stronger term, in this case a word 'šoufl.' Nevertheless this term is probably the most suitable for the situation.

Original text	p.	T1	p.	T2	p.
You make me puke!	6	Mně se z tebe dělá nanic!	9	Je mi z tebe šoufl!	8

For the expression 'to drink somebody under the table' Czech language has two possible translations with the same function in the text. It can mean 'snést víc alkoholu než druzí' or 'přepít někoho' (Bočánková and Kalina 65). The latter expression is used in T2 which also adds a part 'že padneš pod stůl.' This expression is in Czech language also used in connection with drinking alcohol, although it may seem slightly redundant in this case. In T1 there is an expression 'tobě to natru' which has similar meaning as 'přepít někoho' since it is used for example in a fight when a speaker is sure he will defeat his enemy.

Original text	p.	T1	p.	T2	p.
...I can drink you under any goddamn table you want...	7	...tobě to v pití natřu dycky!	11	...tebe já přepiju, že padneš pod stůl, kdykoli budu chtít...	9

George uses the simile ‘to laugh like a hyena’ which is common in English. Hyenas are animals similar to dogs and the sound they make resembles human laugh (*Cambridge Dictionary*). Czech language rather uses the form ‘řehtat se jako kůň’ with which both T1 and T2 replaced the English expression.

Original text	p.	T1	p.	T2	p.
Unless you carry on like a hyena you aren't having any fun.	12	Dokud se člověk neřehtá jako kobyla, tak se nebaví.	17	Dokud se neřehtáte jako kobyla, tak si neužíváte legraci.	13

Anglicko-český frazeologický slovník defines the phrase ‘to play something by ear’ as ‘chovat se podle okamžité situace’ (180). It relates to music where a person must be a professional to play by ear which means without a written score. George uses this expression when he wants to give Nick an advice about the conditions at the university but Nick does not want to listen to him. T1 uses a similar Czech expression ‘zahrát bez not’ even though it not a commonly used collocation. In T2 the translated sentence lost its idiomatic meaning although it is probably more intelligible for the audience.

Original text	p.	T1	p.	T2	p.
You want to play it by ear, right?	61	Vy to chcete zahrát bez not, pravda?	77	Myslíte si, že to zvládnete sám, že jo?	57

‘That’s for me to know and you to find out.’ is in English a common reply to a question a person does not want to answer.¹⁹ In Czech language, people usually say only ‘To je moje věc.’ This response is quite comical in the play since it is George’s answer to a seemingly innocent question asked by Nick whether they have any children. George probably does not want to talk about the topic. T1 decided to substitute this phrase for an almost childish

¹⁹ “That’s for Me to Know and You to Find out.” *Wiktionary*. N.p. N.d. Web. 10 April 2017. <https://en.wiktionary.org/wiki/that%27s_for_me_to_know_and_you_to_find_out>

‘Hádej, hádej, hadači.’ T2 translated even the second part of the sentence as ‘a pro vás úkol to zjistit.’ Although the translation of T1 is shorter and more resolute, both T1 and T2 used a phrase which would function well as a way to stop talking about a certain topic.

Original text	p.	T1	p.	T2	p.
That’s for me to know and you to find out.	20	Hádej, hádej, hadači.	26	To je moje věc a pro vás úkol to zjistit.	20

3.1.10 Word Plays

Several word plays occur in *Who’s Afraid of Virginia Woolf?* Some of them were already mentioned in other chapters.

George talks about his work at the university and his not very successful career. In the chain of words he uses, ‘best’ is a superlative form of ‘good’ as well as a verb and the form ‘bested’ means to be defeated in a fight or a competition (*Cambridge Dictionary*). George thus summarizes his hopes and expectations which he did not manage to achieve. Both T1 and T2 mention the hope which was lost. Whereas T2 is based on a comparative form of an adjective (as in the original text), T1 creates the pun on the basis of changes between nominative and genitive grammatical case.

Original text	p.	T1	p.	T2	P.
Good, better, best, bested. How do you like that for a declension, young man?	16	První pád kdo? co? naděje, druhý pád bez koho, čeho, bez naděje. Jak se vám líbí tohle skloňování, mladý muži?	21	Nadějný, nadějnější, na hovno. Jak se vám líbí tohle stupňování?	16

In Act one, George informs Nick that the faculty sport is ‘musical beds.’ It is based on a popular game for children which is called ‘musical chairs.’ This game is based on a simple idea. There is a group of chairs and children walk around them while music is being played. When the music stops, children have to sit down quickly on any chair. However, there is always one chair fewer than is needed and the child who is standing must leave the game (*Cambridge Dictionary*). Therefore, George suggests that people at the university are changing beds on a daily basis. T1 keeps the same form of a word play since the game is

also popular among Czech children and it is called ‘Škatulata, hejbejte se.’ In T2, the word play disappears and it is replaced by an affective word.

Original text	p.	T1	p.	T2	P.
Musical beds is the faculty sport around here.	17	Náš fakultní sport je postele, postele, hejbejte se.	22	To víte, na malý univerzitě šoustá každý s každým.	17

When George lists his university degrees for Nick, he uses the abbreviations of the degrees to create one word. T1 uses purely Czech university degrees with Czech pronunciation. In T2, the English abbreviations are used together with English pronunciation of the letters.

