The Art
of
Translation

Jiří Levý

Translated by Patrick Corness

Edited with a critical foreword
by Zuzana Jettmarová

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Volume 97 (Volume 8 in the EST Subseries)

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Charles University

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Introduction to the second edition (1983)

The Art of Translation by Jiří Levý was first published in 1963. It was welcomed by readers and expert reviewers alike as the most valuable work on problems of literary translation published in Czechoslovakia. The author successfully combined the approaches of the theoretician, systemic analyst, historian, critic, teacher and populariser. He does not present dry-as-dust theory, but directly invokes theoretical findings to support his solutions for a range of specific problems faced by translators in practice. As a translation critic, he does not dwell on translators' lack of knowledge and their blunders, but seeks, finds and explains the causes of translation difficulties, offering guidance on good literary translation practice. He also calls on his experience as a university teacher; this is not a textbook, though it does have some of the merits of good textbooks, clarifying bewildering issues and simplifying complex ones without distorting them. The explanations are not addressed to experts but to a broad community of interested readers; however, the author does not give precedence to entertaining presentation over valuable content. Therefore the initiated, in particular professional translators, can also learn something from this book.

Levý did not consider his book a theory of translation, calling it simply notes on such a theory. It is much more than notes, of course; the presentation is based on considered theoretical foundations, offering theoretical explanations for individual aspects of translated works and of translation practice. Certain theoretical issues are not addressed, however; the author points out that he does not investigate in detail here those properties of translations that are common to works of literature in general, referring the reader to the literature in the field of literary studies. Nor, for example, is the relationship between literary and non-literary translation addressed here, more precisely (though the terminology itself is inelegant) the relationship between artistic translations of works of art and translations of non-artistic writing. Nor is the full extent of literary translation typology covered here – a broad spectrum ranging from translations reproducing the original as closely as possible to loose paraphrasing etc.

Levý in fact focuses only on translations belonging to the first half of this spectrum, i.e. those seeking the goal of capturing certain characteristics of the original as adequately as possible (of course, this can never mean all its characteristics; usually it is a matter of mere approximation) – such translations are of course the most

common, and they are also differentiated in various ways, depending first of all on which particular aspects of the original are above all to be rendered. This does not depend on the intentions of the individual translator alone; specific period translation norms apply, bound up with the functions of translation in a given culture; these functions also vary at different periods of history. Levý gives due consideration to these circumstances, and discusses translation issues on a broad theoretical basis. Levý's own comprehensive conception of translation was informed by the close analysis of both earlier and more recent Czech writings on translation which accompanied his anthology of texts from this field published in 1957 under the title *České theorie překladu* [Czech Theories of Translation].[1]

In previous generations treatises (or, more commonly, essayistic discussions) were published by prominent, active literary translators, and frequently by original writers too – Otokar Fischer comes to mind here, the leading figure in this field in Czechoslovakia during the first 30 years of the 20th century. After 1945 the study of translation was pursued primarily by researchers who were not practising translators themselves, or who translated only occasionally, like Levý himself in fact, who translated mainly from English in his younger days. They were literary scholars or linguists who had moved away from the old 'philology', evolving new concepts and a methodology of their own.

Levý followed this line, early making a name for himself as a literary scholar and literary historian. He specialised in English but had insight and expertise in several literatures in other languages, not to mention Czech, actively embracing Marxist concepts of literature and art. Drawing on findings and stimuli in a number of related disciplines – aesthetics and the theory of art (especially the sociology of art), linguistics, semiotics and information theory – he gained a wider and deeper insight, broadening his literary background.

It will be recalled that in the late 1950s and early 1960s communication theory and text linguistics were still in their infancy; yet in addition to focusing on the genesis of translation, Levý also pays close attention to both the structure of a translated work and its fundamental components, i.e. the respective stages in the creation and functioning of a translation in the context of the communication process. Here he clearly builds on the most fruitful development in Czechoslovak literary scholarship, and especially in linguistics, of the preceding half-century, but he also responds readily to new pioneering developments elsewhere, in Soviet, Polish, Anglo-American and other research, taking the lead in critically assessing, applying and testing new theoretical and methodological initiatives.

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1.   Titles of publications and passages from original works in less familiar languages are accompanied by my English translation in square brackets. (Translator's note)

The main focus of Levý's research interests was translation problems, but he also published a number of valuable literary studies and general theoretical and methodological works (on the genesis and reception of literary works, on the literary process from the perspective of communication theory etc.), works on versification (e.g. on the semantics of verse or on mathematical aspects of versification theory) and literary history (early and modern English writers, especially Ben Jonson, Walt Whitman and T. S. Eliot).

The range of Levý's scholarly contributions, extending beyond the bounds of translation studies, is revealed by the volume of his selected works published posthumously in 1971 under the title *Bude literární věda exaktní vědou?* [Will Literary Studies Become an Exact Science?]

It is not possible here to characterise fully Levý's theoretical conceptions. His life's work as a scholar, unfortunately cut short by his premature death in 1967, and his role in the evolution of translation studies on a national and international level deserve a separate study. Just two characteristic features of Levý's thinking will be pointed out. Firstly there is the functional perspective, enabling him to revisit the hackneyed opposition between demands for faithful or for free translation, and to solve difficulties arising out of structural discrepancies (both formal and semantic) between source and target languages etc.

In this regard, it is worth making clear that the implementation of the functional approach did not lead Levý to overestimate the role of so-called compensation; he is more reticent in this regard than the Fischer school. The second feature is Levý's view of the semiotics of art, by which he distinguishes features of the original which must be preserved in translation from those which may be abandoned. Linguistic characteristics and traditional cultural features of the original, insofar as they are semantically neutral, should not be imitated in translation but replaced or substituted by features which are equally neutral in the language and literary tradition into which the work is introduced in translation.

One may not agree with everything in Levý's book; the generally very positive reviews have made various comments, including some of a general nature, for example that Levý's use of the concept of 'realistic translation' is not quite appropriate, objectively speaking, or on (what I consider) his too negative view of possibilities of using certain types of inexact rhymes in Czech. Like any work, the present book is, as they say, of its own time; but this remark concerns principally certain of Levý's views regarding the nature of a literary work rather than his recommendations regarding 'translation technique', which are a defining feature of *The Art of Translation* and the author's strong point (technique is not a disparaging term; it is derived from the Greek *techne,* i.e. *art, skill*).

Levý's analysis of translated works in a variety of genres and sub-genres is accompanied by examples. He focuses most systematically on poetry translations,

bringing to bear his wide and thorough knowledge of versification issues. Of special value are his treatments of comparative versification, of English, French and Spanish prosody in comparison with that of Czech, and comparative studies of the characteristics of verse in individual Slavonic, Romance and Germanic literatures, arising out of differing implementations of syllabic, accentual and accentual-syllabic principles. He also gives attention to the specificity of drama translation; it is noteworthy that he is also able to draw many parallels between acting and translation as 'reproductive' arts. He pays relatively less specific attention to the translation of prose, although recent literary theory has focused particularly on prose and its 'narrative technique' and although prose works are the most numerous amongst literary translations.

The Art of Translation was well received abroad also; it was published in a German translation in 1969 (*Die literarische Übersetzung: Theorie einer Kunstgattung*) and in a Russian translation in 1974 (*Iskusstvo perevoda*). Levý adapted many parts of the text for the German edition. For its readers it was appropriate to add German examples and analysis of German textual extracts, in some cases substituting them for Czech examples, but the author also took the opportunity here to adapt the text in other ways; he expanded and elaborated on some theoretical sections, particularly in the opening chapters, introducing more precise, revised commentary and adding further statistical findings and references to recent specialist literature. He also re-arranged the structure of some chapters, in several cases also renaming them.

After so short a time interval, of course, his theoretical approach had not altered, so his revision of the first edition (1963) may be summarised as (a) an adaptation for a German readership and (b) an elaboration, rendering it more thorough and more precise in the light of new findings, as well as a revision of some of his judgements and evaluations, found to have been too categorical.

For this second Czech edition, it was decided that the German version should be taken into account as far as possible, but this was no straightforward matter. The German edition had been written for a different readership, a different linguistic community, literature and culture, so it was impossible to adopt it wholesale. On the other hand, it would not have been appropriate to merely take the first edition of the text and add on the new material which might be useful and of particular interest to Czech readers, because for the German edition the author had introduced a number of further changes, as mentioned above.

A combination of the two versions was therefore decided on, and certain inevitable limitations imposed by the fact that the book was not aimed merely at a close community of experts had to be taken into account. Not all the additions could be included, especially as we did not want to exclude those sections which had been omitted from the German edition. Further limitations were imposed by

the fact that some adjustments were too closely bound up with the German language, in particular translations into German from other languages; in such cases it would not be adequate to simply add translations of example passages into Czech, whether non-literary or literary, if indeed such texts existed, because in translation into another language issues would come to the fore that differed to some extent from those on which the author's analysis was based. Additionally, in a text published twenty years earlier it was essential to alter some additional details in the light of changed circumstances, and to make minor corrections.

The editor attempted to preserve the letter and the spirit of the original work as far as possible. As a matter of principle, he did not introduce a style of his own; only in an insignificant number of cases did he have to slightly adjust the wording, in the interests of fluency etc. This also applies to translation of the German text into Czech (actually, 'back translation', because the German edition was based on Levý's Czech manuscript, which is unavailable to us), but the editor-translator did not attempt to imitate all the author's idiosyncrasies of language; naturally, he consistently adopts Levý's own terminology. However, it was not possible to avoid a certain, involuntary, degree of subjectivity in some of the particular choices that had to be made and in the way the two versions were combined.

Had it been Jiří Levý's destiny to live amongst us today (he would have been only 56 years old in 1983), he would undoubtedly have prepared a new edition of his *Art of Translation,* taking a somewhat different, or perhaps an entirely different form. Given his vigour and dedication, I believe he would most likely have presented a newly conceived theory of translation founded on his new research and taking account of developments in the discipline as a whole. He would also have investigated some recent period of translated literature into Czech, for example.

As it is, we are convinced that the present updated edition of Jiří Levý's epoch-making, seminal work in Czech literary translation theory, *The Art of Translation,* now updated and including some additions and amendments based on the German version, will be received by today's readers with interest, and that they will learn something new from it. May it inspire translation studies specialists to prepare new publications; they will always have to measure up to Jiří Levý's work, whether they follow in his footsteps or seek new directions.

Karel Hausenblas
Editor-Translator

Editor's introduction to the English edition

Levý's *Art of Translation* – his seminal work in translation theory, first published in 1963 – has nurtured generations of Czech and Slovak students, scholars and practitioners alike. He is the founding father and the most outstanding figure to date of Czech Translation Studies, although it took another three decades before this discipline was institutionalized in his own country. Levý's writings on translation cover theory, methodology and historiography, and the present book offers a synthesis of his theoretical and extensive empirical research in a number of fields. The foundation of his theory is empirical – it is a theory derived from practice. In 1957 he published a voluminous history of Czech translation in the European context from the Middle Ages to 1945 – at that time perhaps the most comprehensive history of translation and thinking on translation.

The second foundation of the theory is Czech 'functional' structuralism as its epistemological and methodological basis. Levý adhered to its principles producing an open, dynamic and dialectic theory, a design that has become part and parcel of the Prague project aspiring to embrace art at large – Czech structuralist aesthetics or sociosemiotics. From its very beginnings Czech structuralism built on multi- and inter-disciplinarity, drawing on and integrating a range of domestic and international sources and disciplines. In promoting this line of inquiry Levý not only founded the *Group for Exact Methods and Interdisciplinarity*, but he also followed this course in his own research, including experimental research and integrating methods and findings of adjacent fields such as sociology, psychology and informatics, not to mention theatre, literature and other art disciplines. The last chapter in Part I of the book deals with research methodology in a synthesized manner (analytical articles can be found in Levý 1971 and 2008).

Another pillar of Levý's book was the state-of-the-art in translation theory and adjacent disciplines both at home and abroad. Working behind the communist Iron Curtain, but also serving as the Czech representative in the FIT and as board member of its journal *Babel*, he was able to tap current resources and integrate them into his theoretical-methodological framework with admirable lightness, or on the contrary expose their weaknesses with remarkable openness, as we can see especially in the first chapter. The list of references in the book is quite impressive, and Levý also provided his German and Russian editions with an exhaustive reading list covering several disciplines.

While the first part of the book covers general theory and methodology, prose and drama, the second deals with poetry translation. Levý was already specializing in general theory of verse, comparative versification and English poetry during his university studies; his publications in this field outnumber his output in translation theory. Extending this line of inquiry to translation issues was a logical step as literary history was the bridge. Also his chapters on drama translation have a solid foundation. In addition to following Czech and English studies at the university, Levý took a course in Theatre at an academy of performing arts. At that time Drama was a focus of Czech aesthetics and also Stanislavskii's method of actor training was very popular (it has remained so until today).

Levý suggested that the principles of the method might be used as a tool in teaching translation. It fitted quite well into his concept of translation as *reproduction* and translating as a *reproductive art* in opposition to conceptional or originary art (including artistic literature, for example). This concept is not only a corner-stone of his theoretical design, but also a tool in solving the issue of the day, i.e. whether translation was art, craft or science. Czech methodology has not operated with static concepts or categories, only with dynamic ones; and as Levý found in his empirical research reproduction and originality in translation are two opposites (or poles of a dialectic entity with its internal dynamics and subject to external agentive intervention).

Levý (1926–1967) was a modest scholar and a genuine workaholic. During his 20-year academic career, cut short by his untimely death, he published over 200 items. He was born in Slovakia into the family of a French university teacher and translator; they moved to Bohemia at the onset of World War II in 1939. Levý graduated from Brno University (1949) where, after years of teaching at Olomouc University (1950–1963), he assumed an academic post in 1964. As a teacher Levý was also concerned with translator training for the improvement of translation quality, and he sought to turn out well-informed and self-reflecting translators whose dispositions had been enhanced by training. Apart from publishing a students' handbook in collaboration with his colleague Bohuslav Ilek he addressed a larger readership through his *Art of Translation* to help improve translation quality and foster the translator's self-awareness and ethics. Although he says his theory is normative, it is not prescriptive in the traditional sense. Derived from historical practice and built on historical dialectics, it may be called weakly normative (i.e. *ought-to* statements to optimize practice).

In other words, Levý's 'benchmarking' of translation is based on the historical affinity of methods, norms, social functions and values, and accounts for the translator's individual subject as well as for other agents involved in the process. This does not mean that he would refute 'norm-breaking' translation designs and methods. He would point to the function and value of the translation in its particular

historical context. He wants to make translators more aware, reflective and re-sponsible, but he counts on their minimax strategy, on their idiolects as well as their weaknesses. In fact the minimax strategy implies all kinds of potential re-straints imposed on the translator during the process. Although he often speaks of and illustrates contemporary norms, his arguments can be extrapolated and ap-plied to any period. Today translation is practised by many people lacking this type of insight, which makes the 'practical' mission of the book as *advice-to-im-prove-practice* or as a theory extending to practice quite pertinent.

Levý's book is therefore both a textbook and a scholarly work; it serves this dual purpose and is based on rigorous empirical research as well as on a valid methodology. Although it is a book on literary translation, there is a general theo-retical core built on the Czech semiotic model and applicable to other mediating or reproductive activities; this potential has been verified by the Czech practice both in training and research. Such flexibility in Levý's theory may be due to the underlying methodology.

When Levý's book *Umění překladu* (1963) became popular among Slavists abroad, they wished to see its wider circulation; therefore Levý prepared a new ver-sion for German and Russian readerships, sending it out to his translators chapter by chapter during 1967. The German version came out in 1969, the Russian one in 1974; in 1982 his book came out in Serbo-Croatian. The second Czech edition, translated from the German, was published in 1983 and re-published in 1998. The present English version is based on the 1983 edition, therefore some back-adjust-ments were involved, in particular reductions and substitutions of text added by the previous editor from the 1963 edition for the Czech reader. Although in interna-tional Translation Studies circles Levý has come down almost exclusively as the au-thor of *translation as a decision-making process* (1967), his theory and concepts were familiar to the members of Holmes's group in the 1970s.[1] For example, Toury (in Pym et al. 2008: 402) recalls that his first encounter with Levý's norms was Even-Zohar's dissertation (1972). While in 1977 Lambert (in Delabastita et al. 2006: 1) complained that "nombreux sont les spécialistes qui ignorent Die Literarische Über-setzung de Jiří Levý (1969 [1963]), ouvrage capital s'il en est.", in 1991 he notes that:

> In the West-European countries it is above all since the publication of (the German translation of) Levý's Literarische Übersetzung (1969, orig. 1963) that the study of translated literature has really changed (although slowly and not everywhere...). (Lambert, in Delabastita et al. 2006: 82)

In the 1970s western academic centres may have been still preoccupied with lin-guistic aspects of translation, but over the past four decades the theory of literary

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1.   See e.g. Lambert 1988 (in Delabastita et al. 2006: 54), Snell-Hornby (2006: 45), van den Broeck (1999: passim).

translation has not only emerged and thrived, but according to some views it has proliferated at the expense of other TS subdisciplines as well as in respect of the total translation output where literary translation represents a small fraction. The idea of an over-arching general or universal theory of translation seems now intangible and ephemeral the more specialized translation theories become and the more variegated translation practice becomes. Combined with the developments in humanities and post-industrial life in western post-modern societies (with attributes like globalization, loss of identity and many more) the focus of attention in Translation Studies has been shifting, and the shifts entail new methodological and epistemological approaches. How specific was Czech structuralism at the time when Levý wrote his book and how specific it is today? Snell-Hornby's comment on Levý is sober but optimistic:

> His exuberant pioneering spirit is all the more remarkable, as is the fact that his innovative ideas have in essence neither been refuted nor become outdated over the last forty years, many have on the contrary been confirmed, in Radnicky's phrase, as part of the "raw program" of the future discipline of Translation Studies.
> (Snell-Hornby 2006: 23)

However, some TS scholars may have experienced difficulty in positioning Levý within the discipline, e.g. in attributing Levý to Russian formalism, although Prague structuralism was in many fundamental ways its outright opposite. Also the assumption that Czech structuralism must have grown out of Russian formalism is a distortion, and so is the assumption that Czech structuralism must be obsolete (as was the case with French structuralism). Levý seems to 'float in the space' between the USSR and the USA, or between Russia and Israel. He was a structuralist of a special kind, he was a descriptivist but not western-positivist, he was a functionalist, not a formalist, and he was both a literary scholar and a linguist because the two branches of Czech structuralism – the aesthetic or semiotic branch and the linguistic branch – were integrated by functional stylistics, another specific Czech phenomenon.[2] Dynamism, historicity, mild epistemological relativism and sociology (its concepts such as norm, function, value, collective and individual agency), for example, were the building blocks of the Czech method, with sources like Hegel's dialectics, Marx's historicism, Bühler's psychology, Ingarden's phenomenology or Durkheim's and Weber's sociology, to name but a few.

The combination of Hegelian and Kantian aesthetics distances radically Czech aesthetics from is formalist Russian counterpart which was Kantian only. The Czech artistic sign combines form and content in a dynamic integral whole embedded in its social context. This is also why Levý speaks of the *ideo-aesthetic*

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2.   For more details see Jettmarová (2008, 2010, 2011) and Levý (2008).

function of the sign as a work of art rather than of its aesthetic function only. Dynamism comes from within the sign (dialectic oppositions or forces) and from its external environment (human agency and autonomous systems). Meaning, sense and aesthetic function are not stable essentialist entities but social and phenomenological variables. Therefore even the term poetics may mean different things in different contexts. In Czech structuralism poetics is the artistic style conceived as a combination of content and form, i.e. of thematic and formal elements, in functional-systemic and functional-contextual perspectives. In poetry, of course, the significant contribution of form to the overall message comes to the fore.

Poetics of verbal art is based on the use of materials, tools, techniques and models or matrices as in other arts. Levý uses the concepts of *style*, *stylization* and *restylization* with careful consistency to distinguish them from the restrictive concept of linguistic style. But stylization, not only in verbal art, involves yet another aspect, that is the closeness or remoteness with regard to the represented reality. Take Picasso and the realists, for example. Artistic discourse may sound or look more or less natural, i.e. be more or less stylized as compared with authentic language in reality. Stylization is then a socio-historical variable based on norms. Differences in its degree have preoccupied translators specifically in drama and audiovisual fiction, while cross-cultural differences in style in general involve any translation.

In 1940 Jan Mukařovský (2007: 21–22), the founder of Czech structural aesthetics, noted that Czech aesthetics was a specific phenomenon with no methodological counterpart in terms of its elaboratedness and in terms of conceiving artistic structure as sign and its meaning. Earlier, in his preface to Shklovski's *Theory of Prose* in Czech translation (1936) Mukařovský outlined some of the differences:

> Every literary fact thus appears as a product of two forces: the intrinsic dynamics of the structure and external intervention. The fault of traditional literary historical studies was that they only accounted for external interventions and so deprived literature of its autonomous evolution; the one-sided view of formalism, on the other hand, situated literary events in a vacuum [...] I tried to suggest that the field of literary sociology is fairly accessible to structuralism [...]
>
> Structuralism [...] is neither limited to the analysis of form nor in contradiction with the sociological study of literature [...] but it insists that any scientific inquiry shall not consider its material a static and piecemeal chaos of phenomena, but that it shall conceive of every phenomenon as both a result and a source of dynamic impulses, and of a whole as a complex interplay of forces.
>
> (Mukařovský 2007: 506–507)

Three decades later Levý (1971: 71–72) pointed out that structuralist literary methodologies abroad were still confined to static literary facts, ignoring the dynamics of the literary process – its genesis and reception, in his words 'all that precedes and follows the literary work'. For description and explanation he therefore suggested

generic and recognoscative analytical models applicable to original production as well as to translation as reproduction. He saw a radical difference between the positivist *savoir pour prévoir* seeking unilateral causativity, and the antipositivist, Czech structuralist *savoir pour construire* seeking deeper understanding and explanation in a dynamic, structuralist and phenomenological way. Instead of looking for the causes of phenomena the Czechs focused on their function or position in the network of a higher-order structure while also accounting for external interaction, especially with human agents as producers and receivers. Receivers are not considered passive agents – they interfere in the production phase of the communication act as well as in the reception phase, while changing with every act of reception. The socio-historical concept of the receiver combined with the phenomenological concept of reception ushered in another dimension in the dynamics of the sign, including the aspect of its schematicity and indeterminacy in correlation with the involvement of the human subject. This brings in the functional semiotic dimension of communicative intention and purpose as well as ideology.

Levý avoids drawing a hard line between thinking on translation and scholarly inquiry, suggesting instead a correlation between translation method and translation theory as socio-cultural and historical variables. Translation theory is also a dynamic entity subject to heterotomous intervention. In 1913 Vilém Mathesius, one of the founders of the Prague Linguistic Circle, proposed a functionalist theory of verse translation – the substitution theory – based on functional substitution of style, that is to say on the principle of function-for-function on the level of the whole (i.e. the sign as a work of art), in place of the traditional word-for-word or meaning-for-meaning dichotomy; he called the functionalist method of poem-for-poem translation *přebásnění* (rendered as *transversification* in this book).[3] His theory fitted very well into the Czech general functionalist-structuralist framework and gave birth to the Fischer School of translating that extended this method to translation of prose and drama. What Jakobson (1959) meant by *creative transposition* probably stands for this Czech concept.

A source text is a source text. But *předloha* (prototype, master copy) may be a handier concept although in this book it is rendered simply as the *source*. Levý uses it in synonymic variation with the *original*, the *work under translation*, the *source work* or *foreign work* etc. But he always means the same concept: a prototype that served as the model (direct source) for the derived work as its functional substitute, in our case the translation, accepted as its assumed adequate substitute because of its assumed appropriateness in terms of representing the source. This concept was borrowed from other disciplines (e.g. cybernetics and theory of modelling) in the 1920s by Czech structuralists, integrated into semiotics and further

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3.   Cf. also homological translation (Nord 1997) or metapoem (Holmes 1988).

developed.[4] Prototypes or master copies or models from which copies are made are something we live by. Even a verbal message is a model of its prototype – i.e. of the cognitive counterpart in the mind of the speaker as its substitute. A translation, too, is a model of a prototype (model); if it is not its complete representation, then it is its sample (extract, fragment). If it has not been derived from the model and is presented as if it were so, then it is a pseudotranslation (i.e. a pseudo-ostension as representation of a non-existing model). If it is a translation presented as an original then its derivation is concealed for whatever reason. A prototype itself may not be the original but a translation as is the case of indirect translation; or a series of models may be derived from one prototype producing a serial or multiple translation. Such conceptualization may be an enhancement compared to Jakobson's well-known triad of types of translation.