Original text	p.	T1	p.	T2	P.
I am a Doctor. A.B. ... M.A. ... PH.D. ... ABMAPHID!	19	Jsem promováný filosof, docent, doktor filosofie. PROMDOCDR!	25	Jsem doktor. B.A. (bí ej), M.A. (em ej), PhD (pí ejč dý). Bjempičdý!	19

Some of the word plays are based on rhyming as in the example below. In the original text it is based on the words ‘bunny’ and ‘funny’ which rhyme with ‘Honey.’ In the first translation (T1), ‘bunny’ is replaced with ‘kočička’ and the rhyming words are ‘očička’ and ‘opička.’ T2 keeps the same animal and uses the Czech form ‘zajda’ which rhymes with other words used, ‘pajdá,’ ‘švanda’ and ‘rajda.’

Original text	p.	T1	p.	T2	P.
Honey: Hip, hop. Hip, hop. Nick: You a bunny, Honey? Honey: I’m a bunny, Honey. George: Well, now; how’s the bunny? Honey: Bunny funny!	112	Drahunka: Mňau, mňau. Nick: Drahunko, copak jsi kočička? Drahunka: Drahunka je kočička. Jiří: Jakpak se má kočička? Drahunka: Má malinký očička. Jiří: Má malinký očička? To dělá ta opička...	136- 137	Honey: Hop, hop, hop! Nick: Ty jsi zajíček, Honey? Honey: Já jsem zajda Honey. George: A jak se má naše zajda? Honey: Zajda pajdá.	97

George: Bunny funny? Good for bunny!... Honey funny bunny!		Máme malou kočičku, co má v každým očičku malinkatou opičku.		George: Zajda pajdá? To je švanda... Zajda pajda není rajda.	
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Rhyming words are also sometimes used even if there is no basis for them in the original text. In this case, both T1 and T2 use a simple rhyme as a translation of a sentence which is based on repetition of the word ‘never.’ In T1, the rhyming words are ‘nemíchá’ and ‘nevzdychá.’ The second translation (T2) uses the word ‘pití’ which would rhyme with ‘blití.’ Honey uses another word but it is clear from the context what word she had in mind.

Original text	p.	T1	p.	T2	P.
Never mix – never worry.	11	Kdo pití nemíchá, ten ráno nevzdychá.	15	Kdo nemíchá pití, ten se vyhne – blinkání.	12

3.1.11 Mistakes in Spelling and Grammar Made by the Characters

According to Hrdlička, there are various functions of intended mistakes in a text, for example comic and ridiculing. Czech language offers wide range of solutions for translation of mistakes. It is important to transfer the mistake adequately, the mistake does not have to occur in the same word but it has to function in the same way as in the source text (48-49).

One type of mistakes which may occur in the play is mistakes in grammar. The first example is based on the difference between English words ‘something’ which refers to a thing and ‘somebody’ which refers to a person. This kind of mistake can be translated to Czech language similarly. The difference between T1 and T2 is only in the grammatical case. T2 uses accusative case and therefore the form of the word referring to Joseph Cotten has to be ‘koho.’

In the second example, both T1 and T2 transferred the mistake from grammatical to lexical level. T1 uses a wrong letter at the beginning of the word, Martha than pronounces ‘ž’

instead of ‘g’ in the word ‘geniální’. In T2 the mistake is in the middle of the word ‘bizarní’ where a letter ‘d’ is inserted.

Original text	p.	T1	p.	T2	p.
Martha: ... and she’s married to Joseph Cotten or something... George: ... <i>Somebody</i> ...	2	Marta: ...a její muž je Joseph Cotten nebo co... George: ...nebo kdo...	4	...a za muže má Josepha Cottena nebo co. Nebo koho.	3
Martha: You rose to the occasion...good. Real good. Honey: Well...real well.	39	Marta: To ses teda vytáh...to bylo ženiální. Drahunka: Geniální.	49	Martha: Ty se překonáváš. To bylo opravdu bizardní. Honey: Bizarní.	36

When Martha asks for more alcohol, she tries to sound like a child and changes the first letter of the word ‘thirsty.’ Instead of the sound /θ/ she pronounces /f/. T1 also uses a mistake in the first letter of the word ‘žízeň.’ In T2 a diminutive form of the word is used.

Original text	p.	T1	p.	T2	p.
I’m firsty.	7	Já mám žízeň.	11	Mám žízničku.	9

Due to the excessive drinking of alcohol, slips of tongue occur in the play several times. When George is talking about his son he accidentally misuses the colours of the boy’s hair and eyes. T1 and T2 keep the form of the mistake and use adjectives ‘plavooký’ and ‘modrovlasý.’

Original text	p.	T1	p.	T2	p.
...creation of our... blond-eyed, blue-haired...son.	38	...stvoření našeho...plavookého, modrovlasého syna.	48	...stvoření našeho plavookého, modrovlasého synka.	37

3.1.12 Equivalentless Vocabulary and Lexical Differences between the Original Text and Its Translations

This chapter addresses those words and phrases which were not fit for other chapters due to various reasons. Some of them do not have a direct Czech equivalent, some of them do but at least one of the translations substituted them for another term or brought an interesting solution which is worth mentioning. Also an example of a greater modification made during the translation is included.

In English, a ‘nightcap’ has two meanings; it either a type of a hat people used to wear in bed in the past, or a drink (alcoholic or alcohol-free) someone has before going to bed (*Cambridge Dictionary*). In the play it is used in its second meaning. The only one-word Czech language expression corresponding to it is possibly a loanword ‘šláftruňk.’ It is an archaic expression coming from German.²⁰ However, both T1 and T2 decided to express this word by a periphrasis.

Original text	p.	T1	p.	T2	p.
nightcap	3	lok na dobrou noc	6	sklenička před usnutím	5

For a device or a machine which does something useful or impressive English has a fitting term ‘gadget’ (*Cambridge Dictionary*). T1 decided to substitute it for ‘prima patent’ which is not a very common Czech expression and Czech reader would probably associate the term ‘patent’ with something else. T2, on the contrary, uses a diminutive term ‘hračička’ which suggests an ingeniously devised object.

Original text	p.	T1	p.	T2	p.
This is quite a gadget.	31	To je prima patent	39	Pěkná hračička.	29

In the USA there is a different system of obtaining a driving license than in the Czech Republic. At the age of sixteen, after passing a test, a learner can get a learner’s permit which allows him or her to drive under the supervision of an adult and it is in fact a

²⁰ *Internetová jazyková příručka. Ústav pro jazyk český Akademie věd ČR. N.p. N.d. Web. 6 April 2017.*
<http://prirucka.ujc.cas.cz/>

precondition for applying for a full driving license at the age of eighteen.²¹ The Czech applicants for a driving license can start driving at the age of seventeen but only with a driving instructor during driving lessons and then at the age of eighteen obtain a driving license after passing theoretical and practical exam. T1 solved the problem of absence of a direct equivalent by a periphrasis ‘o prázdninách se učil jezdit.’ T2 decided not to specify the difference and used an expression ‘fungl novej řidičák.’

Original text	p.	T1	p.	T2	p.
learner's permit	51	o prázdninách se učil jezdit	63	fungl novej řidičák	47

George tells a story about a boy who was driving a car and suddenly swerved to avoid a porcupine and crashed into a tree. In T1 there is the same animal used, in Czech ‘dikobraz.’ T2 used ‘ježek,’ a similar animal in appearance but different in size. Porcupines live in North America, Asia and Africa and usually have 60 to 90 centimetres from head to tail²² whereas hedgehog has only 15 to 30 centimetres.²³ It could be questioned whether a driver would even notice a hedgehog on the road or whether he would swerve because of that animal. On the other hand, the story is in the play used in such context that the audience does not know whether George is telling the truth or whether it is only another illusion. Then the ‘ježek’ used could imply the implausibility of the whole story. On the other hand, the use of ‘ježek’ might signal orientation towards the Czech context since it is practically impossible to see a porcupine running across a road in the Czech Republic.

Original text	p.	T1	p.	T2	p.
porcupine	51	dikobraz	64	ježek	47

Some of the terms from the original text are translated by generalization as for example in the case of ‘dressing-table’ which is a bedroom table with mirror and drawers (*Cambridge Dictionary*). It is used twice in the play. T1 translates it once as a ‘toaletní stolek’ and once as ‘toaletka.’ Although this translation is more accurate, not many people nowadays have

²¹ “Learner’s Permit.” *Wikipedia*. Wikimedia Foundation. 22 March 2017. Web. 10 April 2017.

<https://en.wikipedia.org/wiki/Learner%27s_permit>

²² “Porcupines.” *National Geographic*. N.p. N.d. Web. 10 April 2017.

<<http://www.nationalgeographic.com/animals/mammals/group/porcupines/>>

²³ “Hedgehog.” *National Geographic*. N.p. N.d. Web. 10 April 2017.

<<http://www.nationalgeographic.com/animals/mammals/h/hedgehog/>>

dressing-tables at their homes; which is probably a reason why T2 substituted it for ‘zrcadlo.’

In Act two, George tells Nick that Martha’s and his son is their bean bag. In English, it is either a large bag filled with dried beans and used for sitting or a small one used as a toy for throwing and catching (*Cambridge Dictionary*). The term is used in the play to foreshadow that their son is only an illusion. T1 substituted it with ‘ping pong’ which sounds similar as ‘bean bag.’ In T2 the word used is ‘šidítko’ which might give a clearer hint about the boy being only imaginary.

Original text	p.	T1	p.	T2	p.
dressing-table	2	toaletní stolek, toaletka	4	zrcadlo	4
bean bag	52	ping pong	65	šidítko	48

In general, T2 usually alters the text more often than T1 and focuses rather on the communicative function of the text than on fidelity towards the original. Nevertheless, a great modification occurs in Act two, when Martha tells a story about how George wanted to publish a book in which he described how a boy accidentally shot his mother and killed his father in a car accident. In the original text the climax comes at the point when the audience learns about George’s argument to publish the book. He said to Martha’s father that it was not a novel but it had all happened to him. T1 translates this passage according to the original text. In T2, on the contrary, the audience finds out that George burnt the book which completely changes the effect of the story about the book. It could only be assumed why T2 changed the point of the story.