There are several types of relationships that hold between the *prototype model* and its *derived model.* The two most relevant may be the functional and structural relationships. The functional one means that the derived model functions for someone as the representation of the prototype which is not available for direct observation. Pragmatically, such presented models are normally taken at face value, without being questioned on their structural relationships with the prototype (unless the model is found to be defective in its function or if there is a suspicion of some kind). This is the communicative basis of *illusio* or the category of noetic compatibility.

Levý (1971: 11) suggests we should also inquire into the structural relationships because function and value are not indicative of the actual structural relationships and because a translation is necessarily a different structure; therefore beside a functional model (hence a translation is what functions as translation) we also need a structural one. But structure is fluid. We also need a processual model to understand the generation and reception – these are all modelling activities: the first (the prototype) is the mental representation of transformed reality and verbalized, the second is the mental representation of this verbalized model by the receiver/translator, the third is the mental representation of the translator's verbalized model by the receiver (Levý 1971: 13, 17). Therefore the final representation in translation is a model derived in multiple stages and subject to a number of objective, intersubjective and subjective agents during the stages of its production and reception. The structure has been processualized and contextualized. From this perspective a translation is an unending process as long as it is read.

Structural relationships between the prototype and its type are generally supposed to respect the dimensions of isomorphism, isofunctionalism and homology, to varying degrees. In translation, structural representativeness or similarity

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4.   Cf. Osolsobě (1971, 1986), Levý's follower in general semiotics.

depends on numerous factors. If isofunctionalism is upheld, the translation is not only functioning as an illusionistic representation or substitute of its model, but also of its function/s; other structural aspects may be subordinated to this goal, therefore a functional structural equivalent may mean different things in different cases. For a translation to function or be received as a literary fact and yet reproduce its original, Levý proposed the sliding scale (the dialectic dichotomy) of the *dual norm* in translation, but he was well aware of the variety of functions translation performs in addition or even in contrast to the original. He isolated an array of functions translation had played throughout history, and grouped them into two categories – *communicative* and *developmental*, with the latter contributing to intra-, inter- and supra- cultural development, including what we now call globalization (he called it a universalization process) *vis a vis* the maintenance of cultural differences or identities (including the refinement of their literary systems).

For Levý translation is also an inevitable *hybrid* of two languages and cultures; its make-up is not absolutely pre-determined by structural norms but depends on individual translators, their goals, ideology, dispositions etc., and collective or institutional values and beliefs as well. In tracing history Levý saw translation in service of the culture, he saw translation hampering domestic literary production, he saw contradictory pursuits and methods and a great variation of output in terms of representations accepted as translation. He saw that much may depend on how a culture feels and what kind of world it sees, what it thinks it needs; but he also saw the aftermath. Then he extrapolated the following system.

The category of *noetic subjectivism/ objectivism* is the ideological basis of a culture's world view focusing either on the 'self' (translations tend to retain specific alien features through 'faithful' translation), or on the 'other' (translations tend to generalize or suppress foreign features, highlighting those shared by two or more cultures, or even substituting domestic elements for foreign ones through 'free' translation). The general outlook of a culture may be either universalist and integrative, or dissociative and isolationist. If a culture feels it needs to protect or preserve its identity, what will be its translation method (unless it is imposed on it)? If a culture wants to be integrated (unless it is imposed on it) what will be the method? And if a culture wants to remain untouched (with no imposition), what will be the method? Answers are not simple because there are other factors involved in particular cases, as Levý points out. But this is reflected in the category of translativity.

The bridging category is *noetic compatibility* based on *illusio*; it works like Grice's principle or like the above semiotic ostension of a model when the original is inaccessible. Translations normally tend to be illusionistic, being presented and received as if they were originals. Levý likens this situation to a theatre performance when the audience switches to the mode of *as if*, i.e. the mode of a game and

make-believe, supposing the presentation is life-like. The same applies in translation – *illusio* works if the translation gives out no signals of untruthful reproduction and if the translator is transparent, that is invisible, like actors on the stage. Such transparency may entail some compromises, and vice versa. Of course, there are genuine anti-illusionist translations, and there are even more translations occupying the space in between the two poles – transparency or visibility are a matter of convention, and some anti-illusionism may be unavoidable in rendering texts from distant cultures. The degree of in/visibility involves *překladovost* (translativity).

Translativity[5] was conceived by Levý as a semiotic category representing a scale with two poles: the domestic and the foreign, correlated with the time scale (the old vs. the new) and involving the integration of form and content. The salience of translativity depends on the distance between the original author and the translation receiver as perceived by the receiver. It is therefore neither an essential or adherent quality, nor a static quality, but it is a dynamic variable. In other words the perceived salience may change with time due to e.g. cultural convergence or assimilation, or even with individual receivers due to their dispositions, while the 'text' as artefact remains the same. Repeatability or repeated exposure influences expectations, i.e. non-markedness and assimilation or accommodation at the point of reception; it is a fairly dynamic and inter-subjective category related to the receiver's dispositions, explaining why for some receivers in the same culture and even in the same period of time, the perceived salience with the foreign element may be different.

It also explains the process of appropriation and the dynamics of anti-illusionism. The receiving culture or its part may, for various reasons, ascribe different values to translativity – positive, neutral (irrelevant) or negative. If the value is positive, translativity tends to be more salient, so the method of *exoticizing* is applied, and original works may simulate foreign provenance or be presented as translations (pseudotranslations); translativity may even carry an aesthetic function. If the value is in the neutral, *creolization* is the most likely method. If the value is negative, translations tend to look like and be presented as non-translations: here the overall method ranges from *neutralizing* to *naturalizing*, including content *localization, modernization* or *adaptation*. But even the method of *archaization* may work as a domesticating strategy. Levý also suggests that artistic or aesthetic quality in translation may be degraded by general translation tendencies (called universals today) e.g. those resulting in higher predictability and lower entropy. But above all the translator is both a unique individual and a socialized

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5. Cf. *translationality* in Popovič (1976); Pym (1998: 57) interprets *translationality* as inherent property of translations. *Translation-ness* is mentioned in Toury (1995: 213).

subject. His decisions, not necessarily conscious, are based on his dispositions but also on intersubjective and contextual factors.

Here Levý suggests three processual models of translation. The first of these, based on the Prague structural-functionalist model, is the *translation-as-a-second-ary-communicative-act* linked to the primary communication act of the original. The sign as artefact-and-message is interrelated with participating human agents; agents and the sign are interrelated with their social context as the resulting stage of its previous evolution (diachrony in synchrony) but projected in the model as the current stage + its (living) tradition, because what matters in communication is cognitive dispositions of participants in the act, including their historical awareness such as, for example, their knowledge of models in the domestic literary tradition, i.e. the so called *evolutionary sequence*.

Cognition is not sterile, as it involves, apart from individual experience, world-view and world-knowledge, also attitudes, ideological convictions, beliefs and derived values – all linking cognition with emotion and volition; aesthetics and taste are therefore a much more complex issue than a matter of form. In consequence, the ideological standpoint of the translator as of any receiver is an omnipresent variable. The second model, embedded in the former as a structural and phenomenological zoom-in comprising three stages: *apprehension*, *interpretation + conceptualization, re-stylization*. The translator conceptualizes the original and forms a *conception*[6] of the translation accounting for relevant differences – the cognitive make-up and taste of his receivers, higher-level norms and generic models (matrices), the objectives of the translation and its positioning, his ideology etc. Then he proceeds to its verbal materialization. This stage is zoomed-in in a linear or a serial model presented in detail in Levý 2008 (published in Czech in 1971 and as a sketch in 1967) and integrated with the former two.

Levý's theoretical-methodological design involves a number of specialized concepts not treated here, but some footnotes have been attached to the running text. This translation project would not have materialized without the institutional and financial support of the wide-scale university project *Language as human activity, as its product and factor* (registered under MSM 0021 620 825) of which it is a part. The book would not have come out without the generous permission of Jiří Levý's family (his wife Hana and their children Jiří and Jana) – the heirs – who granted the rights for this publication. My special thanks also go to Patrick Corness who translated the book with great care, to Isja Conen of JB Publishers for her enduring patience and advice, to Dana Martínková for her handling of our draft format, and last but not least to our families for their support.

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6. Cf. Toury's *underlying conception of a translation* (1995) or Holmes's *map* (1988).

Levý is a philosopher's stone of translation theory forged from the fortuitous alchemy of Czech structuralist method, his talents, diligence and historical coincidence. It is my hope that this book will contribute to current discussion, to international historiography of the discipline, and above all that it will be found useful by students, scholars and practitioners alike.

Zuzana Jettmarová

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Translator's introduction
to the English edition

The sources for the present book are overlapping and somewhat complex, as will emerge from a reading of the history of Jiří Levý's *The Art of Translation* referred to in the *Introduction to the 1983 Czech Edition* in this volume. The primary source text for my translation is the latest Czech edition (1983) reprinted in 1998; reference has also been made to the German edition (1969) translated by Walter Schamschula and the Russian edition (1974) translated by Vladimir Rossels. The German and Russian versions were translated from Czech manuscripts adjusted by Jiří Levý for the respective readerships and these sources have been used to check accuracy, terminology and meaning; they have also been a source of additional relevant information or more apt examples for inclusion or substitution, bearing in mind that Levý's treatment of versification in Part II of the German edition focused on languages other than Czech, whereas the Czech version of Part I offered a more comprehensive treatment of general issues, having originally been compiled from the 1963 and 1969 editions.

Where translation examples quoted by Levý are in Russian or Czech I have added a literal back translation into English. All translations of excerpts and quotations are my own unless specifically stated otherwise; those not originally in Czech are translated from the original source rather than at second hand via Levý's Czech rendering. In the case of Gachechiladze (1961), unavailable to me, the Russian source text was taken as quoted in Levý (1974).

For the transliteration of Russian names, words and short phrases occurring in the text the modified Library of Congress Cyrillic transliteration system, customary in academic publications, is adopted in this translation, with the proviso that the use of the obtrusive apostrophe to distinguish largely irrelevant minor pronunciation features is avoided.

The use of terminology is informed by previous publications in the field, including writings by Levý in English. For the present translation I have had the benefit of Zuzana Jettmarová's extensive unpublished Czech-English terminological glossary of Czech structuralism and translation studies.

I am immensely indebted to the Editor of this volume, Zuzana Jettmarová, for her expert guidance and unstinting support in every way in the course of my work

on the translation of this book. She has assisted me to better understand the philosophy and terminology of Czech structuralism, enabling the Prague School's contribution to translation studies, and in particular the work of Jiří Levý, to be better known and understood well beyond the country of its origin – none too soon, given the very limited accessibility of the Czech language in academic circles.

In conclusion I would like to acknowledge the support and patience of my wife and family, which made the completion of this translation possible.

Patrick Corness

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PART I

Translation theory

The state of the art

1.1 An overview

To date, writing on translation only partially belongs to the realm of theory, as most articles and monographs have been confined to empirical observation or essayistic aphorisms.

Where empirical studies attempt to formulate generalisations, they are most frequently restricted to observing that translators should know: (1) the language they are translating from, (2) the language they are translating into, (3) the subject matter of the source text (i.e. historical and local realia, the various characteristic traits of the author and, in the case of technical texts, the relevant specialism). This three-pronged principle of translation is the basis of many apparently sophisticated statements, e.g. in the Austrian monograph *Grundsätzliches zur Problematik des Dolmetschens und des Übersetzens* by Julius Wirl (1958); just occasionally, in respect of literary translation, a fourth prong is added, i.e. a general statement that a translation should be perceived as a work of art. Such observations are sometimes based on considerable practical experience and are refined to provide fairly comprehensive and systematic guidance on various types of translation, e.g. Edmond Cary's *La traduction dans le monde moderne* (1956) or Theodore Savory's *The Art of Translation* (1957).

Essayistic causerie on translation makes up a significant proportion of the 'specialist' literature, particularly in the West – a classic example of books of this type is *Sous l'invocation de St. Jérôme* by Valéry Larbaud (1946) – and the majority of papers given at international translation conferences under the auspices of the Fédération Internationale des Traducteurs, e.g. its 1958 Warsaw conference; this applies to a lesser extent to the Bad Godesberg Congress of 1959 (proceedings published by Cary as *La qualité en matière de traduction* in 1963), and the 1965 congress in Hamburg (proceedings published by Italiaander as *Übersetzen* in 1965). The humorous literary tone of these essays is somewhat dampened by the fact that here too certain basic motifs are repeated (e.g. a translation is like a woman; either it is beautiful or it is faithful), anecdotal misunderstandings are quoted, or there is a discussion of the nature of translation, whether translation is possible,

and so on. In the tradition of the romanticist aesthetics of translation, the jury is still out on the question as to whether or not poetry must be translated by a poet, and even in Marxist studies statements are found indicating that as far as the relationship between the translation and the original is concerned the authors are mainly concerned with the psychological individuality of the work; here Edmond Cary (1957: 25) pointed out the vagueness of expressions such as "penetration into the creator's universe" mentioned in a conference paper given by P. Antokolskii. Essayistic and empirical publications on translation tend to call for literary erudition and taste on the part of the reader rather than offering specialised guidance. Recent popular works, in addition to the above-mentioned publication by the British physician Theodore Savory (1957), include the book *Escola de Tradutores* (1956) by the Brazilian journalist of Hungarian extraction Paulo Rónai.

Attempts to analyse issues of translation and to define concepts are not new. Pertinent examples are: (1) the statement of the medieval 12th century nominalist Maimonid that context is crucial for the translation of a word, (2) the ideas of the 15th century Czech reformer Jan Hus regarding the translation of biblical realia, and particularly (3) the humanist accounts of the relationship between a concept and its verbal expression in various languages, not to mention the ideas of ancient Romans such as Horace, Cicero and Quintilian. Over the centuries, fundamental issues of translation have been very widely discussed, in works which either attempted new empirical approaches, or to some extent proceeded from a number of fundamental statements such as those of St. Jerome, Tytler or Goethe. Naturally, four centuries later, statements which represented the most mature achievement of early philological studies in the humanist period are no longer treated as scientific findings; they belong to the intellectual stock-in-trade of every practising translator.

Current work in the field of translation theory is to a considerable extent governed by professional requirements and by the respective organisational structures found in different countries. There is a marked difference between western and socialist countries. In the West there are a number of well-established schools for the training of professional translators and interpreters, who also have their own professional organisations, frequently co-operating with literary translators. In the socialist countries, on the other hand, literary translators have very active organisations established within the writers' unions. Such institutionalisation in the field of literary translation sharply distinguishes the latter from the work of technical translators and interpreters. These organisational structures tend to influence the nature and the level of theoretical studies. In the West, general linguistic theories of translation predominate. The systematic monographs that have appeared here are generally devoted to all forms of translation activity. In the socialist countries, by contrast, the theoretical literature specialises above all in

literary translation and its critique, perceiving the specific issues involved with greater clarity.

The natural home for the research centres ought to be university institutes of translation, but as a rule the latter are entirely devoted to practical issues and so far the École d'Interprètes in Geneva is the only institution to have undertaken substantial publishing activities. In addition to the above-mentioned book by Cary (1956), it has published Jean Herbert's *Manuel de l'interprète* (1952), and contributors to this School also include Fritz Güttinger (1963). The translation school at Montreal has specifically focused on theory, attempting to take into account linguistic, stylistic and psychological aspects of translation issues (mainly relying on underpinnings by the stylisticians Vinay and Darbelnet). They published a methodologically heterogeneous volume: *Traduction – Mélanges offerts en mémoire de Georges Panneton* (Vinay 1952). An initiative for the elaboration of a theory of translation applying methods of modern linguistics and semiotics emerged from a conference at the Leipzig Institute of Interpreting in 1965, followed up by a symposium on similar methodological lines at the Heidelberg Translation Institute in 1966.

In 1958, the Communication Research Centre at University College London published a collective volume entitled *Aspects of Translation* (the second in its *Studies in Communication* Series). In addition to traditional ideas concerning literary and technical translation, the volume (Booth 1958) contains A. D. Booth's classic essay on machine translation. In later years several American universities took over the initiative, intensifying the focus on literary translation. The collective volume *On Translation* published by Harvard University Press (Brower 1959) features contributions on theoretical linguistic and analytical-logical foundations of the discipline. The Translation Center at the University of Austin, focusing on literary translation, issued a collective volume *The Craft and Context of Translation* (Arrowsmith 1961), the first to deal systematically with both technical issues and the issue of the selection of literature for translation as well as the lacunae existing in the United States in this respect.

Certain Ibero-American works are also of interest; for example, in addition to the above-mentioned book by Rónai (1956), there is Olaf Blixen's *La Traducción literaria y sus problemas* (1954).

Today, by far the most systematically active work in translation theory is being undertaken in the USSR. A Marxist world-view and a systematic approach are the basis for a continuous development – in fact for the last thirty years there have been two such strands: (1) the linguistic strand, represented most notably by the work of Andrei Fedorov (1953), and (2) the literary strand, represented pre-eminently by Kornei Chukovskii (1941). The polemics between the two strands have been rather pointless and fruitless. Of greater value were studies initiating research into Russian translation in the context of literary history, e.g. Fedorov and Levin's

Russkie pisateli o perevode [Russian Writers on Translation][1], 1960. However, the most significant contributions on the topic in the USSR were made by exhaustive critical-analytical studies of individual translations or particular translation issues; there are exceptionally generous publication opportunities for such studies. The Union of Soviet Writers publishes two annual series of collective volumes: *Voprosy khudozhestvennogo perevoda* [Problems of Literary Translation] 1955 and *Masterstvo perevoda* [The Craft of Translation] 1959, mostly edited by Vladimir Rossels. Other series of collective volumes are published by universities, e.g.: *Tetradi perevodchika* [The Translator's Notebooks] 1960, *Teoriia i kritika perevoda* [Translation Theory and Criticism] 1962. Literary-oriented theory is to the fore today. Until very recently, linguistic-oriented theory was rather conservative, and many manuals of technical translation were in the nature of school textbooks. Outside the cultural capitals of Moscow and Leningrad, other theoretical centres have been established. The Kyiv centre in Ukraine, for example, has been involved in research for several decades, and in 1958 alone four books on translation were published there; the Tbilisi and Tashkent centres produced four monographs on the aesthetics of translation in 1957–1958. The largest congress on literary translation to date was held in Moscow in 1966 (Kulmanova 1967).

In the 1950s there was intensive activity in other socialist countries as well, especially in Czechoslovakia[2] and in Poland; the collective volume *O sztuce tłumaczenia* [On the Art of Translation] (Rusinek 1955) is one of the most important Polish works. Amongst Marxist publications, the book by the Bulgarian Germanist Lubomir Ognianov-Rizor, *Osnovi na prevodacheskoto izkustvo* [Fundamentals of the Art of Translation] 1947, may be said to be epistemologically the best contribution. Independent ideas are also evident in *Beiträge zur Theorie der Übersetzung* (Braun and Raab1959), but on the whole the two German publications on translation theory – the second is the collective volume *Zur Frage der Übersetzung von schöner und wissenschaftlicher Literatur* (Toper 1953) – are the most modest also in terms of their extent.

Important co-ordinators of research activity are the translation journals; those of a general nature are *Babel* (FIT, Avignon), *L'Interprète* (Geneva), *Le Linguiste* (Brussels), *META* (Montreal), *Der Übersetzer* (Frankfurt am Main); literary translation is the focus of the annual *Masterstvo perevoda* (Moscow, 1967–) and *Dialog* (Prague, 1957–1969).

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1.   Titles of publications and passages from original works in less familiar languages are accompanied by my English translation in square brackets. (Translator's note)

2.   For an overview see Levý (1964b: 73–76).

1.2 General and specialised theories

Translation theory, like many other specialised disciplines in recent decades in fact, is in a state of conflict between specialisation on the one hand, which promotes a more thorough investigation of individual aspects of translation (simultaneously isolating them from their contextualised inter-relationships, however) and the incorporation of these specialised findings into the wider cultural contexts on the other hand. The latter are, it must be pointed out, frequently explained in too vague a manner.

An outspoken champion of a broadly conceived translation theory was Edmond Cary:

> The elaboration of a general theory of translation involves the most complete possible census of the various types of translation practiced in our time. This census must be undertaken without any exclusive *a priori* and must rest on the study of the evolution undergone by various types of translation, no longer taken in isolation and set up as an absolute, but oriented with respect to other types and in connection with them. (Cary 1962: 119–120)

The common problems facing interpreters as well as technical and literary translators in their work are primarily those that arise out of the differences between the source and target languages, as well as the technical, psychological and other difficulties involved in decoding the source text and transferring the message to another language. However, even these elements, common to the work of all three types of translator, are handled differently in the three categories, as each of them has its own purpose. For example, the interpreter needs to create readily usable formulas, whereas the literary translator is concerned to identify equivalents which share the greatest possible number of common denominators with the source.[3]

The difference in the actual material to be translated, i.e. primarily the fundamental difference between artistic and purely technical texts, has already been defined from various points of view. The objectively stated identifiable differences in the frequency and distribution of linguistic elements in both text types are described by John Catford:

> An English scientific text may have, inter alia, a relatively high percentage occurrence of *passives*; its Russian translation a relatively high occurrence of *javlaetsʾa + instrumental*. The Russian *javlaetsʾa* is not necessarily the translation equivalent of an English passive; both are merely *markers* of *equivalent registers*.
>
> (Catford 1965: 90)

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3.   Levý, aware that the source of the translation may not be the authentic original, but a derived (translated) work, uses the concept of *předloha (master copy)* in the meaning of the *original (model)* or *prototype* from which a translation is derived. In this book the term *předloha* is rendered as *source* (*work*, *text*, *message*). (Translator's note)

Roman Ingarden (1931), on the other hand, in terms of his phenomenological theory of literature, sees the difference in the fact that in literary texts there are separate strata (a stratum of phonetic formations, a stratum of verbal units of meaning, a stratum of represented objects and a stratum of schematised aspects), interlinked to such an extent that the relationships between them must also be preserved in the translation, whereas in technical texts the stratum of units of meaning is linked to the other strata so loosely that the disturbance of the relationship between the strata (e.g. a change of sentence rhythm) does not reduce the value of the translation.

The true basis for the elaboration of detailed and specialised theories of translation is the ranking order for the preservation of individual aspects of the text to be translated, and this depends on the structure of the written or spoken text, not on the purpose the translation has to serve.[4] In translation, a message consists of: (a) elements which remain, or should remain, invariable (i) and (b) variable elements (v), which are subject to substitution by a target language equivalent. For several main types of source and for several fundamental linguistic factors, this can be illustrated schematically as follows.

The difficulty of a translation increases as one moves from technical text to dubbing, as the number of factors which should remain invariable increases. The focus shifts towards an invariability of increasingly lower ranking linguistic elements, and at the same time the requirement for higher components to remain invariant is often relaxed; in poetry it is often more important to preserve the connotative meaning than to preserve the denotative meaning. This manifests itself

Table 1. Variance and invariance in translation

	technical style	journalistic & rhetorical prose	literary prose, drama	free verse	regular verse	libretto	dubbing
denotative meaning	i	i	i	i	i	i–v	i–v
connotative meaning	v	i–v	i	i	i	i	i
stylistic category of word	i–v	i	i	i	i	i	i
sentence structure	v	i–v	i	i	i	i	i
repetition of phonetic attributes (rhythm, rhyme)	v	v	v	i–v	i	i	i–v
length & pitch of vowels	v	v	v	i–v	i–v	i	i
manner of articulation	v	v	v	i–v	i–v	i–v	i

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4.   The Russian version (1974) has a contradictory wording ("and on the purpose"). The present translation respects the wording in the Czech and German texts. (Translator´s note)

even more markedly in opera translation. Of course, this schematic outline is very crude. For example, the finding that in dubbing the manner of articulation should be preserved must be stated more precisely in the sense that a 'visual form of articulation' is involved; the obligatory (i) and non-obligatory (v) nature of the respective linguistic elements in poetry naturally depends on the genre involved, and so on.

In this book, a selection is made from the wide range of text types; attention will be devoted mainly to the problems of translation of three principal literary genres: artistic prose, drama and poetry.