Original text	p.	T1	p.	T2	p.
And you want to know the clincher? You want to know what big brave Georgie said to Daddy?... No, Sir, this isn’t a novel at all...this is the truth... this really happened...TO ME!	72	A chcete vědět, jak náš Jiříček tatínka usadil? Chcete vědět, co mu odpověděl?... Ne, pane rektore, to není žádný román...to je všechno pravda... to se skutečně stalo...MNĚ!	89-90	A víte jak to dopadlo? Víte, co náš hrdina George udělal?... Podělal se. Šel domů, vzal knihu a hodil ji do krbu. Spálil ji.	67

3.2 Grammatical Equivalence

The translation of a text does not involve only adequate translation of individual source and target language words but also equivalence on the level of grammar. Since every text is expressed by lexical elements which are connected and put in relation to each other according to the grammatical rules these levels cannot be separated (Knittlová 6).

This part of the thesis is divided to two chapters: morphology and syntax.

3.2.1 Morphology

Knittlová suggests several problematic morphological categories which may occur during translation from English to Czech language. These are number and countability of nouns, grammatical gender, tense, aspect, voice and grammatical person of pronouns. As it was already mentioned, problems in these categories arise as a result of their different development in source and target language. It is possible to use lexical devices in the case the target language lacks in some of the categories. On the other hand if the target language has a grammatical category which the source language does not have it is necessary to express it (Knittlová 92).

Expressing a Level of Formality between an Addresser and an Addressee

Considering personal pronouns, in English there is no difference between the second person singular and plural. Both are expressed by the form 'you.' In Czech language, on the contrary, second person singular has the form 'ty' and plural form is 'vy.' Moreover, the latter form is also used as a polite addressing of a person known in Czech as 'vykání.' The other form of addressing which is used for family and friends is called 'tykáání' (Dušková 101). English does not distinguish this which might be problematic for the translator when he has to decide what form to choose and what impact would the choice have on the relationships of the characters (Levý 189). In fact, English used to employ a polite form as well. 'You' was used to express plural but also a polite form whereas second person singular had the form 'thou.' However, it is considered archaic nowadays and the form remained present only in poems and religious texts (Dušková 102).

Authors suggest ‘tykání’ when characters address each other by their first names. It is also advised to decide according to the context and the situation characters find themselves in (Dušková 102, Knittlová 93).

Since in *Who’s Afraid of Virginia Woolf?* characters met each other for the first time that night and there is an age difference between the couples it could be expected that they would keep a certain level of formality. Nevertheless, due to the drinking and the insults they use for each other it is almost impossible to maintain the form of ‘vykání’ in Czech language. Moreover, the relationships between the characters evolve during the night, especially that one of Martha and Nick. Both in T1 and T2 they maintain the level of ‘vykání’ throughout the Act one. A change comes in Act two; in T2 Martha begins ‘tykání’ when she dances with Nick which is sooner than in T1. However, after several phrases she comes back to ‘vykání’ which seems slightly inconsistent.

Martha: “ Jsi silák, vid’?”	p.
Nick: “Asi jo.” (...)	64-65
Martha: ” Nestyd’ se.” (...)	
Martha: “Líbí se mi, jak se hýbáte. ”	
Nick: “Mně se taky líbí, jak se hýbáte. ”	

Martha comes back to ‘tykání’ when she asks for a cigarette.

Martha: “ Nemáš cigaretu, lásko? (...) A že jsi tak hodnej kluk, můžeš mi dát pusu.”	p. 79
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In T1 Martha starts ‘tykání’ when she allows Nick to kiss her.

Martha: “A za to, že jseš tak hodnej, tak mi smíš dát pusu.”	p. 107
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Nevertheless, later in the scene she asks Nick to wait for her in the kitchen and switches ‘vykání’ to ‘tykání’ in the same sentence.

Martha: “ Běžte napřed do kuchyně (...) No tak, broučku...prosím tě, počkej na mě...v kuchyni...”	p. 113
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In both translations, Martha and Nick come back to ‘vykání’ in Act three. In T1 it comes sooner and it is Nick who starts it but Martha continues with ‘tykání’ for several lines.

Nick: “ Řekněte mu, že nejsem sluha.”	p.
Martha: “Ne, nejseš sluha.” (...)	132
Nick: “Děkuju vám. ”	
Martha: “ Nech to bejt.”	

In T2 Nick and Martha come back to ‘vykání’ when George begins the last game ‘Bringing up the Baby.’ It is Nick who begins it.

Nick: “Kvůli nám o něm mluvit nemusíte , jestli nechcete.”	p. 100
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Also in the conversation between George and Nick the use of ‘tykání’ and ‘vykání’ is unstable, mainly when George talks to Nick.

In T1 George begins ‘tykání’ when he thinks Nick had a sexual intercourse with his wife. Nevertheless, immediately afterwards he comes back to ‘vykání.’

George: “Tak seš sluha. Tak co seš ? To nebo to? Hm? Tak se rozhodni.”	p. 133
George: “Není tady vaše chotinka.”	p. 134

Whereas Nick in T1 preserves the level of ‘vykání’ throughout the whole play, in T2 it changes in one line. The reason for this was probably the fact that ‘**Jděte** do prdele!’ would not have the same impact.