1.3 Linguistic methodology

The crux of the matter from a linguistic standpoint is undoubtedly what elements the two languages involved in the translation process have in common, and what elements distinguish them. This comparative investigation has been raised to a higher level by a twofold tendency in modern linguistics. On the one hand linguistic universals have been identified, i.e. elements common to all languages; on the other hand research has been undertaken to investigate what specific features of given language systems form the 'world view' of the speakers of these languages (Benjamin L. Whorf's hypothesis). This polarity is the basis of Georges Mounin's *Les problèmes théoriques de la traduction* (1963). However, this perspective facilitates the establishment of the prerequisites of translation work, the fundamental importance of which is undeniable, rather than the establishment of actual translation processes.

A formal stratification of the language system was the basis on which John Catford built his attempt to differentiate the respective translation procedures in 1965. He distinguishes restricted translation and total translation. By restricted translation he means translation within the scope of a single linguistic level, e.g. phonological translation (imitation of foreign pronunciation), graphological translation (imitation of foreign graphics), or lexical and grammatical translation. Total translation is not restricted to linear transfer on a single grammatical level; very often, grammatical means of the source language may correspond to lexical means of the target language, for example, so that functional shifts occur between one language and another.

On the other hand, Roman Jakobson's distinction of three types of translation lends the activity of translation a broader perspective. Jakobson (1959: 233) distinguishes (1) intralingual translation as an interpretation of verbal signs by means of other signs of the same language; (2) interlingual translation or *translation proper* and

(3) intersemiotic translation as an interpretation of signs of one semiotic system by signs of a different semiotic system (e.g. the interpretation of a painting in words).

This means that interpretation also comes within the scope of translation theory. W. V. Quine (1959) articulated its conception in terms of analytical logic, which is of particular importance for literary translation.

The most stimulating approach in the theory and practice of translation, in our view, is the functional perspective, focusing on the informative-communicative functions of source language elements and the corresponding means in the target language that can perform the same function. As early as 1913 one of the later co-founders of the Prague Linguistic Circle (PLC), Vilém Mathesius, formulated the functional perspective in translation as follows:

> [...][5] essentially, *transversification*[6] is an attempt to achieve an artistic effect, possibly by different literary means than were found in the original. [...] Frequently the same or approximately the same means achieve different effects. The principle that it is more important to achieve an equivalent artistic effect than to use the same artistic means is especially important in the translation of poetry.
>
> (Mathesius 1913: 808)

In subsequent years, Czechoslovak structuralists established the comparative characteristics of various languages and versification systems and investigated individual languages and their stylistic means in respect of their values for the recipient as well as their significance in the language system. Another co-founder of the PLC, Roman Jakobson, concludes his study of verse translation as follows:

> If the Russian expression *cherstvyi khleb* [stale bread] is rendered in Czech as *čerstvý chléb* [fresh bread] this is unquestionably an incorrect translation, since the Russian *cherstvyi*, although it is phonetically similar to the Czech *čerstvý* and has the same origin, has precisely the opposite meaning. Likewise, metre differs so fundamentally in its structure, function and effect in Czech and Russian, despite the identity of terminology, that this is a case of homonymy. Therefore if Russian iambic verse is translated by Czech iambic verse (or vice versa), this is mere convention and in no way emulation of the original. I think that when translating a foreign-language poem we most closely follow the original by selecting from the repertoire of forms available in the target language that form which corresponds to the form of the original functionally, not superficially. (Jakobson 1930: 11)

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5.   [...] indicates that some text has been omitted for editorial reasons (usually because it is felt to be relevant only to a Czech readership). (Editor's note).

6.   The translator has coined *transversification* to render the Czech concept *přebásnění*, which means the re-versification process involved in the translation of a poem as a poem and designed to produce an ideo-aesthetic effect on the principle of functional substitution. Cf. e.g. metapoem in Holmes, creative transposition in Jakobson or homological translation in Nord. (Editor's note)

This research provided an objective foundation for the theory of stylistic substitution earlier proposed with foresight by Ulrich von Wilamowitz-Moellendorff (1902). This is also the position shared by modern translation theories in a number of countries. For example, the leading Polish theorist Zenon Klemensiewicz writes:

> The original should be regarded as a system and not as a sum of elements, as an organic whole and not as a mechanical collection of elements. The task of a translator consists neither in reproducing, nor still less, in transforming the elements and structures of the original, but in grasping their function and introducing such elements and structures of his own language that could, as far as possible, be its substitutes and equivalents of the same functional fitness and efficiency.
>
> (Klemensiewicz 1955: 541)

Structural linguistics finds a logical continuation in semiotics, the general theory of sign systems, which regards language as a code, i.e. a complex of linguistic elements (e.g. word signs) and the rules by which they are combined. A typical semiotic position is shared by Werner Winter (1961: 70–71) stating that:

1. Each word is only an element isolated from the language system as a whole and its relationships with other segments of the system are different in different languages. Winter gives as an example the denomination of the number 90 in different languages: the English ninety (nine decades), the Russian devianosto (nine decades – one decade less than a hundred), the French quatre-vingt-dix (= 4 x 20 + 10), the Danish halfems (four score and a half);
2. Every meaning is merely an element of the whole system of segments into which speakers divide up reality; for speakers of Mohave (western Arizona), the 'father of the wife' is differentiated from the 'father of the husband'; they have a different denomination for each of these concepts.

Winter (1961) further points out that 'meanings' are also stored in our memory in a structural fashion, in such a way that there are interrelationships between them on the basis of which they combine to form higher-order complexes. The fixation of meanings in the memory contains the following information on:

1. Semantic relationships between a word and other words in the same lexical system (e.g. synonymy and antonymy), which are different in different languages; e.g. the Czech (and German) adjective *starší* (*älter*) is associated with *mladší* (*jünger*) and *novější* (*neuer*), while English *older* is also associated with *younger* and *newer*, but *elder* is not associated with *newer* (similarly in Latin, *senior* is not associated with *novior*);
2. The distribution of a linguistic form in prior discourse in which it occurred. When we say that a particular word evokes inappropriate associations, this means that we have already encountered it earlier in a certain context.

In the past twenty years linguistics has seen a more rapid development than other humanities, entering new fields of inquiry and introducing innovative methods, some of which may significantly influence thinking on literary translation in the future. Here we have in mind mainly information theory, generative grammar and machine translation theory.

A systematic exploitation of new theoretical concepts is evident in Eugene Nida's *Toward a science of translating* (1964), and Revzin & Rozentsveig's *Osnovy obshchego i mashinnogo perevoda* [Fundamentals of General and Machine Translation] (1964). Nida's work is not a theory of translation as such, but rather a lucid account of the new theoretical disciplines on which such a theory should be based – modern theory of meaning, theory of communication, sociological theory of social group interrelationships, followed up by an account of linguistic criteria for various types of correspondence between the source and target texts. It is therefore a kind of prolegomena to modern translation theory, an outline of the theoretical principles it ought to follow. The application of these ideas in practice is demonstrated by examples of Bible translation. The application of information theory led to a number of specialised findings, e.g. that in the case of literal translation the sum of information very often increases, because certain unmarked means acquire expressive values. It follows that if the same degree of intelligibility is to be maintained, the level of redundancy in the text must somehow be increased. Assessing the 'embedding' or hierarchical structure of a text, or the extent to which its intelligibility is affected by the left or right expansion of sentence elements (pre- or post-modification, left- or right-branching), assists the translator to some extent in determining the stylistic features of the translation.

Revzin and Rozentsveig (1964) suggest an integral model of translation based on modern linguistics, especially on categories of generative grammar. The distinction between analytical and synthetic phases of translation work, which the authors are elaborating by methods of generative grammar, looks very promising. On the other hand their introduction of the concept of the 'intermediary language', applied to human translation on the model of one type of machine translation, may not contribute to the illumination of human translation; they posit that translation between two languages occurs via a mediating general language, treated as the sum of invariant elements shared by the source and target languages.

The most important theoretical monograph on technical translation, *Die Übersetzung naturwissenschaftlicher und technischer Literatur* by Jumpelt (1961) is also based on the findings of modern linguistics.

The present state of the art in machine translation (MT) programming is only of indirect relevance for literary translation (LT); it has stimulated intensive work on so-called transfer grammars, on the definition of the so-called unit of translation (a semantically indivisible reaction to a simple situation) and on the analysis

of the relationship between a verbal expression and its narrower and broader contexts (micro-context and macro-context). The practical goals and procedures of MT are at the moment contrary in many ways to the goals of literary translation. The purpose of drawing up vocabulary tables is to reduce semantic fields so that as far as possible one word in the source language corresponds to one word of the target language; in LT, by contrast, the goal is to escape from mechanical lexical equivalence, using groups of synonyms. MT must seek to atomise the sentence into the simplest possible comparable units; LT, by contrast, seeks to convert units at the highest possible level; MT must also exclude relationships of a word with meanings and with words which are situated beyond the boundaries of a given sentence. Above all, MT cannot and does not seek to interpret meaning, so in MT part of the information can be lost, but none can be gained.

In years to come, the general theory of information will most likely offer a greater stimulus to LT. However, since the deeper analysis of translation issues which it would be possible to achieve via methods of information theory is not yet sufficiently substantial to require a change of the system of concepts and terminology used in studies mostly published before the refinement of information theory, the following chapters will adopt, in the main, traditional terminology. The latest methods of mathematical linguistics will be taken into account only in respect of specific issues and where they can be applied to obtain a more precise account of practical issues of translation.

1.4 Literary methodology

Just as contrastive linguistics, identifying characteristics of language pairs, and general communication theory create a basis for a linguistic theory of translation, so comparative historical poetics and the analysis of the translator's contribution to the work to be translated are a basis for a literary theory of translation.

Comparative historical poetics is a starting point for translation analysis, but on the other hand it in fact also derives part of its material and its findings from concrete translation analysis and criticism. A rich source of subtle observations in the sphere of semantics and the historical variations of poetic forms is the excellent work by Efim Etkind, *Poeziia i perevod* [Poetry and Translation] published in 1963; on English and German style there is *Zielsprache: Theorie und Technik des Übersetzens* by Fritz Güttinger (1963) and on style in drama there are several articles in the collective volume *Theater im Gespräch* (Schultze 1963). Comparative stylistics is introduced to the translator from a linguistic perspective by J. P. Vinay and J. Darbelnet's *Stylistique comparée du français et de l'anglais – méthode de traduction* (1958). Although the above works cannot be considered in detail here,

because they do not fundamentally alter the methodology of our discipline, they are considered very useful, not only for translation theory but also for historical poetics and comparative stylistics.

Nearly all the linguistic contributions share a common feature, namely that they disregard the translator's participation in both the translation process and the shaping of the translated work; in the words of Uriel Weinreich, they reduce translation to "contact between two languages". Insofar as they do respect the work being translated, they take into account only its general stylistic character, as does A. V. Fedorov, for example, in his book *Vvedenie v teoriiu perevoda* [Introduction to the Theory of Translation] published in 1953, which treats information and documentary texts, political-rhetorical material and literary works separately.

Just as in original literary writing, 'personality' comes into play also in translated literature in a number of respects; however, many critical methods treat some of these in a biased manner. It is possible to investigate misunderstandings which from the perspective of the poetics of translation are merely accidental evidence of extraneous factors; that is to say linguistic knowledge and thoroughness in the approach to the translation task. It is possible to consider a translation as the expression of the translator's creative individuality and accordingly to identify the contribution of the translator's personal style and interpretation to the resultant structure of the work. The translator is an author associated with a particular time and national culture, whose poetics can be studied as an exemplification of differences in the literary evolution of two nations and differences between the poetics of two epochs. Finally, we can investigate the translation with a view to identifying the translator's method as the manifestation of a particular translation norm, a particular attitude to translation.

Because a translation is always in some way related to its source, the translation method can be defined through that relationship in a somewhat 'unidirectional' way, that is according to its position on a linear scale between two poles: i.e. the 'faithful' and the 'free', the 'retrospective' and the 'prospective', or the 'receptive' and the 'adaptive' and so on.

The principles of translation can now be specified as decisions to be made between contradictory statements (Savory 1957: 49):

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.

8. A translation should read as a contemporary of the translator.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.

Like all unilateral relationships, these dichotomies may occasionally result in a stereotyped over-simplification of the whole issue, which is why the analysis of translations has been such a rewarding dissertation topic.

The description of translation method within the framework of literary history is considerably more difficult. We can tentatively observe how contributions to translation history are written by practising translators, who as chroniclers assemble a wealth of useful factual material but who lack the theoretical grounding indispensable for carrying out a pertinent analysis of the inter-relationships involved in the historical evolution, in particular the relationships between the translation method and the aesthetic views of a given cultural epoch or literary movement, between the evolution of original literature and the cultural functions of translated literature in the particular period. In fact, even in serious theoretical works, the treatment of the historical evolution of aesthetics and translation method has frequently been obscure. Here is just one example of many:

> A romanticist translation, for example, renders the original in a refined form, introducing ambiguities, expanding it at the whim of the translator's imagination, opening the floodgates to the translator's individualism, to his own ideas, adapting the form accordingly, and so on. A naturalistic translation offers a soulless photocopy of the original, rendering the content literally, thereby debasing the form with its slavish word-for-word precision, or on the contrary imitates the form and debases the content (this is formalism). Some modernist methods impose the translator's own individualistic style and imagery, arbitrarily altering the idea of the work, and so on. (Gachechiladze 1961: 36)

Here the author speaks with an intuitive, layman's notion of romanticist, naturalistic and modernistic translation methods. The very first concept he introduces is based on the notion that romanticist translators subject the original to their own idiosyncrasies in the name of the familiar concepts of romanticist individualism, improving it and adapting it to the romanticist predilection for mystery and fantasy. In reality, however, individualism is manifested in the translation method of European romanticism in precisely the opposite manner, in an attempt to preserve all the individual features of the source, its historical and national colour, its stylistic characteristics, indeed its literal wording (cf. the programmatic essays by Chateaubriand, Novalis, Herder and Shelley etc.).

Soviet authors attempted, especially in the 1950s, to establish some critical concepts to describe the translator's most significant noetic positions, so that categories such as naturalism, formalism etc. were defined in terms of Marxist aesthetics. Ivan Kashkin's definition reads:

> Empirical translators abandoned as hopeless any attempt to analyse the text and arbitrarily rendered the original word-for-word in a crude, wooden style. These clumsy attempts reveal an inability to use language artistically, occasionally still found today. [...] The formalists analysed the text assiduously, but not in depth. They skimmed over the surface. They not only calculated stylistic devices, words and assonance to the letter, but they also attempted to render all that down to the last detail, thereby destroying the live content of the original. [...] In their deliberately arcane versions, formalist translators mutilated the Russian language, imitating the foreign language as a matter of principle even when there was no stylistic justification for it, such as a need to give a sense of local colour or to highlight characteristics of direct speech. They tended to use superficial archaic forms. (Kashkin 1951: 2)

Formalism is therefore the consequence of a theoretical position, the consequence of a divorce of form and content. 'Empirical' literalness characterises a translator who simply translates mechanistically without adopting any particular position and, most importantly, without a knowledge of the differences between the two language systems.

In Soviet translation theory an attempt was made to formulate a methodological position that would satisfy the criterion of realism in art. The concept of 'realism' may be interpreted either in literary-historical terms, i.e. as the method established by critical realists of the 18th and 19th centuries, or in philosophical terms – as a gnoseological position corresponding to dialectical materialism. The latter position leads some Soviet authors to adopt the concept of 'realistic translation' as a substitute for the older concepts of 'adequate', 'equivalent', meaning simply a 'good' translation, but this concept then loses its concrete sense. Givi Gachechiladze (1964) in *Voprosy teorii khudozhestvennogo perevoda* [Questions of Literary Translation Theory], attempted to specify it by recourse to the theory of reflection; according to his conception translation reflects the original, similarly to the way in which the original reflects reality.

Translation criticism faces many obstacles, practical as well as theoretical, the frequently mentioned lack of opportunities for publication evidently not being the most serious of them. Critical judgements on translation, in the main, are not based on their authors' own aesthetic views; rather they mostly tend to be in the nature of incidental comments, and sometimes they are actually limited to stereotypical statements on the aptness or the fluency of the translation. As a rule, the findings of pure theoretical analysis are used to illustrate a thesis. The usual objective of such theories is to indicate the limits of the possible in translation and to

demonstrate the consequences of exceeding these limitations in actual translations. For this reason, negative examples usually predominate here. Although many monographs on translation contain a wealth of critical material of fundamental significance – in addition to Kornei Chukovskii's works, Walter Widmer's provocative book *Fug und Unfug des Übersetzens* (1959), for example – they naturally do not give an overall picture of the values of the translations discussed, as is also the case in the present book.

Alongside the descriptive theory of literature, which is concerned with the description and historical positioning of translations, a significant part of translation theory, as indeed of the theory of all art forms, is normative, whether or not the fact is explicitly admitted. Without a norm, no critique would be possible. Translation criticism and the analysis of theoretical issues concerning this type of literature inevitably start from the premise of a certain notion of what a translation should be like. This notion is not derived from the nature of translation itself, as some theoretical accounts attempt to suggest; rather it is dependent on a philosophical view which is variable and historically conditioned. Only scientific inquiry can reveal the actual procedures corresponding to this *a priori* established goal.

The extent to which notions regarding the goal and nature of translation vary even today is evident from the respective contributions to the collective volume mentioned above, *The Craft and Context of Translation* (Arrowsmith and Shattuck 1961). Arrowsmith (1961) tends to take the semiotic position – the view that translation involves orientation in a system of conventions. It is by convention that the reader is prepared to believe that the Trojan Hector speaks Greek in the *Iliad*, but English in its English translation. The original has its conventions (cf. e.g. *stichomythia* in Greek drama), but so does the literature into which it is translated. Where there is a yawning chasm between the two systems, Arrowsmith recommends translation not of detail by detail but of convention by convention. If, for example, an English original employs dialect as a conventional means of caricature, a conventional comic dialect should be used in the target language. An unfavourable contrast with this realistic attitude to translation, based on structural linguistics and anthropology, is offered by the rigid conception of Jean Paris (1961), applying Gaston Bachelard's concept of a translation and its original as two existential forms (embodiments) of a common abstract, or entirely metaphysical, archetype:

> If I dared to phrase it in family terms, I would say a successful translation should rather be the brother than the son of the original, for both should proceed from the same transcendental idea which is the real but invisible father of the work. And finally, a book is but the endless series of its own metamorphoses, and through its various epiphanies tends to become universal, to coincide with its archetype, as a mathematical series approaches the infinite without ever reaching it. (Paris 1961: 63)

The far-fetched nature of this conception becomes abundantly clear as soon as it is applied in practice, with regard to which Paris comments:

> Many years may pass before he is able to grasp this platonic form of the poem, and then he must reconstruct its whole structure, its whole universe of images, its whole network of symbols, intuitions and correspondences; in other words the absolute of which the written text is but an approximation. (Paris 1961: 62–63)

Although he elevates translation, at least rhetorically, to the level of an original work, he does acknowledge in his conclusion that the quality of the outcome is actually not so important.

The theory of literary translation, by contrast with general linguistic theory, is closely linked to the literary and translation conventions of individual cultural regions. In some European literatures quite specific traditions of both translation theory and practice have crystallised. French translation aesthetics ranks amongst the relatively most distant from the Czech way of thinking, being characterised basically by an unwillingness to acknowledge the artistic autonomy of a translated work: "A translation is not a work, but a pathway to a work," declared Ortega y Gasset (1944: 166) in Spain more than fifty years ago. Most striking of all is the principle of translating verse in prose. André Meynieux (1957: 127) writes: "It is possible to doubt whether there exists in French a single good translation of a complete anthology or a longer poem in rhyming verse." But that is only outward evidence of capitulation to the artistic form of the source.

A favourite apologia for this practice refers to Pushkin's statement, modernised by Cocteau, that the French are the most anti-poetic nation (Meynieux 1957: 127). There may be more concrete reasons for this, of course. Let us recall, for example, that there is a fundamental difference between French syllabic verse and the majority of non-Romance versification systems, and that there has been a tradition of arbitrary adaptation, created by French classicism. The French example has destabilised English-language translation practice, much more so than the German, say, which has its own well-established theoretical and literary tradition. So while the modern English poet Cecil Day Lewis preserved rhyme schemes in his translations, critics commented that this was "coquettishness"[7]; as pointed out by Strakhovsky (1957: 262), the programmatic approach of the best-known American translator of Russian poetry, Vladimir Nabokov, is word-for-word re-writing in prose supported by an extensive commentary on each line.

This position is sometimes explained as deriving from Schopenhauer's idealistic conception of the translation process: expression in language A → bare idea → expression in language B. Some theoreticians deduce from this that verse is a

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7.   On the situation in England, see De Mauny (1956: 218n).

prosaic idea 'translated' into a different form and that therefore translation in verse is some kind of 'translation squared', an intermediated translation and therefore more distant from the original than rewriting in prose – verbal expression A → bare idea → verbal expression B → versified expression B (cf. Luzzatto 1957: 66). However, recent literary translation theory in the West has been suitably 'brought down to earth' and kept within the bounds of realism thanks to linguistics and its advanced methodology. In Slavonic literatures the demands imposed on translation are much stricter, especially in Central European nations (Czech, Slovak and Hungarian). Here it would not only be unthinkable today to translate verse by prose, but highly unusual and derogatory if, for example, alexandrines were translated into blank verse or if wordplay or historical allusions were omitted, or if translators had recourse to certain simplifications when encountering problems, as commonly practised in German or English translation. The Russian translation tradition is distinguished from the Central European tradition by a greater degree of liberalism as far as semantic details and individual images are concerned. Cary summarised the differences in habitual translation practices between the two mutually opposed regions:

> Today, a virtually constant lack of uniformity reigns between countries such as the USSR and France regarding most 'self-evident' aspects of translation. In Russia it is considered that the translation of a poet written in prose commits the sin of infidelity. They find it laughable to see proverbs rendered by comparable proverbs in another language. In Russia, the clarity axiomatic for a French translator is by no means worshipped with such fetishism. 'When this language translates, it explains,' said Rivarol in amazement. Elsewhere, one would say that explaining entails falsification. (Cary 1962: 109)

The conception informing the design of the present book now remains to be defined. The aptness of the translation and the veracity of the imagery, the verisimilitude of the motivation etc. are special cases of a single general category which we could denote as *noetic compatibility*. Essentially, positions on this category oscillate between two extremes – *illusionism* and *anti-illusionism*.

Illusionist methods require a work of literature to 'look like the original, like reality'. This is clearly manifested in illusionist theatre, which designs its costumes and builds its sets with fastidious authenticity. The novel is built on the illusion of the author's omniscience, presenting the message as an objective record of reality, in which the author does not intervene. Illusionist translators hide behind the original, as though they were presenting it to the reader directly rather than as intermediaries, in order to create a translation illusion based on a contract with the reader or the viewer – the theatre audience know that what they see on the stage is not reality, but they demand that it should have the appearance of reality;

readers of a novel know that they are reading a fictional story, but they require the novel to observe the rules of verisimilitude. Readers of a translation also know they are not reading the original, but they require the translation to preserve the qualities of the original; then they are prepared to believe they are reading *Faust*, *Buddenbrooks* or *Dead Souls*.

Anti-illusionist methods boldly play on the fact that they are offering the audience a mere imitation of reality. Characters on stage declare themselves actors, removing their masks – they point to a tree, stating that it represents a forest. The author of a novel abandons the epic illusion – he addresses readers and reaches an agreement with them on what a character is to do. Translators can also abandon the translation illusion by revealing their role as observers, not pretending to offer the original work but commenting on it, occasionally addressing readers with personal and topical allusions. Anti-illusionist translations are rare (they are actually parodies and travesties) since a translation has primarily a representative goal; it is supposed to 'capture' the source. An abstract, athematic[8] translation would in fact be an anti-translation.

The present book attempts, therefore, to establish an 'illusionist' translation theory. This does not mean a rejection of the possibility of experimental translations, but such experiments should be seen against the background of 'normal' translations. Whether this position is labelled by the linguistic term as functional, or in aesthetic terms as realistic, will depend on the content we assign to these concepts. Our concern will be to preserve not 'the work of art in itself (*an sich*)', but rather its values for the recipient, i.e. the distinctive or sociological functions of its elements. We will not insist that what readers experience through their perception of the original must be identical with what readers experience through their perception of the translation; rather we will insist on functional identity in terms of the respective overall cultural-historical frameworks to which the readers belong. It is a matter of subjecting individual entities to the whole, whether with respect to their systemic function or with respect to their typified stylistic values.

It is worth adding that the present book is based on two practical premises:

1. A self-evident condition of the work of translators is a considered approach to the ideological values of the literature to be translated and a notion of what they want to say to contemporary readers through the translated work. It is therefore considered unnecessary to analyse in detail issues of cultural heritage or of the ideas presented in a work, since considerable attention has been devoted to such matters in the literature of Czech literary studies and since each work requires individual analytical treatment in this regard. Let us

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8.   In Levý (1983): *matematický* (mathematical) is presumably a typographical error for *atematický* (athematic). (Translator's note)

concentrate on technical issues of translators' work, on their 'craft', the quality of which will precondition the intensity of the impact on Czech culture of progressive features of foreign literatures.

2. It is neither possible nor appropriate to write a guide to translation. As with other art forms, research must concentrate on the analysis of existing translations, attempting to discover the aesthetic potential of particular translation solutions and above all to identify the limits of their applicability, i.e. to point out methods which could have a disruptive effect on a translated work. For this reason many negative examples will be quoted, even from good translations; the objective of the present study is not to critically evaluate individual translators but to highlight problematic aspects of translation work. The purpose is to point out problems and to train translators to consider them in theoretical terms.

Translation as a process

2.1 The genesis of a literary work and of its translation

The most reliable general idea of the problems translators face can be obtained by outlining a theoretical framework of the process by which an original work is created and of the subsequent procedure involved in the creation of a translation of that work.

Translation is communication. More precisely, translators decode the message contained in the text of the original author and reformulate (encode) it into their own language. The message contained in the translated text is then decoded by the reader of the translation. A binomial chain of communication is established, which can be represented as follows.

A further stage is added to this chain in the case of the staging of a drama translation; the theatrical ensemble decodes the text of the translation and reproduces it as a new message which is then received by the audience.

The analysis of the meaning of a literary work can be approached from a dual perspective: (a) communicative, discovering the processes involved in the communication of an utterance by the author to the recipient; (b) representative, concerned with what the work embodies and with the relationship between its content and its author, as well as with the relationship between the content and the interplay of its contextual factors.

Our knowledge of the first of these perspectives is now more precise, thanks mainly to information theory, which regards language as code (i.e. as a system of units and their combinatory rules), but also by the conception of a work of literature as an encoded message. Information theory enables us to determine which

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

Figure 1. The communication chain in translation

element should remain unaltered in translation (i.e. the message) and which should be replaced (i.e. the linguistic code).[1]

Our knowledge of the second, representative, perspective (already treated by the Aristotelian theory of mimesis) has been rendered much more precise by the Marxist theory of art, which regards a work of art as a reflection of reality and analyses it principally through the dialectic of object and subject.[2]

An original work of art is created, therefore, as the reflection and subjective transformation of objective reality; the outcome of this creative process is an ideo-aesthetic content realised in verbal material, but both components form a dialectical unity; the form usually has a specific semantic significance, whereas the content is always represented and arranged in some form.

The author's subject is not merely an individual agent, but on the contrary it is to a considerable extent historically conditioned. For example, the way an author of a historical novel selects and transforms historical facts depends on the author's adherence to a contemporary world view, his political persuasion and the current evolutionary stage of artistic technique. The author's subject also incorporates traces of his historical context and his living environment, which infiltrate the story line in contradiction of historical truth. For example, the action of many of Shakespeare's plays takes place beyond the shores of England. The objective environment of the action of *The Taming of the Shrew* is Italy, in *Twelfth Night* it is Illyria and in *Julius Caesar* it is ancient Rome. The playwright lived in England, however, and all his plays are permeated with reflections of Elizabethan England, which are part and parcel of his creative subject. The circumstances at the 12th century Danish royal court mirror those of the English court in the 16th century; people in ancient Rome behave as they did in Renaissance England. In this respect, Shakespeare departs from historical truth, but his historical conception acquires a broader validity in that he views ancient Rome not in terms of some personal whim of his own but through the eyes of contemporary English society in general. The subjective aspects of an image created by a realistic artist are also a projection of non-individual, collective factors. These aspects therefore acquire objective validity in a given situation and do not cause distortion; they cannot be entirely excluded, because an artistic image is never identical with reality.

It is evident from the above that objective reality must be distinguished from the reality depicted in the work; facts of life must be distinguished from artistic facts. The Rome of Julius Caesar was different from Shakespeare's Rome. It is not

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1.   On the application of information theory to translation see Levý (1963), Nida (1964), Revzin and Rozentsveig (1964).

2.   The Leipzig conference (October 26–29, 1965) also treated issues of methodology in translation research (Neubert 1968).

objective reality that is incorporated in a work of art but the author's interpretation of reality, and it is the latter that the translator should attempt to capture.

Failure to apprehend this fact leads to correction and 'improvement' of the original. In the translator's introduction to an unpublished new version of Longfellow's *Song of Hiawatha* the translator[3] wrote many pages of corrections of the poet's botanical and zoological errors, advising the reader that before the arrival of Europeans pheasant, deer, panther and domestic hen did not exist in America and that water-melons did not grow there, and that thankfully the Czech poet-translator J. V. Sládek substituted the pumpkin for the melon. He does not consider this an ideal solution either, however, because the pumpkin comes from tropical Asia. The pheasant "should be replaced by the American Greater Prairie Chicken (Tympanuchus cupido) and the Native American name *bena* should be omitted." He assumes that Sládek replaces the heron (šušuga) by the closely related bittern, "knowing that the heron lived further to the south than the location chosen by the author as the scene of action of his poem". He requests the translator to delete blue eyes from the poem because it is known that Native Americans did not have blue eyes and that "they were initially surprised that the sky could be seen through the white race's blue eyes." This is the result of a failure to grasp the relationship between reality and a work of art. Because some translators are writers with an educational background in language and literature rather than in creative art, they have a tendency to correct the original where they find departures from factual accuracy. Naturally, it is possible to reach agreement with a living author regarding the correction of inaccuracies of detail, but it is absurd to make botanical and zoological corrections in a poetic description of nature or in poetic imagery.

As the outcome of subjective selection and the transformation of elements of objective reality, a work of art is created; more precisely, a certain ideo-aesthetic content is realised in verbal material. Two different things which are frequently confused should be distinguished here also: (1) the text of the work and (2) the semantic values of the text, which for lack of a better term we might call *the work* in the narrow sense of the word.

This distinction corresponds to the interrelationships found in verbal material. To draw a parallel, the concept of the 'text of the work' corresponds to the phonetic form of the word, the smallest semantically independent linguistic unit, while the concept of 'the work in the narrow sense' corresponds to the semantic value of the word; the unity of the two aspects, to which the concept *word* corresponds on the linguistic level, is denoted on the literary level as *the work*. A simple reference to the antinomy between form and content is not adequate here because

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3.   The translator's name and references to the quotations from the manuscript are not mentioned by Levý. (Editor's note)

'the work in the narrow sense' is not just its content, but its 'formed content'.[4] Goncharov's *Oblomov* in Russian and in Czech are two different textual modalities of the work, and what is common to them both and to be preserved in the translation is precisely 'the work in the narrow sense'. In the terminology of modern linguistics this concept is referred to as 'information'. The text of a work is the technical means – the channel – through which the information is conveyed.

The close relationship between a verbal expression and an idea, between a text and its content, should not cause them to be considered identical, because this would mean the loss of those very relationships between linguistic form and content which are fundamental to translation. It is vital to distinguish linguistic form from its ideological and aesthetic value. The task of the translator is to translate the ideo-aesthetic content, for which the text is merely the vehicle. Because the text itself is conditioned by the language in which the work is stylised, many values have to be expressed by different verbal means in translation.

The theory of this principle is clear in respect of grammatical forms, but it remains to be better explicated when it comes to the more obscure constraints that condition the use of other formal features of a specific language. Czech translators are aware, for example, that a colon in English must often be represented by a semi-colon, because in many cases the English colon and the Czech semi-colon share a similar concluding function; but in English, unlike in Czech, the colon does not introduce a further statement or explanation. In this respect a faithful reproduction of the text would distort the meaning. If we translated the German *Nehmen Sie Platz* into Czech literally as *vezměte místo* [take (a) place] the stylistic value of the utterance would be changed, though its meaning would not; by contrast with the normal invitation *posaďte se* [sit down], the construction *vezměte místo* would have the flavour of inept, possibly pedantic, dated stylisation in Czech. The same applies to other conventions, such as those applying to book titles. In Czech, literary titles commonly take forms such as *Z letopisů lásky* [From Chronicles of Love] and *Z českých mlýnů* [From Czech Mills]. This formula is not customary in English, so the play *Ze života hmyzu* [From the Life of the Insects] has been translated as *The Insect Play*. Traditionally in English, the title of an anthology of short stories is taken from the title of the first story in the book followed by the tag *and Other Stories*; thus Karel Čapek's *Trapné povídky* [Embarrassing Tales] is translated as *Money and Other Stories*. The same applies to more complex artistic forms,

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4.   Levý's explanation of the Prague concept of *artistic sign* conceived of as a unity of its tangible material manifestation (artefact, *signifiant*) and its aesthetic object or meaning existing in individual and collective minds of the recipients (*signifié*). Meaning is not reduced to conceptualisation (i.e. semantic aspect) as it also entails the aesthetic aspect, hence the term *ideo-aesthetic*. (Editor's note)

such as rhythm; these issues will be addressed in greater detail in Part Two of the present book.

If we take as our starting point the semantic and aesthetic value of a work rather than its text, the following principles concerning the relationship between form and content apply. Formal entities carrying a semantic function should be preserved, whereas the preservation of linguistic form as such cannot be insisted upon. In poetry translation, this means that the translator's starting point should be the rhythm of the original rather than its metre. Of course, form may also incorporate values of historical colour. For example, alliteration in Old Germanic poetry or the hexameter of classical poetry represent integral aspects of the cultural and historical distinctiveness of the work to be translated; in certain contexts it may therefore be essential to preserve them in translation, as carriers of a certain meaning.

This brings us to the second stage in the process of the creation of a translation, which involves the perception of the original work. The translator is first of all a reader. The text of a work is realised as a social fact, and produces an artistic effect, only when it is read. The reader and the translator receive the work in the form of a text, and in the process of its perception the text functions as objective material which is transformed by the recipient subject, the reader. This process results in a concretisation[5] by the reader. This is how a specific act of reading occurs.

Translation theory requires a more precise definition of certain concepts which are not always sufficiently clearly distinguished in literary studies. The realisation of content and form in verbal material, i.e. the creation of a work by its author, must be distinguished from the concretisation in the mind of the recipient of the physical work which has thus been created, i.e. through the perception of the work by a reader. Concretisation by a reader is also to be distinguished from scholarly or artistic interpretations which, through the active application of increasingly sophisticated means in their approach to the work, enable increasingly precise cognition of the objective idea of the work.

On the other hand, subjective apprehension of a text is a fact which must be taken into account, if only because it harbours many dangers. The same can be said of the historical conditioning of concretisation by readers as can be said of the conditioning of the author's conception. Readers apprehend a work of art from the perspective of their own time, and those values which are ideologically or aesthetically close to them acquire particular intensity. Because translators'

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5. *Concretisation* is a phenomenological concept introduced by Ingarden for the process and result of interpretation. The resulting mental percept or construal (e.g. image) is a constructed representation based on the schema provided by the message. This process of filling in blank spaces is accompanied by resolution of indeterminacies, etc. (Editor's note)

conceptions are historically conditioned, the translation is bound up with their entire national cultural context.

This wider historical background is illustrated, for example, by several notable conceptions in German translations of *Hamlet*. As Fritz Güttinger (1963: 46) writes: The various translations of *Hamlet* differ not in the sense that some are accurate and others inaccurate; they differ in their interpretation of the character of the Prince of Denmark. In contrast to Goethe's well-known interpretation, which (as Levin Schücking says) "ascribes to Hamlet a strong similarity with Werther", August Wilhelm von Schlegel turns him into an intellectual whose continual reflection renders him incapable of action. Not surprisingly, Schlegel's rendering of "sicklied over with the pale cast of thought" is particularly apt (cf. "Der angeborenen Farbe der Entschliessung wird des Gedankens Blässe angekränkelt"). In Voltaire's translation of the monologue Hamlet was not afflicted by reflection as such; what caused him to draw back from suicide and to tolerate the "hypocrisy of our mendacious priests" was the power of the church, which, as can be read between the lines, ought to be shattered (le scrupule parle ... et d'un héros guerrier, fait un Chrétien timide), i.e. a religious, indeed superstitious Hamlet turns into an anti-clerical freethinker, entailing, however, a rather bold reworking of the text.

The perception process ends with the concretisation of the text, i.e. the creation of its image in the mind of the reader. The difference between an ordinary reader and a translator is that the latter also expresses this conception in another language, and this results in a second verbal materialisation of the semantic values of the work. Once again attention must be drawn to something that tends to be overlooked, namely that language is more than the material basis for the realisation of a creative conception, firstly by the author and secondly by the translator; to a certain, though limited, degree it is also an active participant in both creative acts. Verbal material is therefore not without influence on the ideo-aesthetic content it conveys. It affects its definitive form both passively, by offering resistance and guiding it towards expressions appropriate for the given material, and actively, by means of acoustical and other associations, drawing into the work new meanings which were not present in the original conception of the idea and which would not have arisen from it of their own accord.

Only rarely is language an active participant. For example, rhyming couplets bring to a poem semantic associations which would not be available to a poet in another language. This is most clearly observable in cliché rhymes. For linguistic reasons, the conventional Czech rhyme *láska-páska* [love-bond] imposes on the poet the theme of love as a binding force; the conventional English rhyme *love-dove* is a diversion in the direction of doves and sugary sweetness, just as the cliché rhyme *womb-tomb* supports the frequency of a birth-death antithesis motif. The sheer structural characteristics of language frequently create conditions which

favour a particular type of artistic means. The rich repertoire of homonyms and synonyms in English, for example, a natural feature of a predominantly monosyllabic language, creates especially favourable conditions for play on words. The marked tradition of wordplay in English literature going back to Bible translations and Shakespearean drama can hardly be treated as a mere coincidence. The fundamental features of a given language system may be especially favourable not only for the establishment of particular stylistic means but even for the growth of entire literary trends.

However, language mainly plays a passive role in the stylisation of a literary work, offering writers opportunities to express most readily those values for which it possesses particularly refined means of expression. The more complex syntax of certain (especially western) languages enables authors to link several parallel or consecutive events into a single complex event; similarly, a German author is able to express an object and its attributes by means of a single compound noun. French abstract nouns, much more common and stylistically more neutral in that language, frequently acquire a more concrete or even a rather earthy meaning when translated into some other languages (e.g. *esprit, passion, douceur*).

The extent of the linguistic conditioning of a work varies from author to author, depending also on the nature of the work itself. The more intensive the linguistic conditioning, the more problematical translation becomes. The fact that the bond between language and thought is stronger in some authors than in others has been pointed out by Edward Sapir:

> Since every language has its distinctive peculiarities, the innate formal limitations – and possibilities – of one literature are never quite the same as those of another. The literature fashioned out of the form and substance of a language has the color and the texture of its matrix. (Sapir 1921: 237)

> Certain artists whose spirit moves largely in the non-linguistic (better, in the generalized linguistic) layer even find a certain difficulty in getting themselves expressed in the rigidly set terms of their accepted idiom. One feels that they are unconsciously striving for a generalized art language, a literary algebra that is related to the sum of all known languages as a perfect mathematical symbolism is related to all the roundabout reports of mathematical relations that normal speech is capable of conveying. Their art expression is frequently strained, it sounds at times like a translation from an unknown original – which, indeed, is precisely what it is. These artists – Whitmans and Brownings – impress us rather by the greatness of their spirit than the felicity of their art. (Sapir 1921: 239)

On the other hand there are authors, such as Heine, Swinburne or Shakespeare, whose expression derives from the advantages and potential of the language. As V. G. Belinskii explores in his critique of a French translation of Gogol, the stylisation of some literary works is more 'national' and in some it is more universal:

> Krylov's fables are untranslatable; to be able to fully appreciate the talent of our great fable writer, a foreigner would have to learn Russian and live for a time in the country in order to become accustomed to the Russian way of life. Griboedov's *Woe from Wit* could be translated without particular loss of quality, but where could a translator be found who would be capable of achieving it? (Belinskii 1960: 240) Gogol is a total exception to the rule in this respect. In his depiction of everyday life, of prosaic reality above all, his national specificity is bound to be of the greatest interest to foreigners because of its content alone. (Belinskii 1960: 241)

The process of translation does not end with the creation of the translated text; nor should the text be the translator's ultimate goal. A translation, too, becomes functional in the society only when it is read. Once again, for the third time now, objective material is subjectively transformed; through the text of the translation, readers form their own (third) conceptions of the work. Firstly the author formed an interpretation of reality; secondly the translator formed an interpretation of the original work and thirdly the reader formed an interpretation of the translation. Just as the translator's point of departure should be not the text of the original but the ideological and aesthetic values it contains, so also the translator's goal should be not a text but a certain content which the text is to communicate to the reader. This means that the translator has to take into account the reader for whom the translation is written. Thus, for example, in a translation intended for a children's publication, more attention will have to be given to the intelligibility of the language than in a translation intended for a sophisticated readership, where it will be more important to preserve all the subtleties of the source. The text of a play must also be immediately intelligible when heard. Also, much that would not be apprehended in a literary text can be elucidated in a stage production. In Tolstoi's *Kreutzer Sonata*, for example, when the lawyer warns a passenger not to get off the train because the second bell is about to sound, the reader may not realise that at Russian railway stations the departure of a train is announced by three rings of a bell, whereas, in a stage production of Aleksandr Ostrovskii's *Talents and Admirers*, this same circumstance could be made quite clear. Above all, however, differences between the social consciousness[6] of readers of the original work and that of contemporary readers of the translation should be taken into account, as many values of the work, if translated literally, would acquire a completely different meaning for a reader with different acquired knowledge and a different mind set. This will be discussed in more detail below, in connection with the issue of veracity in translation practice.

In summary, the crux of the issues regarding the process by which a translation is created lies in the interrelationships between three entities representing

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6.   Mind reflecting and formed by social reality. (Editor's note)

structural wholes: (a) the objective content of the work and its twofold concretisation as performed by (b) the reader of the original and (c) the reader of the translation respectively. The three structures will differ from one another somewhat, depending in particular on the extent of involvement of two differentiating factors in their constitution (i.e. the languages and the social consciousnesses of the two readerships). The minimisation of these differences is the translator's cardinal preoccupation, and the main theoretical issues arise out of the quest to analyse or even define in normative terms the interrelationships between the three entities.

Such segmentation of the translation process brings out the roles of various disciplines involved in thinking on translation. The main theoretical concerns are the following relationships between:

1. The language of the original and that of the translation – here the findings of contrastive linguistics are applied;
2. The content and form in the source (estimated aesthetic function of its form) and in the translation (search for the target language form in terms of equivalent stylisation) – here methods of literary analysis, comparative stylistics and poetics are applied;
3. The resultant value of the original work and its translation – here methods of literary criticism are applied.

2.2 The three stages of the translator's work

Having described the process by which a translation comes into being, we can attempt to formulate some of the demands imposed on the translator's work. If we adopt as our premise the thesis that the source represents the material that the translator has to process artistically, it is possible to summarise the requirements under the three following headings:

1. Apprehension of the source;
2. Interpretation of the source;
3. Re-stylisation of the source.

2.2.1 Apprehension

Original artists are expected to be able to apprehend the reality they depict, and translators are expected to apprehend the works they are rendering. A good translator must be above all a good reader. It follows from what has been said about the perception process that the translator seeks to arrive at the sense of the work in

three dimensions, which is not to say that this is bound to occur consciously and in separate stages.

The first dimension is apprehension of the text, i.e. understanding in linguistic and literary terms. Apprehension does not require any specific gift here; it is a matter of specialised training and experience in the craft.

Errors can occur as a result of lexical polysemy and various false associations arising from the verbal material. It is not unknown for translators to confuse words which look or sound similar. A classic example of this is the following three lines from Ivan Jelínek's translation of Auden's poem *Spain 1937*:

> Did you not *found* the city *state* of sponge,
> Raise the vast military empires of the shark
> And the tiger, establish the robin's plucky canton?

> Nenalezli jste město – sytého cizopásníka,
> jak stanoví obrovské ozbrojené říše žraloka
> a tygra, založit chrabrý kraj červenky?
> (*Transl. Ivan Jelínek*)

> [Did you not *find* the city – the *sated* sponger,
> establishing the vast military empire of the shark
> and the tiger, to found the robin's brave region?]

The translator completely failed to grasp that this poem represents an analysis of the political situation in 1937, when the Swiss cantons sought to maintain their neutrality between two military powers (the sharks and the tigers), presented as the image of the plucky robin building its mountain nest in the windy gap between the cliffs. This is why he could have taken *found* to be the past tense of *find,* and confused the noun *state* with the verb *sate*.

A true reading of the text mediates to the reader its ideo-aesthetic values, i.e. its emotional tone, ironic or tragic undertone, aggressive attitude towards the reader or pure statement of fact etc. The ordinary reader is not expected to be aware of these attributes, but the translator ought to be capable of rationally identifying the means used by the author to achieve these effects. Over and above the understanding of a work that is derived from a straightforward reading, translation requires not only a more in-depth understanding, but above all a more conscious understanding.

Sometimes apparently incidental characteristics of verbal expression play a particular role, and the higher-order whole may be disrupted if they are suppressed. In the witches scene from Act IV of *Macbeth* we read:

> Thrice the brinded cat has mewed.
> Thrice and once the hedge-pig whined.

Few translators have realised the significance of the numerals in this couplet, which is why its interpretation in translation varies considerably. Each of the four so far existing Czech translations offers a different version of this couplet; only Otokar Fischer rendered it correctly:

> Třikrát pestrý kocour mňouk. [Thrice the motley cat mewed.
> Ježek třikrát a jednou kvík. The hedgehog thrice and once squealed.]

It was correctly translated into German by Ludwig Tieck:

> Die scheckige Katz' hat dreimal miaut
> Dreimal und einmal der Igel gequiekt.

J. J. Kolár has more hedgehogs, staging an entire hedgehog quartet, playing continuously, as the imperfective verbs indicate:

> Třikrát pestrý kocour vzlykal.
> Tři a jeden ježek kvíkal.
> [Three times the multi-coloured cat was sobbing
> Three, and one, hedgehogs were whining]

J. V. Sládek, apparently confused by incorrect punctuation in a particular edition of the Shakespeare play, failed to grasp the sequence of the numerals and assigned the numeral 'thrice' to the preceding line:

> Třikrát strakáč kocour mňouk'
> třikrát; – a jednou ježek kvík'
> [Three times the motley-coloured cat mewed,
> three times; and once the hedgehog whined.]

Likewise, Ernst Ortlepp rendered it as:

> Dreimal hört' ich die Katze schrein,
> Und einmal grunzte das Stachelschwein

and Maurice Maeterlinck as:

> Trois fois le chat miaula.
> Le hérisson piaula.

Finally, while O. F. Babler counted the sounds uttered by the hedgehogs and translated them with arithmetical accuracy, he rendered them incorrectly in terms of stylistic effect:

> Třikrát mourek zamňoukal, [Three times the tabby cat mewed,
> Ježek zaškvík' čtyřikrát. The hedgehog whined four times.]

Friedrich Bodenstedt's German version was arithmetically accurate, but he failed to render the function of the motif:

> Dreimal hat die Katze miaut.
> Viermal hat der Igel gequiekt.

The magic number three and the exclusive use of odd numbers were considered characteristic of supernatural beings; the suppression of the numerical symbolism impoverishes the characterising value of the incantation.

Apprehension of the ideo-aesthetic values of individual verbal means and partial motifs facilitates apprehension of artistic wholes, i.e. of the realities depicted in the work, such as the characters, the relationships between them, the setting in which the action takes place and the author's ideological intention. This level of apprehension of the text is the most demanding, since both the reader and the translator inevitably tend to apprehend the individual words and motifs atomistically; considerable powers of imagination are required if the reader is to apprehend the artistic reality of the work in its totality. It is not too difficult, for example, to apprehend the stylistic tone of a particular utterance in the dialogue, but it is difficult to form a notion of a given character's nature from the sum of all their utterances and actions. The gift of imagination is vital in translators, as it is in theatre directors; without it, an integral appreciation of the work as a whole can hardly be achieved. Translators are generally required to be familiar with the environmental realia of the source, because only such direct knowledge of the realities depicted in the work makes it possible to reconstruct the manner of their representation in the work.