Nick: “ Jdi do prdele! (...)	p.
Slyšel jste dobře.”	58

In T2, George changes to the level of ‘tykání’ in Act three as in T1. However, he keeps this level for a longer time up to the moment Honey comes back to the stage and the characters start the game ‘Bringing up the Baby.’ The ‘tykání’ which is used reflects the attitude of George towards Nick in a better way since George lost all respect for Nick and strongly despises him.

George: “...tak to myslíš ?”	p.
Nick: “Tak nějak.”	90-91
George: “ Jdi se jebnout, vole.”	
George: “Tak už té své kočičce paničce odpovězte , vy hulváte.”	p. 97

Aspect

The aspect of verbs is a category Czech language has more developed than English. Almost every Czech verb is either ‘dokonavé’ or ‘nedokonavé’ which is given by the form of the verb. The difference between these two aspects is based on whether the action they express is understood as finished, bordered or not. The ‘dokonavý’ aspect then denotes an action which is (also was or will be) finished, whereas the ‘nedokonavý’ aspect includes verbs which do not express a finished action (Cvrček 292).

In fact, English has a category of the aspect as well and distinguishes perfect and progressive aspect. However, its understanding is different from Czech conception. Therefore, most of the English verb forms are neutral from the point of view of the aspect, although progressive forms usually correspond to Czech ‘nedokonavý’ aspect since they represent an action in progress (Dušková 241-242).

The category of aspect does not make any problems in the translation of the play. Sometimes, there is a difference in the aspect of verbs used in the translations. In the example below, T1 used the verb ‘utrácel’ which has the ‘nedokonavý’ aspect and therefore suggests action in progress at some time in the past. In T2, there is the verb ‘utratil’ of which the aspect is ‘dokonavý’ and it describes a finished action. However, the difference is only marginal and it does not have an influence on the overall meaning of the utterance.

Original text	p.	T1	p.	T2	p.
He spent God’s money and he saved his own.	57	Boží peníze utrácel a svoje strádal.	72	Boží utratil , svoje si nechal.	54

Tense

Generally, both Czech and English language distinguish the same division of action to present, past and future. However, Czech language has only one tense in each category, whereas English uses also perfect forms (present perfect, past perfect, future perfect) and what is more, each of the tenses can be used in its simple and continuous form (Dušková 217). According to Knittlová, the most common mistakes in translation of tenses are wrong interpretation and neglecting the difference of the tenses the Czech language does not have (93).

One of the tenses which do not exist in Czech language is present perfect. It refers to a situation which is set in an indefinite period of time stretching from past up to a present and which is relevant from the present point of view. It often involves present result of a past action and it is also used when someone is telling news (Dušková 221).

There are not any significant differences between T1 and T2 in the translation of tenses. However, Czech translations of the present perfect show the connection of past and present in this tense which Czech has to express by the use of either present or past tense. Whereas in the first two examples both T1 and T2 used past tense, in the third example there is a present tense 'plundruje' in T1 and 'ždímá' which is connected to the past by the adverbial 'léta.'

Original text	p.	T1	p.	T2	p.
You haven't done anything all day.	3	Dyť jsi za celý den nic nedělal .	5	Celý den jsi nic nedělal .	5
I've never hit an older man.	48	V životě jsem neuhodil staršího muže.	61	Nikdy jsem neuhodil staršího muže.	45
...her father's been robbing this place blind for years,...	57	Víte, její otec plundruje už léta tuhle universitu...	71	...jak její táta po léta tuhle školu ždímá ...	53

When changing direct speech to indirect speech, English usually makes changes in the category of tense. This process is called backshift which leads to the problem of sequence of tenses. This results in the change of present tense to past tense, past and present perfect to past perfect, future 'will' changes to 'would'. Backshift is not compulsory if the original utterance contained information which is valid when the indirect speech is produced (Greenbaum and Quirk 299).

Indirect speech occurs several times in the play. The translator must keep in mind the sequence of tenses used in English which does not exist in Czech language and use a correct tense in each situation. Both T1 and T2 translated indirect speech correctly without any problems.

Original text	p.	T1	p.	T2	p.
But you said you didn't have any children.	49	Ale vždyť jste říkal, že nemáte děti.	62	Přece jste říkal, že děti nemáte .	46
I said I was necking with one of our guests.	91	Povídám, že se tady obírám s jedním naším hostem.	112	Říkala jsem, že se muchluju s naším hostem.	83

English also has a modal verb form 'used to' as a way of talking about things which repeatedly happened in past but they are no longer done (*Cambridge Dictionary*).

In the first example, the repeated action is suggested by the adverbial 'all the time' which is also present in both of the translations, in T1 as 'v jednom kuse' and in T2 'pořád.' In the second example T1 again uses a word 'vždycky' to imply repeated action, in T2 it is expressed by the verb 'provozovali.'