Two factors are at work in all cases of lack of understanding on the part of the translator: (a) the translator's inability to imagine the reality presented or the author's idea, and (b) invalid semantic associations prompted by the language of the original, triggered either by coincidental linguistic similarities or by actual polysemy. The main difference between creative and mechanical translators is that *en route* from the original to the translation creative translators are able to imagine the realities they are expressing, reaching beyond the text to identify the characters, situations and ideas that lie behind it, whereas non-creative translators merely perceive the text mechanically and merely translate the words. It follows that the artistic education of translators should incorporate efforts to replace their psychological short-cut 'source text – target text' approach with a more demanding process, which is the only one of artistic value, that is 'source text – imagined reality – target text'. The translator naturally tends towards the former process, because it is more convenient; the reconstruction of reality demands imagination and a considered interpretation of the text.

To work out a methodology for the reconstruction of reality is one of the first requirements of realistic ethics in translation. Some translators believe that an

approach to the apprehension of artistic reality based on such a reconstruction, if overdone, could lead to over-representation, and to over-interpretation whereby translators read into the source work meanings which are not actually present. This view arises out of a different understanding of the term 'reality'. Such translators refer to an objective, real-life reality, subsequently artistically transformed. This contrasts with our conception of a reality which is already artistically transformed; it is the intrinsic reality of a work of art itself. If the translator becomes too closely bound up with the objective setting of the action, the work may actually become contaminated with some reflection of that environment which the author did not express in the original. A similar distortion may arise from a simplistic apprehension of the intrinsic artistic realities of a work, for example if the translator has a clear notion about a character in the work but forgets that the author reveals this character to the reader gradually, that for a certain length of time the author's attitude to the character or to relationships between a number of characters is concealed – in other words the translator is not aware of the author's overall artistic intention. The translator frequently gives away these relationships too soon, through stylistic means. Such foreshadowing on the part of the translator is a result of interpreting the character in purely factual terms. The translator can create an artistically veracious translation only if he comes to terms with the reality as it is represented in the source work.

In his translation of the poem *Hier régnant désert* by Yves Bonnefoy, Friedhelm Kemp intentionally preserved the under-representation of the original:

Bien des astres ont franchi	Manches Gestirn überstieg
La terre toujours niable,	Die immer verneinbare Erde,
Mais toi tu as gardé pure	Du aber hast dir rein bewahrt
Une antique liberté.	Eine unvordenkliche Freiheit.
Es-tu végétale, tu	Du Pflanzenhafte, denn du hast
As des arbres la patience	Wie Bäume die Geduld, hier
D'être ici liée, mais libre	Gebunden zu sein und frei doch
Parmi les vents les plus hauts.	Zwischen den höchsten Winden.
Et comme naître impatient	Und wie Geburt unduldsam
Bouleverse le sol,	Den Boden sprengt, so
Toi de tes yeux tu dénies	Verneinst mit deinen Augen du
Le poids des glaises d'étoiles.	Die Last der Sternen-Schollen.

The translator adds:

Patient as a plant, she to whom this poem is addressed, occurs in many other poems in this cycle; she does not have a name of her own, she is a form, a force, the beloved, the muse, the embodiment of femininity, she is elemental, the voice, perhaps the very soul of the author, if you must interpret her allegorically; in short,

> in the final analysis she is poetry itself, rooted to the spot but free, borne aloft on the wind ... Above all, it was necessary at every step to exercise restraint, so as not to outstrip the original, in the hope that the sub-text (der Hintergrund eines Sinnes) would be revealed in German also by the precise rendering ... I merely attempted to leave the author's gaps unfilled, avoiding the temptation to interpret or clarify the sense by the selection of vocabulary. (Kemp 1963: 105–106)

Grasp of the reality represented in the work is an essential precondition for a veracious translation.

Specific teaching methods designed to induce this kind of apprehension of artistic reality remain to be developed. One means of achieving this, certainly, will be practice in the critical interpretation of plays for stage productions and in the close study of works of literature. This training would involve detailed analyses of intrinsic and extrinsic traits of characters, descriptions of the setting and the situations, careful analyses of relations between characters, between the action and the scenery, the author and the work, the work and its time, analysis of the reflection of the foreign environment in the work, analysis of the author's creative idea etc. The translator's ability to discover the sub-text and develop his powers of imagination will probably be facilitated by certain methods similar to those employed by Stanislavskii for the training of actors.

Even where great care is taken to achieve semantic precision, in many cases contemporary translations show a failure to apprehend the basic ideas of the work, or the translator fails to pay close attention to it. Hardy's *Tess of the D'Urbervilles* may serve as an example. The theme of the novel, expressed in the broadest social terms, is the break-up of the patriarchal rural idyll in southern England, destroyed by the onset of capitalism in the mid-nineteenth century. It is symbolised by the fundamental motif of the plot; the country girl Tess Durbeyfield believes that she is a relative of the D'Urberville gentry family, and at her parents' behest she attempts to gain access to their social circle. This tragic aspiration to move from the country to the town is suggested by the change of name from Durbeyfield to D'Urberville, which cannot be rendered in translation otherwise than by resorting to a bold name substitution. At her first attempt to gain acceptance in the D'Urberville circle, Tess meets young Alec D'Urberville and is seduced by him. Hardy deliberately leaves the reader in the dark as to whether Tess was seduced or raped. Only indirectly, through people's opinions, does he seek to support his thesis of the pure woman, removing the alternative. A woman working with Tess in the field remarks:

> A little more than persuading had to do wi' the coming o't, I reckon. There were they that heard a sobbing one night last year in the Chase; and it mid ha' gone hard wi' a certain party if folks had come along.

J. J. David translates this correctly:

> Já myslím, že bylo k tomu potřeba něco víc než jen přemlouvání, aby se to stalo. Byli některý, co slyšeli loňského roku jednou v noci v Oboře vzlykání; a možná že by bylo tomu jistýmu přišlo draho, kdyby se k tomu byl někdo nahodil.
> [I think that this needed something more than just persuasion for it to happen. There were those that heard sobbing one night last year in the Chase; and perhaps it would have cost that certain somebody dearly if anybody had come by.]

A new Czech translation adulterates and distorts this significant passage:

> Myslím, že v tom bylo víc než obyčejné namlouvání, co to dítě přivedlo na svět. Loni v Oboře jednou v noci slyšeli vzlykání; a kdyby tam šel někdo kolem, určitě by k tomu nedošlo.
> [I think there was more to it than just courting for that child to be brought into the world. One night last year sobbing was heard in the Chase; and if anyone had passed by, it definitely wouldn't have happened.]

The Slovak translation by Kuzmány-Bruothová omits the first crucial sentence altogether:

> Boli takí, čo vraj vlani ktorúsi noc počuli v Obore usedavý pláč; a niekomu by iste nebolo bývalo milé, keby niekto šel okolo.
> [There were those who said that one night last year they heard bitter crying in the Chase, and it would certainly have been unpleasant for somebody if anyone had passed by.]

The first question Tess asks is whether she has wronged somebody else rather than herself, i.e. raising the issue as to the existence of a higher moral order. Contrary to the religious view, Hardy affirms Tess's belief that people are responsible to themselves, not to some higher order: "She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself". David's translation is: "Nebyla bytostí, zkušeností, vášní, sestavou dojmů nikomu jinému než sobě". [She was not a being, an existence, a passion, a structure of sensations to anybody else except herself.] Marta Staňková's version is: "Ztělesněnou zkušeností, vášní, strhující osobností nebyla nikomu jinému než sobě". [She was an embodiment of experiences, a passion, an overpowering personality, to nobody except herself.] Kuzmány-Bruothová has: "Nikomu nebola skúsenosťou, náruživosťou, sústavou dojmov, len sebe". [She was an experience, a passion, a structure of sensations to nobody, only to herself.] The issue of the purpose of human existence (she was not an existence but to herself), which contains the very kernel of the anti-religious solution to this question, is diminished by David and Staňková and, again, omitted by Bruothová. Of course, this is a very difficult passage. The theme of this novel is only just being introduced here, but already it can be seen that the new translators in particular have failed to devote sufficient attention to the central ideas of the

work. In the novel, Tess's moral and psychological development is analysed gradually, in stages. Not for nothing does Hardy label the parts of the book as 'phases' (Phase the First, Phase the Second etc.), and it is a pity to adulterate this by a conventional translation of these headings as "První část" [First Part] etc., as all Czech and Slovak translations so far have done.

2.2.2   Interpretation

A further reason why apprehension of artistic reality is a pre-condition for an artistically valid translation outcome is that unless the verbal material of one language is commensurable with that of the other there cannot be a complete semantic correspondence between the source and the translation; consequently, a linguistically correct translation is inadequate and an interpretation is required. It is frequently the case that the target language does not have at its disposal an expression that is as semantically broad or ambivalent as an expression found in the original. The translator must then specify the meaning, selecting a narrower concept, and this demands knowledge of the reality behind the text.

In Galsworthy's *Forsyte Saga* one of the characters is specifically represented in the first chapter as "the grave and foppishly determined Eustace". Historically, 'foppish' in English has had at least two fundamental meanings, given by Webster's Dictionary as "foolish, stupid and foplike… in dress or manners" and by Jung's English-Czech dictionary as "fintivý" [flashy] and "pošetilý" [foolish]. Amongst the twenty four translations of "foppishly determined" submitted under a competition for a new translation in 1954, both meanings were equally represented; the first meaning was adopted by the following translations:

> "hejskovsky výbojný" [rakishly belligerent], "hejskovsky odhodlaný" [rakishly resolute], "švihácky rozhodný" [dashingly assertive], "fouňovsky tvrdohlavý" [conceitedly obstinate], "fouňovsky rozhodný" [conceitedly assertive], "nadutě sebevědomý" [arrogantly self-assured], "okázale rozhodný" [pretentiously assertive], "okázale odhodlaný" [pretentiously determined], "afektovaně rozhodný" [affectedly assertive], "vyumělkovaně rozhodný" [affectedly assertive], "na formu přisahající" [a stickler for appearances], "fintivě umíněný" [flashy and wilful], "marnivě založený" [vain].

The following translations inclined towards the second meaning: "pošetile umíněný" [foolishly wilful], "pošetile rozhodný" [foolishly assertive], "bláhově rázný" [frivolously resolute], "bláhově odhodlaný" [frivolously determined], "malicherně neústupný" [fussily intransigent], "titerně neústupný" [finicky and intransigent].

Because Czech seems to lack an expression as ambiguous as the English *foppish*, the translator is obliged to specify the meaning more closely, and to do so by

interpreting it. A philological, literal translation is inadequate for this purpose; the translator cannot correctly render this characteristic unless he has a clear notion of the reality involved, i.e. the character of Eustace, derived from a reading of the whole novel. The limited notion of this reality some translators possess is evidenced by their characterisations entailing internal contradictions, e.g. "*vážný a marnivě založený*" [serious and conceited] – it is difficult to imagine anyone who is both serious and at the same time conceited. Another translator characterises Nicholas Forsyte in a similarly illogical way: For "In young Nicholas with his *sweet and tentative* obstinacy" we find "*úlisně a nevtíravě* svéhlavého Nicolase mladšího" [the *smarmily and discreetly* obstinate Nicholas the younger]. Every text contains numerous similar cases requiring the translator to choose from several possibilities; cf. a short passage from J. Cladel's book about Aristide Maillol:

> Bourgade terrienne et maritime, Bayeuls sent la basse-cour et la marée ... A mi-hauteur du quartier de l'ouest, parmi la bousculade des cubes de maçonnerie crépis de blanc ou l'ocre, sur leurs toits de tuiles, une maison plus importante et mieux construite que les autres se détache, car elle est la seule qui soit rose, de ce joli rose cendré de soleil particulier au Midi.

How should one interpret "bourgade terrienne et maritime" – as a port and at the same time a small inland town or as a central part of the town situated by the sea? And how should we apprehend "de ce joli rose cendré de soleil"? Does it refer to actual pink colour, faded and burnt by the southern sun, or an optical illusion, i.e. pink which fades when viewed by tired eyes in the blinding light of the southern sun?

Of the original artist we demand an appropriate interpretation of reality. In connection with this we must note three aspects:

1. The search for the objective idea of the work;
2. The translator's interpretative position;
3. The interpretation of the objective values of the work according to this position – the translation conception and possibilities for 're-assessment of values'.

From the earlier discussion of how a translation comes into being it is evident that every translation involves an interpretation which is clear or not so clear. For an interpretation to be valid it must be based on the most essential features of the work, and it must seek to convey its objective values. The artist's attitude to reality is characterised by L. I. Timofejev as follows:

> A characteristic trait of a true artist's powers of imagination, however, apart from their sheer intensity and power, is their disinterest – more precisely their objectivity – i.e. the fact that the artist dreams not about himself but about the real world surrounding him, undergoing a reincarnation as it were, rejecting his own self and his own personal interests. (Timofejev 1953: 37)

The same applies to translators, whose conception of a work will be realistic only if they manage to avoid succumbing to cheap personal sentimentality and self-projection when reading it. Readers frequently find that a character reminds them of someone they know, or scenery and situations remind them of some event from their own lives. This brings the work into the realm of facts which are objectively quite unrelated to it – readers have projected their own personal issues into the work. Such subjective identification with the work by readers is one of the greatest pitfalls translators are subject to, because it leads them astray, resulting in localisation which may contradict the objective sense of the work. This may not always be limited to the imposition on the text of target culture realia and allusions; a less glaring and yet a more fundamental kind of distortion is stylistic 'revaluation' – the imposition of aesthetic attributes favoured by the translator but which are not actually present in the work. The translator's objective should be to refrain from imposing his own subjective tendencies, so as to represent as closely as possible the objective value of the source work.

As an example of translation subjectivism, E. A. Saudek's version of *The Taming of the Shrew* may be quoted. For place names from the region of Shakespeare's native Stratford on Avon he substitutes others from his own native region, and brings on stage the female protagonist with a name taken from the first Czech opera of the early 19th century.

An intensive quest to identify the objective core of the work and efforts to express it in translation may be traced through the translation history of any notable literary classic. For example, Emanuel z Lešehradu was the first to publish in Czech an anthology of the pathfinding poetry of modern civilisation and materialism by Walt Whitman, in 1901. The contemporary Czech literary scene naturally led him to treat Whitman as a decadent and symbolist poet. Fortunately, this found expression only in minor aspects of style. For example, certain material concepts acquired a touch of symbolism through his practice of capitalisation.

> Of Physiology from top to toe I sing;
> Not physiognomy alone, nor brain alone, is worthy for the muse – I say the Form complete is worthier far;
> The Female equally with the male I sing.
>
> Of Life immense in passion, pulse, and power,
> Cheerful – for freest action form'd, under the laws divine,
> The Modern Man I sing.
> (*W. Whitman: One's-Self I Sing*)
>
> O životozpytu od hlavy k patě zpívám,
> na tvářnost sama, ani obličej sám není hoden *M*usy – pravím,
> celá *P*ostava jest jí daleko hodnější,
> *Ž*enu stejně jako *M*uže opěvám.

> O Životě, nesměrném ve vášni, žilobytí, síle,
> veselém, k nejvolnějším činům utvářeném zákony božskými,
> o *Novém Člověku* zpívám.
> *(Transl. Emanuel z Lešehradu)*

The second attempt at a translation of Whitman was made by the poet Jaroslav Vrchlický. Whitman's conceptual meaning is now apprehended quite well, but Vrchlický's own individual artistry, very different from that of Whitman, was unable to capture the latter's poetic style; he rendered Whitman's militant, aggressive poetry in a cold, detached, descriptive style. The latest translation is the first to come to terms with the objective values of Whitman's style with considerable success; however it still fails to break free in all detailed respects from the distorting perspective from which Whitman's writings have always been seen in Czech literature. Whitman was first introduced to Czech readers during the era of artificially stylised, Parnassian aestheticist poetry around 1900, and at that time certain translation solutions were reached which survive to this day, not least in the title of the Whitman cycle *Leaves of Grass* itself.

Whitman has been identified in Czech with the aestheticist title "Stébla trávy" [Blades of Grass], although he himself rejected "Blades of Grass", the most common expression in colloquial usage, as well as the more poetic "Spears of Grass", deliberately choosing the more unusual, less appealing, botanical term "Leaves of Grass" as an expression of the anti-aestheticist orientation of his poetry. It is therefore a violation of his essential artistic intention to persist in translating the title in the poeticised form as "Blades of Grass".

> A child said, What is the grass? fetching it to me with full
> hands;
> How could I answer the child? ... I do not know what it
> is any more than he.
>
> I guess it must be the flag of my disposition, out of hopeful
> green stuff woven.
>
> Or I guess it is the handkerchief of the Lord,
> A scented gift and remembrancer designedly dropped,
> Bearing the owner's name someway in the corners, that we
> may see and remark, and say Whose?
>
> Or I guess the grass is itself a child ... the produced babe of the vegetation.
> Or I guess it is a uniform hieroglyphic,
> And it means, Sprouting alike in broad zones and narrow
> zones,
> Growing among black folks as among white,
> Kanuck, Tuckahoe, Congressman, Cuff, I give them the
> same, I receive them the same.

Here, grass is a symbol of the poet's optimism (flag of my disposition ... hopeful green stuff), a figurative expression of the mystery of nature (handkerchief of the Lord), of youth and birth (babe of the vegetation) and of the democratic principle of the equality of all people (a uniform hieroglyphic ... give them the same, I receive them the same), the bearer of the notion of re-generation, of the principle of the preservation of life. [...]

A number of minor lexical shifts in the translation by Johannes Schlaf tell us that the translator failed to grasp the symbolism of the grass image:

> Ein Kind sagte: Was ist das Gras? und brachte es mir mit vollen Händen;
> Wie konnte ich dem Kinde Antwort geben? Ich weiss es ebensowenig.
> Ich meine, es müsste die Fahne meines *Herzens* sein, ganz aus einem
> hoffnungsgrünen Stoff gewoben.
> Oder ich meine, es ist des lieben Gottes Taschentuch,
> Eine duftige Gabe und ein Andenken, das mit Absicht fallen gelassen wurde.
> Und das in irgendeinem Zipfel den Namen seines Eigners trägt, damit wir sehen,
> bemerken und sagen können: Wessen?
> Oder ich meine, das Gras ist selbst ein Kind, ein von der Vegetation erzeugtes
> Kindlein.
> Oder ich meine, es ist ein gleichförmiger Hieroglyph,
> Und er bedeutet: ich spriesse so in weiten wie in engen Zonen;
> Wachse bei schwarzen Völkern wie bei weissen, Kanuk, Tuckahoe, Kongressmit-
> glied, Boxer: alles beschenke ich, alle empfange ich aufs gleiche.

Along with minor inaccuracies (disposition rendered as Herz etc.) traditional emotional motifs crept into the German translation. Earlier, in 1946, the grass symbol was given a decidedly erotic interpretation by the Spanish translator Miguel R. Mendoza:

> ¿Qué es esto?, me dijo un niño mostrándome
> un puñado de hierba.
> ¿Qué podía yo responderle?
> Yo no sé lo que es la hierba tampoco.
> Tal vez es la bandera de mi *amor,* tejida con
> la sustancia verde de la esperanza.
> Tal vez es el pañuelo de Dios,
> un regalo perfumado que alguien ha dejado
> caer con alguna intención *amorosa...*

This is fundamentally contrary to Walt Whitman's poetic purpose. As we know, Whitman made a point of ignoring erotic motifs, giving prominence instead to the motif of male solidarity. Only Hans Reisiger captured this key feature of Walt Whitman's poetry in German, although through an oversight he omitted certain motifs:

Ein Kind sagte: «Was ist das Gras?» und pflückte es mir mit vollen Händen.

Wie konnt' ich dem Kinde antworten? Ich weiss nicht besser, als das Kind, was es ist.

Ich glaube, es muss die Flagge meines Wesens sein, gewoben aus hoffnungs-grünem Stoff.

Oder vielleicht ist das Gras selber ein Kind, das Neugeborne der Pflanzenwelt.

Oder ich glaube, es ist das Taschentuch Gottes,

Eine duftende Gabe und Andenken, mit Absicht fallen gelassen,

Mit dem Namen des Eigentümers in einer der Ecken, so dass wir schauen und fragen mögen: «Wem gehort's?» etc.

The pivotal aspect of the translation conception is the translator's *interpretative position*. Unlike the ordinary reader, who tends to focus more or less intuitively on the most prominent components of a work, a good translator adopts, usually consciously, a particular interpretative position and forms a clear idea of the message the translation is to convey to the reader. This position is particularly marked in Marxist translators; the point is to translate for the domestic reader in the most intelligible and most effective manner possible those elements of the work which directly or indirectly voice social criticism, expressing a materialist world view and a realist mind set.

As an example of an exclusive and pedantically supercilious translational position one could quote the translation programme of the American poet Ezra Pound:

In the long run the translator is in all probability impotent to do *all* the work for the linguistically lazy reader. He can show where the treasure lies, he can guide the reader in the choice of what tongue is to be studied, and he can very materially assist the hurried student who has a smattering of a language and the energy to read the original text alongside the metrical gloze. (Hollander 1959: 213)

Accordingly, for example, he translates Old English poetry by the etymological method, i.e. he phonetically modernises words and often includes in his modern English version vocabulary etymologically related to that of the original but semantically very far removed from it. By contrast, a Marxist translator focuses principally on the idea of the work and adapts the actual technical means to it; cf. for example the introduction by Bohumil Mathesius (1948) to his translation of Ibsen's *Peer Gynt*:

In my version I have attempted to eliminate from this dramatic poem its prominent historical flavour picking out its universal human essence and a universal human character. I worked on it during the winter of 1943–44 and at that time it seemed to me that the most important thing at a time when freedom was lost was to emphasise the essential feature of the character of Peer Gynt – his half-heartedness, his indecision, because of which the Button-Moulder wants to melt him down for recycling […] In today's revolutionary times I hardly think it necessary to tone down this sort of topical contemporisation.

Like the translator's interpretation of the source, his *translation conception*, that is to say the ideological basis underlying his creative method, rests on a particular view of the work, with a particular category of consumer in mind. What kind of freedom of interpretation is the translator allowed? Presumably, it is not illogical to set here similar constraints to those imposed on interpretation in literary criticism. As long as a realistic rendering of the work is intended, not a play on words, the theoretical and artistic interpretation must be based on ideological and aesthetic values expressly or latently inherent in the work itself. The imposition of the translator's subjective notions is out of place here; however, a translator who discovers a previously unrecognised aspect of the work or introduces a justifiable emphasis on a particular aspect may present a fresh view of the work.

When *Twelfth Night* was written, the main idea of the play was a rebuttal to Shakespeare's economic and political opponents, the London bourgeoisie, satirising their puritan ideology. Today, this ideological content is an obsolete historical fact of no topical concern to a modern audience; it would not even be always intelligible to them. Modern productions therefore play down the satire aimed at a specific historical phenomenon, and a more generalised, positive idea comes to the fore; the rejection of Puritanism is tantamount to the affirmation of a full-blooded optimistic attitude to life and youth, personified by Viola. This conception can also serve as the basis for the translator's interpretation. The translator does not then have to render too faithfully detail related to Shakespeare's attacks against the Puritans. For example, Shakespeare treats the Puritans' ban on mentioning the name of the deity on stage with irony; in certain conspicuous contexts, instead of God, he deliberately mentions Jove (Jupiter), the name of a fallen god. B. Štěpánek's translations retaining the name in "Jove and my stars be praised" (Act II, Scene V) as "pochválen Joviš a mé hvězdy" [praised be Jove and my stars] and in "Jove make me thankful "(Act III, Scene IV) as "Joviši, díky" [Thanks, Jove] have no ironic overtones for a Czech audience, so there would be no objection to the use of the everyday expression "Buď pochválen bůh a mé hvězdy" [God and my stars be praised] or if the now superfluous oath were omitted altogether; the same goes for allusions to perjury by Catholics etc.