Original text	p.	T1	p.	T2	p.
He used to throw up all the time, because of George.	63	V jednom kuse zvracel, vinou Jiřího...	79	Když byl náš synek ještě malý, blinkal pořád . Kvůli němu.	59
..and they got to know each other when they was only teensie little types, and they used to get under the vanity table and poke around.	75	...seznámili se, když byli ještě škvřátka a vždycky si vlezli pod toaletku a tam se kočkovali...	93	Poznali se ještě jako dětičky a společně provozovali různé experimenty, někde v koutku, aby je nikdo neviděl.	70

Another tense which Czech language does not have is past perfect tense. In English it expresses an action which preceded some other past action or implies that something is finished. It is also used in the third conditional sentences to express an action which was not realized (Dušková 226, 228).

The past perfect is often accompanied by an adverbial of time which makes the translation easier as in the example below. Both T1 and T2 used the adverbial specifying that something happened 'some years ago' to express the preceding action.

Original text	p.	T1	p.	T2	p.
..there was this boy who was fifteen and he had killed his mother with a shotgun some years before...	50	...byl s náma v partě nějaký kluk a ten vám nějakej ten rok předtím zastřelil z brokovnice svou maminku...	63	V naší partě byl i jeden patnáctiletý kluk, který pár let předtím zastřelil svou mámu.	46
...you mean he didn't start in on he would have amounted to something if it hadn't been for Daddy?	66	To ani nespustil o tom, kam to až moh dotáhnout nebejt tatínka?	82	To ani nemluvil o tom, jak mu táta zkazil kariéru?	61

Active and Passive Voice

Passive voice is more common in English than in Czech language. In the active voice, subject is usually an agent, in the passive voice the subject is affected or experiences an action. The agent does not have to be expressed in the passive voice which is the main reason for its use. The reasons for omitting the agent might be that the speaker does not know the agent, he does not want to tell who the agent is or the agent is not important for the utterance. In English which has a relatively fixed word order, passive is used to change the position of the participants and therefore influence the functional sentence perspective since the subject of a passive form can be usually created from an object of an active form. Czech language, on the contrary, has relatively free word order and is able to change the position of the participants of an action or not to express the agent by omitting the subject (Dušková 250-255).

Both T1 and T2 almost always translate passive voice used in the play with Czech active voice.

Original text	p.	T1	p.	T2	p.
Dear, you are being joshed!	11	Ale miláčku! Vždyť si z tebe střílí!	15	Dělá si z tebe legraci, miláčku.	12
He...was called by God when he was six.	57	On totiž...když mu bylo asi tak šest let...uslyšel hlas boží...	71	Bůh si ho vyvolil, když mu bylo šest, ...	53

...and you will be dragged down, just as...	61	...tady se propadnete...	76	...zahučíte až na dno.	58
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Quotational Compounds

Quotational compounds are very common and productive type of compounds in English. They function as a one-word unit in the text, even though they are formed by a part of a sentence or even by a whole sentence. Czech language does not have a structure which would be similar to them and usually translates quotational compounds as a part of a sentence (Dušková 20, 22).

In Act one, Martha cannot remember the name of the guests she has invited. In English, she uses a quotational compound as a word to replace their name. Whereas T1 keeps the structure of the compound in the translation, T2 substituted it for ‘tamti’ which is commonly used in Czech language when someone cannot remember a name.

George tells Nick he is one of the ‘wave-of-the-future boys’ in Act two. Both T1 and T2 translate it similarly as a phrase. In Act three Nick cannot find a suitable term for a lawnmower. In this case T1 translates it as ‘jaks říkala’ and T2 omits the expression.

Original text	p.	T1	p.	T2	p.
What’s-their-name.	4	No ty...jak se jmenujou.	6	No tamti.	5
wave-of-the-future boys	57	příslušníci vlny budoucnosti	71	hoši světlé budoucnosti	53
The...what-do-you-call-it?...the lawnmower?	101	Ten...jaks říkala...ten, co sekal tu trávu?	123	Ten sekač trávy?	87

3.2.2 Syntactic equivalence

Non-finite Clauses

English sentences commonly involve clauses with non-finite verb forms: infinitive, gerund and participle. They can stand for almost each of the sentence elements and they contribute to the nominal character of the English sentences as well as to their compact and concise structure (Dušková 542).

a) Infinitive

English distinguishes two types of infinitive: bare infinitive and infinitive with ‘to.’ The infinitive can represent almost all of the sentence elements; subject, object, adverbial or attribute (Dušková 542). Although Czech language uses an infinitive form of a verb as well, it is not so common and English infinitive is usually translated by a subordinate clause with a finite verb form (Knittlová 92).

From the table below it can be noticed that both T1 and T2 usually translate infinitive as a subordinate clause, in these cases the subordinators are ‘aby’ and ‘kdyby.’

Original text	p.	T1	p.	T2	p.
Nobody’s asking you to remember every single goddamn Warner Brothers epic...	1	Nikdo po tobě nechce, aby sis pamatoval všechny velkofilmy...	4	Já nechci, aby sis pamatoval všechny kraviny, ale jen jednu.	3
I didn’t mean to be...flip.	55	Já to nemyslel nijak kousavě.	68	Nechtěl jsem se vás dotknout.	51
I would have been perfectly happy not to discuss the whole subject.	64	...byl bych ten nejšťastnější člověk, kdyby se o tý záležitosti vůbec nedebatovalo...	80	Byl bych naprosto spokojený, kdyby tady o něm nepadlo ani slovo.	60
You told me to shut up.	74	Tys mi řekl, abych držela klapačku.	92	Tys mi řekl, abych sklapla.	69

b) Gerund

The gerund or the ‘-ing form’ does not exist in Czech language. Therefore, it is in Czech usually expressed by a noun, infinitive, or subordinate clause (Dušková 268). In the example below, both T1 and T2 use a common subordinator ‘že’ to introduce the clause.