Shifts in the apprehension of a work may fluctuate only within the bounds of its real and potential content. There is neither theoretical nor artistic justification for a translation interpretation which introduces inorganic elements conflicting with the work's objective idea. If the translator arbitrarily imposes an idea that conflicts with the idea of the work, a new rendering is superimposed over the original meaning, creating an allegory. Such a contemporisation may have performed an important and effective social function within a limited time-frame, when allegory was a political weapon, but it cannot be considered an entirely realistic translation.

Only in rare cases can a translator hope to engage in a successful polemic with the original. This would require him to set his own poetics – which would, moreover, have to be in tune with the given theme – against the poetics of the original. Occasionally, all that is achieved is the loss of the stylistic nuance of the original, its content being rendered in neutral, matter-of-fact language. In 1930, Georg von der Vring ventured a polemic with Verlaine's poem *Rossignol*:

> Comme un vol criard d'oiseaux en émoi,
> Tous mes souvenirs s'abattent sur moi.
> S'abbattent parmi le feuillage jaune
> De mon coeur mirant son tronc plié d'aune
> Au teint violet de l'eau des Regrets.
> Qui mélancoliquement coule auprès,
> S'abattent, et puis la rumeur mauvaise
> Qu'une brise moite en montant apaise,
> S'éteint par degrés dans l'arbre, si bien
> Qu'au bout d'un instant on n'entend plus rien.
> Plus rien que la voix célébrant l'Absente,
> Plus rien que la voix – ô si languissante! –
> De l'oiseau qui fut mon Premier Amour,
> Et qui chante encore comme au premier jour;
> Et, dans la splendeur triste d'une lune
> Se levant blafarde et solenelle, une
> Nuit mélancolique et lourde d'été,
> Pleine de silence et d'obscurité,
> Berce sur l'azur qu'un vent doux effleure
> L'arbre qui frissonne et l'oiseau qui pleure.

> Die Nachtigall
> Wie ein Schwarm schreiender Vögel
> Stürzen sich die Erinnerungen
> Unter das gelbe Laub meines Lebensbaumes,
> Dessen gebeugter Stamm sich spiegelt
> Im bitteren Bache der Reue –
> Stürzen sich lärmend –
> Bis sie im schlaffen Winde hinsterben,
> Verstummen, und nichts mehr tönt
> Als die feierliche Stimme, o deine!
> Nichts als die schmachtende arme
> Stimme des Vogels, Stimme meiner ersten
> Und unaustilglichen Liebe –
> Tönt
> Im trüben Mond,
> Welcher steigt durch die schwere

> Stumme Nacht auf und schwebt –
> Und im Wind,
> Welcher anrührt meinen fröstelnden Baum
> Und darin
> Den schluchzenden Vogel.

The conception of the translation sometimes foregrounds a motif which was merely secondary in the original, consequently presenting the work in a quite different context. According to Poe's (1846) programmatic declaration in *The Philosophy of Composition*, the *Raven*'s objective is to evoke grief over the death of a lover; the overall tone of the poem is supposed to be melancholy. But the means used by Poe to evoke gloom are foreign to the modern reader – the interior with books of 'secret knowledge', the bust of Pallas, the talking bird, a black December night and the black raven, whose shadow at the end of the composition becomes a symbol of an undying nostalgic memory of the dead Lenora. The following line is perhaps crucial to an apprehension of Vítězslav Nezval's interpretation of *The Raven*:

> But the Raven still beguiling all my sad soul into smiling (Poe)
> Když však havran bez ustání ponoukal mne k usmívání (Nezval)
> [But when the Raven incessantly provoked me into smiling]

True, Poe's raven momentarily provoked the narrator to smile, but in Nezval the background (i.e. the sad soul) against which this smile flickers is lost; above all, Nezval's narrator appears to be ironically amused by the raven continuously (cf. the iterative "bez ustání" ... "incessantly"). This is, indeed, the tone of the entire translation:

> Vyrazil jsem okenici, když tu s velkou motanicí vstoupil starodávný havran [...]
> usadil se znenadání v póze velmi výhružné [...]
> ač ti lysá chochol v chůzi (!), jistě nejsi havran hrůzy [...]
> žas jsem nad nevzhledem ptáka, jenž tak
> bez okolků kráká [...]
> zvíře, jež si lení v póze velmi záhadné [...]
>
> [I flung the shutters open, when here with much reeling in stepped an ancient raven ...
> and settled suddenly in pose most threatening ...
> though your crest is bald as you walk (!), you're surely not a raven of dread,
> I was amazed to see the ungainly bird that croaked so unceremoniously ...
> beast, that in pose most strange is lazing]

Nezval's translation into Czech was criticised for its inappropriate use of dated and therefore stylistically marked adverbial participles; in a translation aspiring to

convey the tragic tone of the Raven they would have been inappropriate, but in Nezval's ironic version they unwittingly contribute to the parodying style.

> maje horečku a rozjímaje   [having a fever and contemplating]
> velmi divě se a boje   [marvelling greatly and fearing]

The overall impression of a travesty is also reinforced by certain colloquialisms and certain rhymes. Nezval's version does not successfully capture the sense or the mood of Poe's composition; but it has its charm and its gentle playfulness, if we wish to apprehend it as a slightly ironic paraphrase of motifs which are largely foreign to our present way of thinking. This was probably not Nezval's intention; we must accept that the translator's subjective idea may occasionally be at variance with the objective idea of the actual translation.

There are only limited means at translators' disposal for the realisation of their conception, but they are nevertheless effective. Apart from justified and very rare deviations in the case of certain historical allusions as well as considerable scope for dual renderings of the original, the chief means of achieving creativity available to the translator is in the realm of stylistic choice. Practically all translators, and translators of poetry in particular, to a greater or lesser extent leave the stamp of their own stylistic tone on the work, and consequently their personal conception of it. Stylistic revaluation should, however, not go so far as to distort the sense of the original. Above all, the translator should not impose his personal conception, either ideological or artistic, on the original text through abridgements or additions, because these might result in an adaptation rather than a translation; any such adaptation would entail a distortion of the work of art. [...]

Several substantially different interpretations, and therefore diverse translation conceptions, are possible only in cases of some very old texts, especially those where symbolic implications are superimposed on the literal meaning, as for example in the Christian Bible, ancient Indian literature and Chinese Tao literature.

In standard fiction, where interpretations do not vary, the scope for dual renderings is limited to insignificant details, and stylistic revaluation remains within the bounds of the idea and style of the original. [...]

2.2.3 Re-stylisation

From the original author we expect an artistic stylisation of reality, and from the translator we expect an artistic re-stylisation of the source. Translators can most readily apply their talent to linguistic stylisation, so the gift of style is what they need above all. Linguistic issues in translation relate principally to the following:

1. The inter-relationship between the two language systems;
2. Traces of the language of the original in the stylisation of the translation;
3. Tensions in the style of the translation arising out of the rendering of ideas in a language other than that in which they were conceived.

Linguistic asymmetry. The language of the source and the language of the translation are not directly commensurable. The verbal means of the two languages are not 'equivalent', so they cannot be converted mechanically. Meanings and their aesthetic values do not coincide precisely; consequently, the greater the role of language in the artistic structure of the text, the more difficult translation becomes. The translation of poetry therefore demands greater flexibility and greater freedom overall.

The formal incommensurability (non-isomorphism) of the respective verbal material of two languages and the inevitable violation of the language and the content of a work, especially in the case of poetry, can be demonstrated with almost mathematical clarity. Let us confront several initial sentences from the original text of Romain Rolland's novel *Colas Breugnon* and the German translation:

> Saint Martin soit béni./ Les affaires ne vont plus./ Inutile de s'éreinter./ J'ai assez travaillé/ dans ma vie./ Prenons un peu de bon temps./ Me voici à ma table,/ un pot de vin à ma droite,/ l'encrier à ma gauche;/ un beau cahier tout neuf,/ devant moi,/ m'ouvre ses bras./ A ta santé, mon fils,/ et causons!/ En bas, ma femme tempête.
> (6–6–7–6+3–7–7–7–6–6+3–4–6+3–6) = 83 syllables in 15 segments)

> Gelobt sei der heilige Martinus./ Mit den Geschäften ist es aus und vorbei./ Ein eitles Tun wär's,/ sich noch weiter abzurackern./ Ich habe in meinem Leben genugsam gearbeitet./ Jetzo will ich mir's ein wenig wohl sein lassen./ Da sitze ich an meinem Tische nieder,/ rechts einen Humpen Wein,/ links das Tintenfass./ Vor mir liegt ein gar schönes neues Heft,/ das mir zum Schreiben winket./ Zum Wohl, alter Junge,/ nun lass uns schwatzen!/ Unten belfert meine Frau.
> (10–11–5–8–8+7–5–7–11–6–5–10–7–6–5–7) = 118 syllables in 16 segments)

The ideas in Rolland's novel are expressed in short sentences or phrases, mostly 6–7 syllables in length. Such consistency creates a quite specific rhythmic impression. The corresponding German sections are longer (on average, 7.4 compared with 5.5 in the French text) because word length in German is greater than that in French and because paraphrase is frequently employed: "Inutile de s'éreinter" – "Ein eitles Tun wär's, sich noch weiter abzurackern".

What is crucial, however, is that the German phrases vary in length (5–11 syllables) because they must render the content of the source, whereas in the original the extent of the idea expressed was governed partly by the language itself. Since the relationship between an idea and the number of syllables needed to express it is different in the new language, the rhythmic introduction to the novel is disrupted. Incidentally, would the rhythm of this paragraph of Rolland's prose have had the same aesthetic value for the German reader as for the French reader if

Erna Grautoff had succeeded in precisely adhering to it? For French rhythmic sensibilities, the 6–7 syllable phrase is a fundamental, firmly entrenched rhythmic unit, forming half of the 12–13 syllable alexandrine, obligatorily divided into two half-lines by the caesura.

In German rhythmic tradition it has a completely different significance. The German counterpart of the half-line of the French alexandrine is perhaps the German 10-syllable or 5-syllable phrase, i.e. a blank verse line or half-line, which, for purely linguistic reasons, the translation shows a tendency to adopt.

Of course, the incommensurability of the languages is even more marked in semantic terms. The reality of our environment is a continuum which speakers divide up into segments, denominating them. This categorisation is partially governed by the structure of reality and partially by the denominating system of a given language, which is superimposed on the reality. For example, a building has a quite self-evident structure of its own, consisting of elements such as a roof, windows, staircases, storeys etc. However, only a few European languages distinguish the actual steps of a staircase from the landings, and different perspectives apply in the designation of storeys or floor levels. Americans and Russians count storeys from ground level upwards; in other languages the counting of storeys begins from the first above ground level. Such differences are most striking in the colour spectrum and in the subdivision of times of day:

```
noc       ráno              dopoledne     odpoledne večer      noc
0    2    4     6     8     10    12/  14  16          18       20    22    24
night     morning                       afternoon  evening    night
Nacht     Morgen  Vormittag Nachmittag     Abend                     Nacht
```

In various ethnic regions there are considerable differences in the designation of various types and degrees of family relationships. The following is a limited extract from this system of relationship terms:

Table 2. Kinship terms (Revzin & Rozentsveig 1964: 50)

Kinship/Language	Hungarian	English	Czech	Indonesian
elder brother	batya			
		brother	bratr	
younger brother	öccs			
				sudara
elder sister	nene			
		sister	sestra	
younger sister	nug			

Translators need a contrastive stylistics for a pair of languages, based on the premise that individual languages are communication systems – this applies to European languages at least – which are able to communicate the same information as a whole using the sum of their respective verbal resources. A comparison of the two language systems would suggest: (A) which information means of the respective languages can be considered equivalent, (B) which information means of the source language are missing from the target language and (C) which of them, by contrast, are in superfluity in the target language:

	equivalents	(latent values)
language of the source	....	....
	B A	C
language of the translation	(compensation)	
	....	_____

In type B, target language items must compensate for the missing means, and it is with regard to this compensation that the two languages should be considered as systems in which a less finely differentiated semantic category is usually balanced out by another, more finely differentiated category.

West European languages possess a richly diversified system of tenses, but Czech, with a less diversified tense system, has in addition the category of verbal aspect. Temporal sequences of actions which in the original can be differentiated by six to eight verb tenses have to be collapsed into three tenses in Czech; the missing temporal semantic nuances are compensated for by means of aspectual prefixes or temporal adverbials. Compensation is also necessary on lexical and stylistic levels, for the same reasons. By comparison with Czech, for example, Russian and English have an advantage in possessing two stylistically differentiated lexical strata – Church Slavonic/Russian and Romance/Germanic respectively. French has a more finely nuanced vocabulary in certain abstract spheres, while Russian is rich in participial forms and so on. Because many stylistic subtleties and vibrant or rich semantic means are unavailable in Czech, the translator must have recourse to aspects of Czech which offer features unavailable in other languages. An under-valued resource of Czech, under-used by less creative translators, is diminutives and emotionally coloured vocabulary in general, especially terms of endearment. An almost limitless stylistic variety is made possible by the capability of Czech to create new stylistically effective derivatives by adding various prefixes and suffixes to a word stem. [...]

A translation into Czech that does not take these possibilities into account, where stylistically appropriate, creates a cold, colourless, insensitive style.

Category C is much more elusive and deceptive. The average translator, yielding to the pressure of the original, seeks domestic substitutes for its expressive

values. However, this purely rational perspective tends to overlook two interrelated aspects:

1. If those items in the target language which have no direct equivalent in the source language are omitted, the range of expression in the translation will be more limited than in original target-language literature (only category A, instead of A + C);

2. The source contains certain latent semantic and stylistic values which are components of the communicative intent and stylistic tone, but which, for linguistic reasons, the author could not have expressed. A translator may sometimes reveal such meaning, latent in the original, bringing it out by richer means of expression.

This is what Fritz Güttinger has in mind when he writes:

> How can one assess a translation after reading no more than two or three pages of it and without comparing it with the original? There is a straightforward test that can be applied; simply ask yourself which the most frequent words are in German that do not occur in the other language, and you have a means of checking whether a translation is any good or not. (Güttinger 1963: 143)

To sum up, we can say that by contrast with the author of the original, the translator faces a more restricted range of choice in the target language (category A), while on the other hand he attempts to expand this range beyond the repertoire exploited by the original writer (i.e. from A + C to A + B + C).

Linguistic interference. The language of the original is actively involved not only in the constitution of the source work; it also has an impact on the translation. The linguistic expression of the original has both a direct and an indirect influence on the translation. The direct influence of the source text is both positive and negative, i.e. in terms of the presence of awkward constructions based on the original and the absence of target language means of expression which the source language did not have at its disposal.

This indirect influence of the source language results in a less frequent occurrence of dated participial forms in Czech translated literature than in original works of Czech literature. Especially more gifted translators and those who are well versed in the expressive characteristics of the source language are frequently over-concerned to avoid such features.

The indirect influence of the source language is one reason for the lower frequency of obsolescent non-finite verb forms in Czech translated literature than in original works of Czech literature. Also, in an original Czech text we would quite happily omit conjunctions and use asyndeta, for example, but in translation from Russian most translators will tend to avoid such constructions because they find

them characteristic of the source language. Similarly, translators from English tend to avoid understatement.

Stylistic tension. Apart from difficulties caused by incommensurability between the two languages and the influence of the linguistic characteristics of the source on the translation, translators are at a disadvantage because the translation is not original in its expression, i.e. because ideas are re-stylised *ex post facto*, using verbal material by means of which and for which they were not originally created. Consequently, linguistic expression in a translated work is not absolute; it merely represents one of many possibilities.

In this way, all translators of the Czech romantic poem *May* by Karel Hynek Mácha (H. Jelínek – J. Pasquier and J. Hořejší – A. Castagnou) were able to exploit the phonetic resources of French, using a play on sounds which matches the euphonic pattern of the poem, to compensate for sound sequences of the original lost elsewhere:

> Je pozdní večer – druhý máj   C'est la fin d'un soir ... le deux Mai,
> Večerní máj – je lásky čas   Le temps de Mai ... le temps d'aimer

In texts involving foregrounding[7] of linguistic expression, good translators are deliberately on the lookout for such 'opportunities' to exploit the resources of the target language, so as to at least partially compensate for stylistic colour that inevitably fades elsewhere. [...]

The need to reproduce ideas expressed in the original for which the target language lacks autochtonous constructions may result in stereotyping and compromise. To bridge the chasm between the respective repertoires of means of expression in the two languages, translators frequently resort to their ready-made stylistic clichés, employing constructions which betray their efforts to impose on the target language mental patterns which are alien to it. As a rule, such translations are immediately recognisable as translations by the frequency of constructions which appear somewhat artificial even though they may be grammatically and stylistically correct.

Czech translations in general, especially from western European languages, contain a conspicuously large number of relative clauses; this is because relative constructions are the most common, and the most convenient, means of linking up two ideas conjoined in the original in a way not available in this target language. The excessive number of relative clauses results in a stiff, pedantic style.

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7. Levý's *aktualizace* covers two concepts: (a) *foregrounding* or *highlighting*, i.e. stylistic markedness of expression (b) *topicalisation* or *contemporisation/modernisation* for spatio-temporal adaptation (in form, meaning or ideology).(Translator's note)

Such translators do not even take the opportunity to de-condense the sentence by employing a co-ordinate construction in place of a subordinate one:

> Když při jeho teple roztál vosk, *kterého* bylo jen zcela maličko, počal mu tenoučký pramének odkapávat do úst, *která* jsem nastavil tak, že [...]
> [When the wax, of *which* there was only very little, was warmed up and melted a thin little trickle of it started to drip into his mouth, *which* I had so arranged as to ...]

A better solution for the latter clause might be coordination: "*a* ta jsem nastavil tak, že ..." [*and* I had arranged it so as to ...]. Other clichés Czech translators are prone to repeat are prepositional phrases introduced by *s* [with], for example to render French appositional phrases expressing attendant circumstances:

> [...] puis, *les joues moussées de bière et piquées par les barbes rudes*, elle s'échappait.
> [...] potom utekla *s* tvářemi umazanými od piva a popíchanými od tvrdých vousů [then she ran away *with* her cheeks smeared with beer and prickled by the rough beard].

A better version would be: *když* už měla tváře celé umazané od piva [*when* her cheeks were all smeared with beer]. Translations from French therefore tend to teem with expressions like: 'šel *se* sklopenýma očima a *s* rukama v kapsách' [he walked *with* his eyes cast down and *with* his hands in his pockets]. In some cases it is difficult to avoid them, but their frequent occurrence is usually the result of a lack of inventiveness on the part of the translator, who acquires the habit of mechanically substituting a foreign construction with the most convenient expression in Czech.

Stereotyped solutions in certain situations are the result of limited creativity and also occur in a similar form in another reproductive art, namely acting, as Stanislavskii observed:

> Actors do the same as you do – they attempt to evoke and bring alive in their performance the most typical, intrinsic human characteristics of a role. Having once established a definitive manner of representing each of them, the actor learns to implement them automatically without any need to experience the sentiment personally at the time of the public performance. [...] There is a particular craft routine involved in the presentation of a role, i.e. for the voice, diction and intonation. [...] There are styles of walking (professional actors do not walk; they progress across the boards), for gestures and actions, for eurythmics and the expression of outward appearances (the latter are highly specific for professional actors and are not intended to possess innate beauty but merely to be superficially attractive).
> There are styles of expressing all possible human feelings and passions (baring the teeth and rolling the eyes in jealousy as Nezvanov did, covering the eyes and face with the hands instead of weeping, tearing the hair in despair).

> There are styles of imitating complete personalities and types from various social strata (peasants spit on the floor, wipe their noses on their sleeves, soldiers click their spurs, aristocrats play with their monocles); there are styles for representing historical epochs (operatic gestures for medieval times, tripping in dance steps for the XVIIIth century); there are also styles of performing plays and roles (e.g. the Governor in Gogol's *The Government Inspector*); a particular way of turning to the audience and holding the palm to the mouth to give a theatrical aside.
>
> All these acting styles have gradually become traditional. [...] Actors who are practically minded want to use all these superficial dramatic devices instead of live, genuine, authentic internal emotions and creativity. (Stanislavskii 1951: 34–40)

Translators also have their own repertoires of stereotypical solutions and routine patterns, many of which are products of a less flexible mind rather than of objective difficulties inherent in the art of translation. As translators tend to be less creative than authors, they are also more inclined to adopt routine expressions current in their domestic literature (inverted word order to suggest archaic usage, or a specific dialect for comic effect etc.).

By contrast with original authors, whose individual language continually undergoes innovation, thereby contributing to the evolution of the domestic language, translators frequently remain prisoners of the stylistic patterns that were current in their youth, continuing for decades to work with a stagnating language. Czech translations dating from the 1920s and 1930s, and even later, teem with grammatical archaisms copying source-language patterns. This is one reason why translations usually date more rapidly than original works.

The lack of creativity is still more glaring when it comes to more subtle or more problematical stylistic features. Translations of poetry frequently manifest traces of dated poetic style, and the resultant versions are devalued by such affectation. In particular, older, more formal styles of poetry which set considerable store by 'poetic diction' lead even good translators to indulge in excessive poeticisms. [...]

Similar stereotyping found in acting is instructive. Grigorii Boiadzhiev (1960: 88–89) characterises three types of poor acting as follows:

1. Routine performance: Instead of applying their creative imagination to express the true nature of the characters, the actors rely on their professional experience and habits they have acquired, representing their own shallow notions of people, based on what they have seen in other stage performances or repeating styles of expression previously adopted (cf. banal 'poeticisms', sentimentality and stereotyped style in translation).

2. Superficial characterisation: Satisfied with having recognised some particular characteristic trait of a dramatic character, the actors base their entire performance of the role on this trait, creating an anecdotal character. This is because they do not consider the overall characterisation but merely apply

their own one-sided theoretical notions in this respect (cf. over-representation of characters' manner of speech, augmentation of intensive vocabulary, over-use of diminutives in translations of children's literature etc.)

3. Natural style of acting: Seeking to achieve veracity of expression, the actors perform according to their own personality, 'as themselves', subjectively experiencing the emotions represented. The result is a *nivelisation* of the characters (cf. stylistic *nivelisation* of the original based on the personal style of the translator).

Because the wording of a translation is derivative, an expression found in a translated work represents not the mandatory version but only one of a number of possible alternatives; the translator has the opportunity to choose the verbal means by which to express the content of the original.

The greater the set of possible alternatives, the greater the translator's opportunity for creativity. In some cases the translation equivalent is unequivocally predetermined because the target language has only one means of expressing the given meaning. Elsewhere, particularly in the case of more complex expressions and higher-order units, there is more choice.

Opportunities for inventiveness and choice begin at the point where a number of stylistic options are available to the translator, requiring him to select from them in the light of the given context; this is also the point at which craft becomes art. It is here that the nature of the translator's creative role is more closely defined; what is demanded of him is creativity which entails subordinating inventiveness to selectivity, the capability of being selectively inventive. The translator requires vivid linguistic imagination and inventiveness, in order to cope with the great variety of expressive means and to be capable of making the most appropriate choices. At the same time, however, he must possess taste and self-discipline, avoiding the temptation to adopt an eloquent turn of phrase entailing abandonment of the translator's reproductive goal, or to introduce stylistically inappropriate expressions. An imbalance between these two skills is frequently found in translators. Lack of inventiveness, the mark of the poor translator, is the more common. By contrast, creative and linguistically adept translators may fail to respect the author's intentions by insensitively introducing extravagant expressions. [...]

Whereas artistic inventiveness is a prerequisite of linguistic creativity, it is disciplined selection from available options that is conducive to the achievement of the translator's reproductive goal.

Unrestricted choice of stylistic means is available to the translator only when genuine semantic and stylistic synonyms are involved. But as this is an exceptional case, in practice translations vary because our understanding of the original work is not sufficiently accurate or objective. Otherwise, the context, the stylistic intention of the author, indeed the work as a whole, would unequivocally determine

both the selection of vocabulary and the choice of more complex stylistic devices. The better the translator's understanding of the work, the more pre-determined is the choice of translation solutions, and the greater the translator's artistic and linguistic talent, the more refined the available means enabling him to arrive at its appropriate interpretation. [...]

Poor translation does not result only from a superficial approach; on the contrary, a deeper scholarly approach seeking to identify exact equivalents for words and establish the same semantic relationships as in the original may actually disrupt the artistic whole because the overall value of the passage, crucial from the reader's perspective, has been overlooked. This may explain the familiar experience of some translators that their first improvised version of the translation was on the whole better than any subsequent revisions, which were actually to its detriment.

According to psycholinguistic research findings (Osgood and Sebeok 1954: 144–145):

1. Translators working only from language A into language B tend to lose their active command of A, as associations between linguistic items of A and B become stronger than associations between items within the respective languages themselves.
2. Translators working alternately in both directions, i.e. from A to B and from B to A, are prone to become insensitive to differences between the two language structures, consequently using awkward expressions more frequently.
3. Years of routine practice establish in translators' minds direct associations between items of A and B – stereotypes which may militate against stylistic differentiation in the target text.

The nature of the talent demanded by the art of translation is further defined by the challenges the translator faces in his work; it involves above all the gift of imagination and of stylistic creativity, as well as ability for objectivation.

Translation aesthetics

3.1 Creative production

3.1.1 Translation as an art form

In the 1920s, Otokar Fischer, the Czech scholar and translator, defined translation as an activity at the interface between science and art. Some scholars have emphasised the philological or academic nature of translating (translation from classical and oriental languages has been considered a scholarly activity), yet others have pointed to its artistic nature (Goethe's translation of *Hasanaginica* and Herder's translations of folk songs etc. are considered an integral part of these poets' works). Accordingly, translation theory is considered to be either a linguistic or a literary discipline. A relevant branch of linguistics is contrastive analysis of the two language systems concerned; knowledge of its findings is an essential pre-requisite of the translator's craft. The search for linguistic equivalents is certainly the translator's main preoccupation, but there is more to it than that; notably, the artistic dimension of his activity goes beyond the mere practical application of contrastive grammar or stylistics. For example, critical assessment of the potential impact of the values of the source work in respect of issues of life in the recipient culture, the adoption of a specific interpretative position, the transposition of the artistic realities represented in the work and the transposition of its stylistic levels to the target culture and its language system, and so on. It is with this interrelationship between the concretisations of the work in the original and in the translation, the hybrid structure of the translated work and its function in the target culture, *inter alia*, that literary analysis is concerned.

In order to establish a sounder theoretical position for the analysis of artistic issues in translation than can be derived from a purely practical approach, it will be necessary to define the relationship between translation and other arts.

The translator's goal is to preserve, capture and convey the original work, and not to create a new work having no precedent in the source. Therefore the goal of translation is reproduction. In practice, the procedure involves substituting one set of verbal material for another – this entails autonomous creativity involving all the artistic means of the target language. Translation is therefore an original creative process taking place in a given linguistic environment. A translation as a work

of art is artistic reproduction, translation as a process is original creation and translation as an art form is a borderline case at the interface between reproductive art and original creative art. In this respect, acting is the closest parallel to translation amongst all the arts, even if the original creative aspect is more prominent in acting than in translation, because the actor creates a work of a quite different category, transposing a literary text materialised in language into a stage performance materialised by a human being, the actor. The translator, on the other hand, merely transposes a work from one type of verbal material to another within the same category.

The proportion of the creative and reproductive components varies among the respective reproductive arts[1]. Leaving aside copies of works of fine art, the reproductive component is, relatively speaking, strongest in musical performance, where the interpretative, but not autonomously creative, aspect comes to the fore. Musicians can interpret the score, but they cannot create a new one. Not even recitation or oral delivery allows the performer a role that is as creative as that of the translator, as no replacement of the material of a work of art is involved here either, but rather the exploitation of a range of aspects of the given material. The written text contains only components indispensable for its realisation in sound (phonetic patterns of the words), all the rest being merely potentially present and subject to the delivery by the performer – variations in volume levels and intonation, interpretation of syntactic segmentation etc. The actor, however, does not merely interpret the text by his delivery; he autonomously produces physical action not specified in his script, in order to achieve the reproductive goal of his performance.

The situation in theatre is more challenging in that the text of the play is merely a script to the final representation of which many other members of the theatrical production team also contribute. So there is a strong creative dimension in the so-called reproductive arts, and it is this which makes them art forms rather than mechanical reproductive activity.

Translation is compared with other arts not in order to establish a new academic classification system for art forms; the purpose is a practical one, since such a systematic approach may serve as an empirical tool facilitating the resolution of problems through comparisons with similar problems in other reproductive arts possessing an established methodology. And, vice versa, translation theory may contribute to some less advanced disciplines. A reviewer of the first (1963) edition of the present book expressed the view that "although for the time being we have no theory

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1.   Reproductive arts are distinguished from conceptional arts based on original creation in that the former draw on the products of the latter; e.g. a performing artist or a graphic artist reproducing a drawing as a lithograph etc. Similarly, the original work of art belongs to conceptual art, while its translation is an artistic reproduction. (Editor's note)

of film adaptation as such, this book can still help us to solve many of our problems." On the other hand, another reviewer pointed out that many works are primarily intended for reproduction (e.g. musical scores, drama texts) and that in its fullest sense the concept of reproduction can only be applied to technical reproduction.

If we say that a translation is a reproduction and that translating is an original creative process, we define translation normatively, declaring what a translation should be like. Such a normative definition would entail an ideal translation. The poorer the translation, the further removed it is from this defined norm. Features of a translation considered as detracting from its value are those which are at variance with this definition: i.e. the non-creative, passively reproductive features arising in the course of the translation process, and aspects of the resultant work which are at odds with the goal of reproduction, i.e. the requirement for fidelity. If the translator fails to meet the requirement for an original, creative re-stylisation, this also mars the reproductive value of the work.

Sometimes, the more autonomous and the more creative the translator's search for a target-language equivalent, the more precisely the original is reproduced. Otokar Fischer insisted that a translation must be free to such an extent that it can be faithful. [...]

Occasionally, the more creative imagination translators apply in the search for an equivalent, the more accurate the reproduction of the original can be.

Translators are in error when autonomously re-stylising the work if they represent characteristics of a person's pronunciation or spelling simply by reproducing the literal meaning of the text. In Galsworthy's *Forsyte Saga*, for example, Swithin Forsyte's diction is presented as follows: Er – how are you? he said in his dandified way, *aspirating the 'h' strongly* (this difficult letter was absolutely safe in his keeping) – "how are you?" B. Kubertová-Zátková translated this sentence into Czech literally ("Jakpak se máte"). Although a footnote is added: "V originále se Swithin táže: 'How are you'" [In the original, Swithin asks "How are you?"], this passage is rendered nonsensical by the translation containing no 'h' in the question. The same applies to this further example from the same translation:

> And the Rev. Mr. Boms, who always proposed a vote of thanks to the chairman, in which he invariably expressed the hope that the Board would not forget to elevate their *employees*, using the *word with a double e*, as being more vigorous and Anglo-Saxon.

The point is lost when *employees* is translated into Czech (*zaměstnanci*) containing no double *e*; the translator's footnote points out that in the original the word concerned is *employees*).

In such cases, either the original English wording should have been preserved, or an autonomous solution for the reconstruction of the author's creative technique

attempted, representing the affected speech of the character through suitable examples in verbal material of the target language. A slavish, uncreative translation is tantamount to a violation of the reproductive purpose in that it fails to reproduce the author's idea.

3.1.2   The dual norm in translation

A second task of aesthetic analysis in any art is the establishment of basic criteria for evaluation. The basis of translation aesthetics and critique – just as in other arts – is the category of value. Value is determined by the relationship of the work to the norm of the given art. Naturally, norms must be apprehended from a historical perspective; their precise content and hierarchy change and evolve over time.

Two norms apply in the evolution of reproductive art – the reproduction norm (i.e. the requirement to capture the original faithfully) and the 'artistic' norm (i.e. the requirement of beauty). Technically speaking, in translation practice[2] this basic aesthetic antinomy is manifested as the contradiction between so-called translation fidelity and freedom. The term 'faithful' (or rather 'literal') referring to translation method denotes the procedure adopted by translators who consider their chief objective to be a precise reproduction of the source. On the other hand, the 'free' (or rather 'adaptive') method characterises an approach seeking to achieve above all beauty, in other words the closest possible aesthetic and cognitive rapport with the reader, in order to create an original work of art in the target language.[3] Translation history shows us that so-called fidelity was understood in the humanist era primarily as an accurate rendering of the meaning; the romanticists understood it as the reproduction of national and individual characteristics; the Czech Lumír School[4] understood it as the reproduction of metric form. The hierarchy of the two norms also changed with time. Both attributes are indispensable: a translation must be as accurate a reproduction of the original work as possible, but above all it must be a work of value in the domestic literature[5], as otherwise even the greatest accuracy is of no avail.

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2.   *Translation practice* stands for Levý's concept and term *překladatelství,* denoting not only practice but also a specific conceptualised field of human activity. (Translator's note)

3.   The two norms represent the popular saying that readers require the translation to read as the original and like an original. (Editor's note)

4.   The late 19th century Lumír School represented intellectual cosmopolitanism, keen to absorb West European trends in literature. (Editor's note)

5.   This means that the translation will be received and positioned as a work of literature in the receiving system; hence Levý's statement about the same impression or identical function. (Editor's note).

Our attempt to define how the two norms of reproductive art are respectively understood today must begin by pointing out that the norm of so-called fidelity corresponds to the norm of veracity in the original art. It is thus equally a matter of the relationship between the source work and its outer reality, and between the original and its reproduction; what is at stake in both cases is the cognitive value of the work.

Veracity in a work of art does not entail correspondence with reality; rather it entails capturing and conveying it. This can be demonstrated most clearly in set design; a scene which is supposed to take place under a tree does not have to be acted beneath an actual tree, in fact preference is usually given to a mock-up. A real tree, just like actors without make-up, would be pale and lifeless. It is not a matter of congruity with reality but of verisimilitude – the life-like impression made on the recipient by a work of art. Identifying reality with art would result in naturalism.

Similarly, the requirement of veracity in translation practice does not entail a naturalistic copy, but the communication of all the substantial attributes of the original to the reader. The translation cannot be the same as the original, but it should make the same impression on the reader. The translator, like the set designer, must take into account the recipient's perspective. A mechanical copy would result in frequent failure to understand or misapprehension, because readers of a translation possess acquired knowledge and aesthetic experience different from that of readers of the original. The translator has to preserve not the formal pattern of the text but its semantic and aesthetic values, by employing means which are capable of conveying these values to the reader. A theory predicated on mechanical copying of the source would result in naturalism in translation. In practice, of course, slavishly imitative translations are written unthinkingly, without the translator adopting any conscious position.

The role of the translation perspective adopted is crucial above all in the search for stylistic equivalents. The preservation of style is a very problematical issue; it is a requirement which can never be totally satisfied. Two methods have predominated so far: (a) preservation of the formal means of the source, (b) substitution of the relevant domestic style for the foreign style.

The first method fails to take adequate account of differences in formal sensibilities and in the respective literary traditions, and the second (developed by von Wilamowitz-Moellendorff and the Czech Fischer School) is based on stylistic counterparts which are difficult to gauge. It is based on methodological premises similar to those whereby a target language form is substituted by a domestic language form. But substitution of linguistic forms can be based on a common denominator (the semantic-conceptual or semantic-stylistic values), whereas the

common denominator of stylistic types is dependent on unique conditions and is difficult to measure.

Original literature offers a pointer to the solution of these translation problems. If a modern prose writer creates a novel set in the 13th century, the characters do not speak in the language of that time (Middle English, Old Czech, Middle High German etc.); if there does happen to be any call for archaism, the author will evoke historical colour in his own way, mostly creating new stylistic means, not attempting a naturalistic copy of the language contemporary to the setting of the novel. Similarly, a modern translator of a romanticist poet does not adopt the language of Novalis, Brentano or Mácha; the romanticist style will more likely be suggested by verbal means occurring in modern poetry. This is a special case of artistic expression of reality in a work. Here the style of the source is an objective fact, subjectively transformed by the translator.

The perspective of the modern reader should also be taken into account where certain stylistic means of the source have become dated. Charles Dickens was fond of frequently repeating syntactic patterns or emphatic words. Today, such mechanical repetition is considered a stylistic primitivism, but in Dickens it is also important for the emotive structure of the work, because excessive emphasis on certain impressions is closely connected with Dickens's typical pathos and sentimentality. It is therefore necessary to preserve it, but in an aesthetically acceptable manner. In his translation of *Little Dorrit,* František Král was unsuccessful in this respect because he mechanically copied the repetition, whereas Emanuel and Emanuela Tilsch preserved the stylistic means of repetition more imaginatively:

> Everything in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there. Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid roads, staring hills from which verdure was burnt away ... Far away the staring roads, deep in dust, stared from the hillside, stared from the interminable plain.

> Všechno v Marseilli i kolem Marseille hledělo strnule na rozžhavené nebe a to opět tento pohled vracelo, až se strnulý ten pohled stal všeobecným zvykem. Cizinci byli zmateni těmi strnule hledícími domy, strnule hledícími bílými zdmi, strnule hledícími bílými ulicemi, strnule hledícími prašnými silnicemi, strnule hledícími pahorky, jejichž zeleň byla sluncem spálena ... V dálce strnule hledící silnice vysoko pokryté prachem zíraly z úbočí pahorků, zíraly z údolí, zíraly z nekonečné roviny.

> (*Transl. F. Král, 1926*)

> [Everything in Marseilles, and about Marseilles, had stared at the blazing sky, and it had returned that stare, until that stare had become a universal custom. Strangers were confused by those staring white houses, staring white walls, staring

white streets, staring dusty roads, staring hills whose verdure was burnt by the sun
... Far away the staring roads, deep in dust, stared from the hill-side, stared from
the valleys, stared from the interminable plain.]

Celá Marseille i okolí civělo do rozpálené báně oblohy, která strnulý pohled
opět vracela, až ta strnulost zachvátila kdeco a kdekoho. Z bodavé bělosti domů,
z pronikavé běli zdí i ulic, z běloby jednotvárných pásů vyprahlých silnic, z
šedobílých kopců, jejichž zeleň neodolala slunci, šla cizincům až hlava kolem ...
Od úbočí kopců, od údolí, od nezměrných rovin, od celé té dáli se ostře odrážely
bělavé prašné cesty.
(*Transl. E. and E. Tilsch, 1954*)

[The whole of Marseilles and its surroundings had stared at the burning dome
of the sky, which had returned that fixed gaze, until that fixedness had affected
everything and everybody. The piercing whiteness of the houses, the whiteness
of the walls and streets, the whiteness of the monotonous strips of arid roads, the
grey-white hills whose verdure had not survived the sun, made strangers dizzy ...
The whitish dusty roads were sharply reflected from the hill-sides, from the val-
leys, from the interminable plain, from all that distance.]

E. and E. Tilsch managed to capture the impression of the whiteness of the heat in
Marseilles at mid-day, again and again wearisomely assailing the eyes, by repeating
the basic notion of whiteness but using a different word each time: "běl" [whiteness],
"běloba" [white colour], "šedobílý"[grey-white], avoiding the irritating repetition
of the phrase "strnule hledícími" [gazing fixedly], which is much more conspicu-
ous and intrusive than the repetitive "staring" in the original English. In the second
extract, they avoided a similar repetition by expressing the persistent impression
of the white roads against various backgrounds with juxtaposed phrases intro-
duced by identical prepositions.

Two German translations of the beginning of *Little Dorrit* show how difficult
it may be to preserve such repetitiveness:

Jegliches Ding in und um Marseilles ist unter dem *starren* Himmel selbst *starr* ge-
worden. Der Fremde kommt aus der Fassung, wenn er die *starren weissen* Häuser,
die *blanken* Mauern, die *hellen* Strassen und trockenen Pfade, die scharfgezeich-
neten Hügel mit dem versengten Pflanzenwuchs *anstarrt*. Die einzigen Gegen-
stände, welche kein ganz *erstarrtes* Ansehen besitzen, sind die Weinreben ... In
der Ferne *starrten* staubige Wege und die endlose Ebene in scharf gezeichneten
Umrissen.
(*Transl. Gottlieb Walther, 1956*)

Alles in und um Marseille *starrte* zu der glühenden Sonne empor, die wiedrum
auf Marseille und seine Umgebung *herabstarrte*, bis zuletzt alles weit und breit
ein *starrendes* Ansehen annahm. Die *starrend weissen* Häuser, *starrend weissen*
Wände, *starrend weissen* Strassen, *starrend weissen* dürren Landwege und die

starrenden Hügel, deren Grün die Sonne versengt – machten auf den Fremden den quälendsten Eindruck. Das einzige, was nicht dieses unbeweglich *starre* und helle Ansehen hatte, waren die Weinranken ... Aus der Ferne *starrten* die tiefbestaubten Strassen *von den* Hügelabhängen, *von den* Hohlwegen, *von der* endlosen Ebene dem Wanderer entgegen. (*Transl. Carl Kolb, 1927*)

Kolb preserves the persistent repetition of the motif of the stare, but softens the mechanical aspect of the repetition of the same word by introducing several alternatives in place of the stereotyped verb to stare: "starren", "herabstarren", "starrend". He conveys the impression of the white-hot mid-day in Marseilles, again and again wearisomely assailing the eye, by repeating the phrase "starrend weiss"; whereas Walther renders the repetition with the colour descriptions "weiss", "blank", "hell". Finally, in the last sentence, Kolb found a way of retaining the repetition while avoiding a conflict with contemporary stylistic norms; the repetition of the verb "to stare" was replaced by a parallel grammatical structure with "von der".

The second requirement of a translation, and the second criterion by which we judge it, is beauty – artistic excellence, the aesthetic value of the translation as a work of the target national literature. The fact that this norm of artistic mastery is common to the translation and the original work and has more or less the same content in both complicates the task of the translator and of the translation critic. Translators have an innate tendency to correct and embellish the original. In certain historical epochs this was even a theoretical recommendation:

> The French 18th century translator Fréron held the view that: "Nothing is simpler than scrupulous fidelity; nothing more so than the fine art of embellishment and perfecting", adding that one needed "sufficient skill to achieve enhancement by establishing order, eliminating the superfluous, correcting the style and leaving only what is truly deserving of admiration." (Fréron, in West 1932: 333)

This is very unsound advice, because the translator's taste is frequently subjective; translators also tend to be less artistically gifted than the author of the source and apparent shortcomings of the work can mostly be ascribed to the recipient's misapprehension of the author's intention rather than the author's inconsistency. Translation critics, on the other hand, must take great care to avoid criticising intentional imitation of a simplistic style, attributing it to the ineptness of the translator; they should also avoid crediting the translator with qualities inherent in the original.

The duality of the aesthetic norm in translation practice is sometimes a cause of disagreement amongst critics regarding the quality of particular translations; beauty and fidelity are often treated as opposites, as though they were mutually exclusive. This is only the case where beauty is confused with superficial appeal and fidelity with literalness. Stylistic and emotional exhibitionism, showing off

one's linguistic skill and a sentimental intensification of emotive effects cannot be considered aesthetic values; they are hallmarks of kitsch in translation. On the other hand, neither is close reproduction of the source in itself a benchmark for the value of a translation, but merely an indicator of the method involved. The nature of the method is not crucial for the assessment of the value of a translation (any more than it is for any work of art) as the choice of method is strongly pre-conditioned by the given material and the particular cultural context; it is the translator's skill in applying the method that is decisive. Similarly, in original literatures, it would be naïve to consider the method of the romanticists unequivocally better than that of the classicists; however, in the respective epochs, masters and their epigons can be distinguished by their ability to apply their method.

The most successful Czech translation of the post-war era was Czech poet Ladislav Fikar's *transversification* of Stepan Shchipachev's Russian love poem of 1952, *Po doroge v sovkhoz* [On the Way to the Collective Farm]. The beauty of the Czech translation is deceptive in that in places it is more appealing than its original. It is more illuminating to compare the translation with its original than to indulge in an extensive theoretical discussion as to whether a translation should or may be more beautiful than the original.

Сады притихли. Туча	[The gardens fell silent. A cloud
Идет, темна, светла	Moving, dark, light.
Двух путников дорога	The path led two walkers
Далеко завела.	Quite far away.
Проходит мимо яблонь,	Past apple trees,
Смородины густой,	And dense redcurrant bushes.
С попутчицей случайной	With his chance companion
Учитель молодой.	Walked a young teacher.
Не зная, кто такая,	Not knowing her,
Он полпути молчал	He kept silent half the way
И тросточкой кленовой	And with his maple cane
По яблоням стучал.	Just tapped each apple tree.
Потом разговорились.	They struck up conversation then.
Но, поступив стеной,	In sheets the rain
Дождь зашумел по листьям	Was pelting on the leaves,
И хлынул – проливной.	Pouring, gushing down.
Они под клен свернули,	They sheltered by a maple tree,
Его листва густа,	Its foliage was dense,
Но падает сквозь листья	But water still fell through
Тяжелая вода.	The leaves, it was so heavy.
Накрылись с головою	They hid their heads together
Они одним плащем...	Beneath one coat ...
И девушка прижалась	She pressed her shoulder

К его груди плечом.
Идет в район машина.
Водителю смешно –
Стоят, накрывшись двое,
А дождь прошел давно.

Against his chest.
A car going somewhere.
The driver found it funny –
The couple sheltering,
But the rain had long since stopped.]

Lístek se nehne. Nebe
je jako z olova
Pěšinou podle sebe
Jdou v polích chodci dva.
Už přešli říčku, sady
i keře angreštu.
On: učitel byl mladý
a ona: cizí tu.
Jaké má asi oči?
Půl cesty mlčeli.
Jen hůlčičkou svou plašil
čmeláky v jeteli.
Vlčí mák hořel v ovse.
Dali se do řečí.
Najednou stříbřilo
se deštíčkem ořeší.
Pod rozklenutý habr
se oba stulili.
A liják je tam zábl
a kapky studily.
Pod plášť můj, kdybys chtěla,
vejdem se já a ty.
Ramena dívčí měla
a teplé, sladké rty.
Jede kol traktorista,
po dešti voní zem,
obloha je už čistá
a ti dva – pod pláštěm

[Not a leaf stirs. The sky
is as of lead.
Together along the path
they walk across the fields.
Beyond the stream, the gardens,
the gooseberry bushes too.
A teacher, he was young,
and she a stranger here.
I wonder what her eyes are like.
Both silent half the way.
cane swishing in the clover.
He chased the bumble bees,
Oatfields full of blazing poppies.
They struck up conversation.
Suddenly the hazel bush
turned silver from the rain.
They huddled close beneath
a hornbeam tree.
The downpour made them shiver,
the water drops were cold.
If you want, my coat
will cover both of us.
Her shoulders were slim
her lips were sweet and warm.
The tractor going by, the earth
smells sweet from rain.
The sky has cleared up now,
the couple still under the coat.]

Not all the liberties taken by Fikar are aesthetically of equal significance. It is unimportant that he changed "redcurrant" to "gooseberry", because in the translation of a poem it is mood and situation that are important, rather than botanical precision. It is therefore much more important that the translator does not leave his lovers in the gardens but takes them out of the village, beyond the river, where the gardens end and they are in open countryside: "Beyond the stream, the gardens,// the gooseberry bushes too." He then consistently pursues this concept in subsequent lines: "cane swishing in the clover// He chased the bumble bees,// Oatfields full of blazing poppies."

In this way, Fikar emphasises the intimate isolation of the lovers, bringing them closer together, as he had in fact done in the very first lines with the image of two lone walkers on the path: "Together along the path// they walk across the fields".

Thus he lends a greater lyricism and deeper emotion to Shchipachev's verse; the original lyricism is more masculine and the emotional relationships are more latent. The lyrical element is also reinforced by the translator's substitution of images for descriptive statements: "The gardens fell silent – Not a leaf stirs; Not knowing her – I wonder what her eyes are like; She pressed her shoulder// Against his chest – Her shoulders were slim// her lips were sweet and warm." The images are rendered more expressive: "No, postupiv stenoi,// Dozhd zashumel po listiam// I khlynul – prolivnoi." [In sheets the rain// Was pelting on the leaves,// Pouring, gushing down]. "Najednou stříbřilo se//deštíčkem ořeší". [Suddenly the hazel bush// turned silver from the rain]. The versification is also formally more 'perfect'. Shchipachev rhymes only some of the lines, Fikar all of them. This holds the key to most of the semantic deviations; the translator adopted a more complex rhyme scheme, and this entailed adding to almost every rhyming couplet further meaning absent from the source. The outcome of this method was a translation which is charming to read, seductive. A critic unaware of the historical context will have reservations about it, but this translation performed its cultural function.