Original text	p.	T1	p.	T2	p.
I don’t remember meeting anyone tonight	4	Já si nevzpomínám, že bych se byl dneska večer s někým seznámil...	7	Vůbec si neuvědomuju, že bych se dneska s někým seznámil...	6

c) Participle

The participle form occurs with two suffixes, either –ed or –ing as the gerund. Whereas the character of gerund is closer to noun, the participle is more dynamic and closer to adjective. In Czech language it can usually be expressed by an adjective or a transgressive (přechodník). However, the latter is now considered archaic and it almost disappeared from Czech language (Dušková 270). In the examples below, T1 and T2 again most commonly use a subordinate clause to express the English participle. In the case of the phrase ‘portrait of a man drowning,’ both T1 and T2 translate it as an adjective.

Original text	p.	T1	p.	T2	p.
It isn't the prettiest spectacle...seeing a couple of middle-aged types hacking away at each other.	49	Ona to není žádná pěkná podívaná...koukat se na dvě obstarožní individua, jak do sebe řežou...	61	Asi to není moc hezký pohled vidět obstarožní manžele, jak do sebe... řežou a málokdy se trefí.	45
Portrait of a man drowning.	74	Obraz tonoucího.	92	Obraz tonoucího.	68
My arm has gotten tired whipping you.	80	Ruka mi už zemdlela od toho bičování.	100	Mě už bolí ruka z toho, jak tě v jednom kuse poháním bičem.	75

Question Tags

English has a specific type of question which has a form of a declarative sentence with a question tag. When the question expects affirmative answer it has a form of an affirmative sentence with a negative question tag; in the case a negative answer is expected, the question tag is affirmative. Czech language does not have a similar construction and usually expresses it by words ‘že,’ ‘že ano,’ ‘že ne’ (Dušková 318). Apart from these, T1 and T2 also use the endings ‘co,’ ‘vid’ and ‘ne’ which are also common in Czech language.

Original text	p.	T1	p.	T2	p.
...you don't get any drunker, do you?	56	Po nějaký době se člověk už víc neopije, že?	70	Po nějaké době už přestane alkohol působit, že?	52
Hey, you are strong, aren't you?	69	Vy ale musíte mít sílu co?	86	Jsi silák, vid'?	64
We're having a party aren't we?	88	Máme přece večírek, ne?	110	Máme přece mejdan, ne?	81

Sometimes the question tag has the same polarity as the rest of the question. They are usually used as a form of expressing discontent, irony or sarcasm (Dušková 320). It is also the case when Martha complains about George not giving enough ice in her drink. Whereas T1 uses an exclamative sentence to express discontent, T2 used a negative sentence 'Nedals mi tam led' which implies George did not give any ice in Martha's drink.

Original text	p.	T1	p.	T2	p.
Hey, put some more ice in my drink, will you?	6	Ty, dej mi do toho ještě kousek ledu!	9	Nedals mi tam led!	8

Functional Sentence Perspective

The functional sentence perspective is a term used to describe a sentence structure from the point of view of information value of individual sentence elements. The usual scheme presents the elements from the theme towards the rheme or focus which is placed at the end of a sentence. The thematic part of a sentence includes information that is already known, whereas the rheme presents something new, it is the focus of a sentence (Dušková 527; Greenbaum and Quirk 397).

The functional sentence perspective is the main word order principle in the Czech language. Since Czech is an inflectional language and it is able to establish relation between sentence elements only by inflection, the word order is almost free. This results in the last content word being almost always rhematic (Dušková 527-529).

The English word order, on the contrary, is relatively fixed. English is an analytic language with poor system of inflections which means that the syntactic function of a word is not given by its form but rather by its position in the sentence and therefore the word order can

change the meaning of an utterance. The typical English sentence pattern is SVOA which means that a subject is followed by a verb which is followed by an adverbial. In the case more adverbials are present, the first expressed is adverbial of manner, then adverbial of place and adverbial of time is placed at the end of the sentence. As a result, the fixed word order sometimes works against the sentence linearity stretching from theme to rheme (Dušková 518, 527). According to Knittlová, it is important for the translator to distinguish the new or stressed information to use it at a proper place and with proper emphasis in the Czech sentence (96).

In English sentence, some of the devices which are used help the reader realize where the rhematic part is. For example quantifiers have a high communicative value and tend to be rhematic together with the noun they determine. Also an indefinite article is used with new information and suggests rheme (Dušková 532). In the first example below, the English sentence uses a quantifier ‘all’ which determines the noun ‘night’ and together they suggest the focus of the sentence. It is reflected in both Czech translations where the phrase is put at the end of the sentence. T1 used a paraphrase ‘ponocovat až do rána’ and in T2 there is the phrase ‘celou noc vzhůru.’

The second example includes an indefinite article ‘a’ which is placed at the end of the sentence. Therefore, even the English sentence is in line with the theme–rheme ordering.

Original text	p.	T1	p.	T2	p.
But I'm sure your father didn't mean we were supposed to stay up all night with these people.	4	Jenže tím určitě nemyslel, že kvůli nim máme ponocovat až do rána.	7	Dobře, ale určitě tím nemyslel, že kvůli nim musíme být celou noc vzhůru.	6
You are always at me when I'm having a good time.	68	Ty mě musíš vždycky otravovat, když se dobře bavím.	85	Nedovolíš mi žádnou zábavu.	63

A specific device of the functional sentence perspective is a construction in which a certain element is stressed out. One of these structures is the cleft sentence which begins with the word ‘it’ and emphasizes the rhematic element on the background of thematic elements in the sentence, for example in the sentence ‘It was Tom, who repaired Jane’s typewriter.’ the emphasized element is ‘Tom’. Another structure which is used is the pseudo-cleft sentence

beginning with ‘what’ as for example ‘What Tom did at the office yesterday was repair Jane’s typewriter.’ in which the verb ‘repair’ is rhematic. Also intonation and sentence stress are used to emphasize a certain element in the sentence. However, it can be only guessed from the text which element is meant to be emphasized as it depends on the realization in the utterance (Dušková 537-538).

In Act three, Martha emphasizes she does not want any games by a cleft sentence. In the Czech translation the ‘games’ are again put at the end of the sentence. The second example is a pseudo-cleft sentence in which the verb form ‘danced around’ is emphasized.

Original text	p.	T1	p.	T2	p.
It’s games I don’t want.	111	Nechme už těch her .	135	Už nechci žádný hry .	96
No, what we did , actually, was...we sort of danced around.	65	Ne, ale víš, co jsme dělali?...my jsme tak říkajíc kolem sebe tancovali .	82	Ne. My jsme kolem toho jen tak tancovali .	61

Verbless Sentences

As it is suggested by its name, verbless sentences do not have a verb element in their structure. Nevertheless, it is usually clear what verb form is missing (Greenbaum and Quirk 285). Some authors do not distinguish verbless sentences from elliptical sentences or from formulaic expressions. On the other hand, most of these sentences can stand independently and they are perfectly understandable without adding any other elements. A common form of verbless sentence is an exclamation with ‘what’ or ‘how’ at the beginning. The Czech language, on the contrary, usually needs to express the verb (Dušková 378, 381). Verbless sentences usually occur in spoken language, which is why there are many of them used in the play.

Both T1 and T2 add a verb in these sentences since the verbless form would sound unnaturally in Czech language. The Czech expression using a verb usually does not change the meaning and the function of the sentence. The main difference can be noticed in the last example ‘The patterns of history.’ T1 translates it as ‘Dějiny se opakují.’ which might be a periphrasis for the ‘patterns.’ T2 uses an expression ‘To byla historická nutnost’ which is in this case a repetition since the phrase has been used earlier in the play.

Original text	p.	T1	p.	T2	p.
Vulgar girl! With guests here!	12	Ale fuj! Máme přece hosty.	16	To se nestydíš ? Takhle před hosty?	13
My god, what archery! First try, too. How about that!	54	Páni, to je ale trefa! A na první pokus! To je, co?	68	Kruci, to jsem střelec! Napoprvé do černýho. To je věc!	51
The scientist even then, eh?	55	Už tenkrát jste tíhnul k vědě, co?	69	Už tehdy jste na to šel vědecky?	52
The patterns of history.	78	Dějiny se opakují .	97	To byla historická nutnost.	73

4. Conclusion

Who's Afraid of Virginia Woolf? is widely regarded as a major piece of Modern American drama. Although it was written in 1962, the problems it concerns are still relevant and it can hardly be imagined that a spectator would leave the performance without a strong experience. The play excellently depicts where a marriage can get with all the fights, insults and humiliation. However, it is written with a witty undertone and such playfulness that it represents an uneasy task for the translator from the very beginning with the translation of the song forming the title up to the last line.

First of all it has to be stressed out that both Rudolf Pellar and Luba Pellarová and Jiří Josek created great translations of the play. Although the first translation was published already in 1964 and contains a few expressions which are no longer used it still reads very well. On the one hand, this translation is more faithful to the original text, chiefly in terms of the sentence structure and its more literal approach towards certain expressions. On the other hand, in case of an absence of direct equivalent Rudolf Pellar and Luba Pellarová come up with an ingenious substitution and they fully use all the possibilities Czech language offers. This concerns even the choice of the Czech title and the song in which they decided to substitute Virginia Woolf for Franz Kafka who was of these two better known at the time of the translation.

Jiří Josek, on the contrary, usually makes greater modifications of the text and focuses more on the communicative value as well as the function of the chosen devices. However, this contributes to the overall fluency of the text and to liveliness of the dialogues. He also presents an inventive solution of the song which he decided to extend to four lines and skilfully implemented it in the play.

Overall, the differences between the translations are not on the grammatical level but rather in the lexical field. The greatest dissimilarity is in the involvement of affective words where Jiří Josek employs much stronger expressions, uses more vulgarisms and pejorative words and thus maintains the acidity of the characters' utterances.

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