3.1.3   The hybrid nature of translation

A translated work is a composite, hybrid configuration. It is not a monolithic work but an interpermeation, a conglomerate of two structures. On the one hand there is the semantic content and the formal characteristics of the source; on the other hand there is the entire system of artistic features specific to the target language, contributed by the translator. There is some tension between the two mutually interwoven layers, or rather attributes, which are integral components of the translated work as a whole, and this may manifest itself in contradictions between them.

The content of the translated work is derived from the source culture, but it is written in the target language. The reader is not aware of this contradiction until there is a clear conflict between the setting of the action and a specific target language expression. There are situations in which even the best possible translation solution is a compromise which cannot fully conceal the contradictory nature of the translated work in this respect.

Such a problem often occurs in the translation of Christian names. In the Forsyte Saga, for example, there are the names *Nicholas, James, Philip, Irene, Soames, Swithin* and *Jolyon*. If we preserve their English forms in the Czech translation, these foreign names will disturb the atmosphere of intimacy in certain situations, but most importantly, in the case of *Irene, Philip* and *Nicholas*, difficulties arise in

connection with the declension of Czech proper names. If we decide to convert the names to Czech, problems arise with *Soames, Jolyon* and *Swithin*, which have no Czech equivalents. The result would be a jumble of Czech and foreign Christian names. Similar difficulties arise with toponyms, i.e. street names, names of buildings etc. No general rule is of any help here; the translator has to find the most acceptable solution case by case.

A less obvious but more fundamental contradiction is the temporal distance of older works. The content of the work and its composition reflect very clearly the time in which it was written; its dated features are even more conspicuous when the work is re-stylised in the language of today.

Conflicts between the psychology of the distant past and the modern language of the translation arise when, for example, Balzac's emotional rhetoric is translated into modern Czech as: "Ó, šlechetný otče, jak tě milujeme! zvolaly děti a vrhly se na kolena." ["Oh noble father, how we love you!" cried the children, falling to their knees.] Emotional affectation will be perceived if the expression "he cried" with which direct speech is generally introduced in Goldsmith's *Vicar of Wakefield* is translated into Czech as "zvolal" throughout. But "he cried" is a component of the exalted overall tone of the original, also reflected in its composition. The contradictory nature of a translated work is, in addition to the more limited lifespan of the translator's language, one of the main reasons why translations usually date more quickly than the originals.

Psychological contradictions are particularly palpable in translation between two ethnically distinct cultures, even if the two cultural regions are not too distant. Reserved English readers of Dostoevskii's *The Idiot* are surprised to find that, early in the novel, during a ten-minute conversation in the train, Myshkin reveals his deepest secrets to Rogozhin, and they are astonished how calmly Myshkin responds to Lebedev's sarcastic comments. Frequently, however, it is such 'contradictions' that are frequently the source of new knowledge; it was through translation that in the middle of the 19th century Japanese literature, firmly in the ideological grip of Confucianism, discovered the psychological novel and thereby also discovered individualistic psychology and the European conception of love. Sometimes it is only a matter of particular motifs, for which it is normally better to provide substitutes in translation – for example the heart symbol is replaced by a different physiological symbol, such as the liver, stomach or throat in translations of the Bible into certain languages of Asia and South America.

The more successfully such contradiction is resolved, the more accomplished the translation as a whole. This is why in translation practice, besides requirements shared by literary translation and original literature, one specific skill is demanded – the translator must be able to reconcile contradictions arising from the ambivalence or hybrid nature of a translated work. This is because it only takes one small

detail to make readers aware that they are reading a work that has been transplanted to foreign soil, just as minor awkwardness on the part of an actor reminds the audience that the characters on stage are actors, interrupting the direct involvement of the audience in the play. This also distracts the attention of translation critics, leading them to focus too closely on detail and on negative features in a translation.

As an example of a considered and consistent translation conception one could mention Otokar Fischer's Czech translation of Villon. Defining the main intention of his rendering in a postscript, Fischer (1957) writes that he did not wish to present a substitute for the original, but rather "something sharp and modern resembling the spirit of the original." This rendering required the subordination of the original stylistic means to the translator's intention. Fischer remarks that he has omitted "everything that was apparently repetitive, redundant, everything that would appear to be [...] purely occasional poetry, parochial, strictly conditioned by individuality and time, or intelligible only if accompanied by a detailed account of cultural history [...]" On the other hand, he "sought to highlight the components of Villon's poetry reflecting universal human character and of enduring relevance, to explicitate allusions which have become obscure, replacing learned and biblical references with direct quotations and using modern vocabulary, in these and other ways bringing the original closer to our own sensibilities." Although we may not always find such a free translation acceptable today, we cannot deny the literary value of such a translation interpretation. This translator sometimes applies a method which would not be appropriate today, but he does so intentionally and with a consistent, principled artistry.

Translation practice demands, perhaps more than any other activity, a uniform conception, i.e. a consistent view of the work and a uniform basic approach to it. In translations we very often see inconsistencies even where the choice of means depends entirely on the skill of the translator. When translators employ a dialect they often put different forms of the same word in the mouth of one and the same person. The translation often bears the marks of the process by which the translator gradually discovered better solutions for some recurring situation. Sometimes the translation method may waver between an intention to bring the work closer to the reader and an intention to bring the reader to the context of the work. Above all, the translator must have a uniform intention, to which individual translation solutions are subordinated.

3.1.4   The ambivalent relationship with the original literature

What remains to be discussed is the function of translation in the receiving culture. A translated work becomes part of the literature written in the target language;

its cultural function is similar to that of an original work of domestic literature. Additionally, however, a translation carries its own specific cognitive value, informing us about the original work and its culture. Some types of domestic literature, e.g. travel writing or historical novels, have a similar though not identical informative function; they are based on interesting facts, unfamiliar to their domestic readers. In some cases readers may wish to be aware that they are reading a translation; in such circumstances this awareness should be maintained by the preservation of local or historical colour, because translativity[6] may become one of the translation's aesthetic values.

There is frequently a tension between the two translation tasks of translated literature. For example, readers may wish the translation of the *Ramajanam* to read as an original work of literature in their own language, but on the other hand they may expect it to present the characteristic features of the Hindu epic and inform them about the thinking and behaviour of the inhabitants of ancient India. Emphasis on the former or the latter function of translation is often a deciding factor when a choice has to be made between the two translation options. This mostly depends on the interrelationships between the two cultural regions as well as on the current state of affairs in the recipient culture. As a rule, the more distant the original literature, the more significant the informative function of translation.

It could well be the case that an alternative verse metre would correspond better in terms of rhythm to the classical hexameter, say blank verse or the alexandrine, and that an appropriate counterpart to Greek lyric stanzas would be rhyming verse, as for example in Czech. Julie Nováková turned this to her advantage, translating Musaios's lyrics in rhymed verse and Hesiod in four-foot trochaic verse, i.e. the old Slavonic epic verse form. On the other hand, the practice of the Czech Král-Stiebitz School, concerned to preserve specific classical metres, is also appropriate. Neither of these two methods can be excluded, since both are justified, according to the respective goals of the translations.

The hierarchy of the two cultural tasks is dependent not only on the literature to be translated but also on the domestic readership. Translators are in a position to preserve national characteristics in a work in total or in part, according to the knowledge of the foreign culture that can be expected of readers. At the same time, however, they have the opportunity to educate the readers and enhance their apprehension of foreign literature. A translation of unfamiliar and yet highly

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6.   *Translativity* as a category has no match in western TS. Conceptualised by Levý as salience with alien elements perceived in translation by the recipient and developed by Popovič into a translation norm, its lower-level western kinship concepts are the dichotomies between domestication and foreignisation (Venuti), adequacy and acceptability (Toury). Levý did not introduce any English term for this category, while Popovič (1976) suggested *translationality*. In Levý 1969 it is rendered as *das Übersetztsein.* (Editor's note)

conventional forms of oriental poetry (e.g. that of the Persian *qasida*) will strike readers on first acquaintance as a novel, original form; initially, therefore, they will be unable to grasp the objective artistic values of the first collection they read. On reading a fifth or a tenth book written in this style, they will begin to recognise its conventions. The potential of a translation depends not only on the maturity of the translation method but also on the maturity of its readers. A perfect translation would require not only an ideal translator but also an ideal reader. Translators are the people who are in a position to expand readers' knowledge of foreign cultures, so opening up the way for future translators of the same culture, who will then be able to expect a better informed readership. According to the requirements of a given historical situation, translators can even deliberately influence the convergence or divergence of two cultures. For example, at the beginning of the twentieth century Russian literature used to be exoticised in Czech, Polish and Hungarian translations, whereas today the chief emphasis is on common, shared issues; translation from Chinese has undergone a similar evolution. [...]

Otokar Fischer's interpretation of Villon, mentioned above, was preconditioned by its anticipated reception. Villon entered the Czech cultural context in the 1920s as one of the *poètes maudits*. This contemporary literary figure was in tune with cultural tendencies in Czechoslovakia at the time. For the avant-garde left he was the embodiment of social protest, a revolutionary type, whereas for the intellectual élite he was an expression of the social licentiousness of art. Fischer's programmatic attempt at a 'coarse' rendering of this medieval French poet was welcomed on all sides, and the lifelike quality of this translation led to its adoption as the basis for the play *Balada z hadrů* [Ballad of Rags] by Jiří Voskovec and Jan Werich.[7] In some countries political and social differences were so sharp at that time that several different renderings of Villon were simultaneously called for. In Hungary, Villon was translated in a 'revolutionary' fashion by Attila József, who also used him in his own original works, and a number of less distinguished translators wallowed in the melancholy of Villon's 'snows of yesteryear'. The Hungarian poet György Faludy even presented some of his own poetry as translations from a provocative and lecherous Villon.

Translation is therefore involved in complex relationships with original literature, both as an overall art form and as individual works. Translation may be a substitute for, or a stimulus to, original literature (e.g. translation practice in the 19th century Czech National Revival), or where domestic output is inadequate (e.g. drama translations in England in the second half of the 18th century), or perhaps in competition with it (in the early 20th century the Czech writer Karel Čapek and others complained that Czech theatres and publishers preferred second-rate

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7.   A Czech play (1935), written in honour of François Villon. (Translator's note)

foreign works and that Czech authors therefore lacked adequate opportunities to become established). Translation may discover new opportunities for Czech literature to evolve, especially in respect of language (cf. Karel Čapek's translations of French poetry or Jiří Taufer's translation of the Russian poet Maiakovskii). On the other hand, it may infiltrate inorganic means into the domestic literature, as for example through translations by Rudolf Borchardt in Germany.

The value of translativity can be negative or irrelevant, and then a translation may be presented as an original work (e.g. Antonín Puchmajer's poetry in Czech), or it may be positive, and then even original works are sometimes presented as translations (e.g. detective stories and westerns by Czech authors in the 1920s and 1930s). Prosper Mérimée (1826) famously published a volume of poems entitled *La Guzla, ou Choix de poésies illyriques, recueillies dans la Dalmatie, la Bosnie, La Croatie et l'Hertzégowine*, and Pushkin translated it under the title *Pesni zapadnykh slavian* [Songs of the Western Slavs].

Translation method arises out of the cultural needs of its time and is conditioned by them, not only in respect of the overall attitude to the foreign work and its interpretation, but often also in respect of particular technical details. This is something to be reckoned with in the evaluation of translation. Although Czech translations by Josef Jungmann, Jaroslav Vrchlický, J. V. Sládek, and Otokar Fischer (mid 19th and mid 20th centuries respectively) were based on distinctly diverse methods, they all performed specific cultural functions, topical in their time.

Georges Mounin (1955: 85–86) concludes that "When the translator rejects literal fidelity, at any rate since Amyot, it is always for reasons which are grounded in his entire civilisation". Similarly, on historical grounds Mounin explains why in his translation of Homer's *Iliad*, following many adaptive translations of previous centuries, Leconte de Lisle rediscovered the historical specificity of the source:

> Naturally, this revolution is not a purely aesthetic revolution; it has social causes: the *eternal man* of a theological, monarchical society has been succeeded by the *historical man* of a bourgeois society. Instead of toning down, concealing and suppressing the differences between Achilles and us, young bourgeois thinking, inebriated by the discovery of history, a weapon which it can wield against the feudal class, finally becomes aware of these differences and emphasises them more and more. (Mounin 1955: 98)

However, such a historical perspective should not result in relativism; it can in no way justify arbitrariness or licence in translation method today. Many of the means appropriate in earlier cultural contexts are inappropriate today, such as word-for-word rendering, imitation of classical quantitative metre, uncompromising dialect substitution, intensification of expressivity resulting in vulgarity and kitsch.

3.2 The translator's linguistic and literary creativity

The issue of the originality versus the reproductive nature of translation immediately raises three further questions:

1. The potential of so-called classic or normative translation;
2. The translator's autonomy in relation to the evolution of translation practice in the target culture;
3. The translator's autonomy in relation to the target language.

3.2.1 The 'classic' translation

The categorisation of translation as one of the reproductive arts entails more than theoretical considerations. It has practical consequences, for example the frequently debated question as to whether there can be an ideal translation – a normative translation for at least one generation of recipients – or whether the existence of several simultaneous translations of the same work is justifiable. Such questions take different forms in different reproductive arts. Broadly speaking, the greater the creative contribution of the interpreting artist the less justification there is for canonising one particular version. The idea of a 'classic', 'standard' interpretation is probably most relevant in music, where the contribution of the interpreter is relatively the most limited, but this certainly cannot be applied to a theatre performance. There are as many *Government Inspectors* by Gogol as there are theatres and actors performing this title role; *Hamlet* is different in interpretations by the Old Vic, the Shakespeare Memorial Theatre in Stratford, the Bolshoi Theatre in Moscow and the Comédie Française.

Whether the simultaneous existence of several different interpretations of a work can be justified is a controversial issue, since in translation practice they are classified somewhere in between the poles of music and theatre. Again one can more appropriately speak of a 'period' or 'classic' translation in prose, where the translator's creative contribution is less prominent, whereas in poetry every translation is a distinctive poetic work in its own right, and two parallel translations cannot be denied the right to co-exist, assuming of course that they are two autonomously conceived, artistically coherent creations.

No more than we would refuse to recognise Olivier's *Hamlet* alongside Močáľ's *Hamlet*, Kohout's *Hamlet* and Vojan's *Hamlet* could we reject out of hand B. Štěpánek's *Hamlet* alongside J. V. Sládek's *Hamlet* or E. A. Saudek's *Hamlet* or other translators' *Hamlets*. Just as there is no definitive, once and for all actor's interpretation of *Hamlet*, so there is no definitive translation conception. Every new interpretation is a fresh response to the work and through the work it also expresses the

translator's attitude to the contemporary national cultural-political scene. The value of the translator's interpretational stance is then judged according to whether he succeeds in apprehending the objective values of the work itself and according to the cultural-political position his view expresses.

Translators express their ideological position more or less clearly in every translation, but particularly effectively in a text whose interpretation may be contested. The Czech translation scholar Bohuslav Ilek comments as follows on the vivid example introduced by W. Jabloński in the Polish collective volume *O sztuce tłumaczenia* [The art of translation]:

> I will demonstrate briefly how a British sinologist translates the thoughts of an old Chinese writer about a wise person: "Knowing what God is, he knows that he himself comes from God. Knowing what a human being is he persists in his knowledge, anticipating revelation of the unknown. To exhaust the time allocated to him and not to perish half way through the journey – this is the sum of knowledge."
>
> Jabloński, a contemporary Polish sinologist, translated this passage differently: "Someone who knows the way nature works lives in harmony with it; someone who knows how people work learns what may be learned and keeps alive thanks to things that are inaccessible to our cognition, such as breathing, eating and so on. In this way he survives his life span and does not die prematurely half way along the road. And that is the sum of knowledge."
>
> What is at issue here? The point is that the Chinese word *tiān* or *tien* means, depending on the spatial and historical context, (a) *heaven, providence, godly* or *divine*, (b) *nature* or *natural*. The British sinologist chose meaning (a) because he wanted to convince the reader of the monotheistic, personifying meaning of the word *tiān* in cases where it quite clearly denotes *nature*. (Ilek 1962: 70)

Very often, within one generation of translators and readers, one of several translators of a foreign classic writer becomes established, *cum grano salis,* as the dominant*,* classic translator. This tendency is particularly common among drama translators, because the selection of translations is progressively refined by repeat productions and the continuity of theatrical practice. It is not only the best but also the most versatile translation that has a chance to become a classic translation, because a too clear-cut conception restricts the suitability of the translation for a particular type of production.

Even the classic translation retains its validity only within a specific linguistic and culturally homogeneous epoch, i.e. as long as it is appropriate in terms of language and interpretation for that period. The more rapidly the language changes the sooner translations become dated. (In recent centuries, the evolution of English and French has been very slow, whereas in certain Slavonic languages change has been rapid.) Also, of course, classic versions of Shakespeare, Molière etc. were replaced on the radical change from classicism to romanticism.

3.2.2 Translation tradition

Unlike creative acts by original artists, reproductive activity is repetitive, so in the case of more frequently translated major works an interpretative tradition becomes established. In translation practice, as in acting, each new translator takes account of previous interpretations, learning from his predecessors' experience and possibly also succumbing to the same pitfalls.

A modern translator can learn a good deal about how to interact with earlier versions from the preface to the latest Czech translation of Coleridge's *Ancient Mariner*, by Josef Palivec, in which the translator discusses his relationship to the earlier version by J. V. Sládek:

> While translating, I kept by me the complete collection of the poems of Samuel Taylor Coleridge [...] and a French translation [...] and I left consideration of Sládek's translation until last [...] Sometimes Sládek's translations and my own happen to coincide; this is in places where the optimal solution is self-evident. Consider, for example, the line in Part VII: "And the owlet whoops to the wolf below," which is translated literally: "sova houká na vlka" [the owl hoots at the wolf]. Here the final foot, almost without the translator's intervention, calls for another possible rhyme "umlká" [falls silent], determining or even forcing a change in the following rhyming line. The same is true of the last stanza of Part VI, where "The Albatross's blood" determines the composition of the entire stanza. And so on. But in revising my translation I adapted the seventh stanza of Part III, extremely difficult to translate, from Sládek, and I also took two or three words from his individual vocabulary [...] (Palivec 1949: 49–50)

Therefore there happen to be correspondences between the two versions in places where no alternative solution is possible in Czech. It would be a mistake to avoid such correspondences; on the contrary, they may be an indication of the fact that both translators have arrived at what is either the only possible solution, or the optimal solution.

Interestingly, it is often in matters of rhyme that the two translations arrive independently at the same solution – evidently because the availability of rhyming pairs expressing the meaning of the source is more limited than the scope for stylistic variation. Jarmila Loukotková (1957: 59–60), Czech translator of Villon, provides further evidence:

> In many cases I found that when I compared a passage I had translated with that of Fischer there were phrases, constructions and rhymes that coincided; the original had led us both independently to the same choices. Sometimes I retained the translation; in other places, where the similarity was too striking, I translated the lines differently, so as not to arouse the suspicion that it was a plagiary:

Z těch živých jedni, bohudíky   [Of those alive some, thank God,
jsou páni nebo v ouřadu,   are masters or in some office,
druzí se stali hadrníky   others have become beggars
a znají chléb jen z výkladů,   and know bread only from shop windows,
a třetí šli zas do řádů,   and others yet have joined orders,
však leckterý ten celestýn   but many a Celestine
nedělá církvi parádu.   does not do the church proud.
Tak rozhodil nás Hospodin   The Lord has divided us thus.]
(Transl. Otokar Fischer)

Z těch druhých díkybohu jsou   [Of those others thank God some are
už páni velkých úřadů;   now masters in high office;
a jiní po žebrotě jdou   while others go begging
a chléb znají jen z výkladů;   and know bread only from shop windows,
a další vstoupili do řádů,   and others have entered orders,
ten františkán, ten celestýn je,   one's a Franciscan, one a Celestine,
cpou břich a honí parádu.   Full bellied and dressing up.
Jak všechněm jiný osud kyne!   How fate treats all in different ways!]
(Loukotková, first version)

Ti druzí hrají, díkybohu,   [Those others play, thank God,
kdes na úřadech velkou roli;   somewhere in offices, important roles;
zří jiní lačně za výlohu,   others hungrily gaze in shopwindows
neb nazí s žebráckou jdou holí.   or go barebacked leaning on beggars' sticks
A další vstoupil do řeholí,   And others have entered orders,
ten františkán, ten celestýn je,   one's a Franciscan, one a Celestine,
je hlad ni zima nezabolí.   they won't feel hunger or cold.
Jak všechněm jiný osud kyne!   How fate treats all in different ways!]
(Loukotková, second version)

Dependence on the work of predecessors devalues a translation only when, for the sake of convenience, previous solutions are copied, to such an extent that the originality of their work is threatened. In Czech, for example, B. Štěpánek relied on J. V. Sládek's translation of Shakespeare, F. X. Částka on Josef Jungmann's and Jan Purkyně's translations of Schiller, and the Slovak translator F. O. Matzenauer relied on Jungmann's translation of *Hermann and Dorothea*. The question of the relationship between earlier Czech translations of the classics and later Slovak translations is quite significant because the Czech translations frequently constituted the most important guide for Slovak translators. In the case of some classic authors they even served as a substitute for a missing domestic translation tradition. In general one can say that a new reproduction is an artistic act only if the translation as a whole is the work of a subsequent translator and not a plagiary of previous versions.

Plagiaries are much more common in translation practice, and more difficult to identify, than in original literature. The broader the range of possible alternative

translations, the easier it is to uncover plagiarism. It is easiest in verse translation or in literature where the language and the historical conditioning of the text are so specific that the translator is obliged to seek original translation solutions. There can be no doubt, for example, about the origins of the translation of Lermontov's poem *The Sail* by L. Brož, published in the journal *Obrazy života* (1875), if we compare it with the translation by J. Prokeš published several months earlier in the periodical *Album Slovanských listů* (1875):

Loďka	[A boat
Bělá se loďka v oceáně	The boat is white on the ocean
jak holubinka bázlivá;	like a timid russula;
proč dala výhost rodné straně	why has it forsaken its native land
a v místa pílí truchlivá?	making for sorrowful climes?
Slyš vody ruch a větru vání	Hear water rush and wind blow,
a stožár v kraj se schyluje	and the mast bends low
ach! s plavcem není požehnání,	ah! the sailor is not blessed,
on v Eden lásky nevpluje.	he will not sail into the Eden of love.
Pod ním se lazur vábně klene	Below him the azure vault beckons
a nad ním slunka záře plá,	and above the sun shines bright,
než on v náruč bouře žene	before he flies into the bosom of the storm
však bouře nejspíš mír mu dá.	for it is in the storm he likely will find peace.]
(*Transl. J. Prokeš*)	
Plachta.	[A sail
Bělá se plachta v oceáně,	The sail is white on the ocean
kde mlha dříme modravá.	where bluish mist is drowsing.
Proč dala výhost rodné straně	Why has it forsaken its native land,
a v místa pílí sychravá?	making for sorrowful climes?
Slyš vody ruch! a větrů vání,	Hear water rush! and wind blow,
a stožár témě schyluje!	and the mast bows its head
Ach, s plavcem není požehnání –	Ah! the sailor is not blessed,
oňť v Eden lásky nevpluje.	he will not sail into the Eden of love.
Pod ním se lazur vábně klene	Below him the azure vault beckons
a nad ním slunka záře plá,	and above the sun shines bright
leč on se v náruč bouři žene –	but he flies into the bosom of the storm
snad bouře nejspíš mír mu dá.	it is in the storm he likely will find peace.]
(*Transl. L. Brož*)	

In terms of their origin, there are two types of translation plagiary, each with its own motives but with similar results. It is generally untalented dilettante translators – especially where poetry is concerned – who tend to commit plagiary for economic reasons or out of ambition. But plagiary may also be found amongst some talented writers who simply do not consider translations a genuine form of art to be treated with respect. Bertolt Brecht is known to have used translations of Villon

by K. L. Ammer in his *Threepenny Opera* without acknowledging the translator. It is also beyond doubt that Gerhart Hauptmann published a translation of Hamlet as his own, described as «In deutscher Nachdichtung und neu eingerichtet», though it was merely an adaptation of the translation by Schlegel. In places where there is the greatest divergence, the relationship between the two texts is as follows:

> *König (I,2)*
> *Wiewohl von Hamlets Tod, des* teuren *Bruders,*
> die Wunde unvernarbt und ob das Reich
> noch immer, wie gelähmt von diesem Schlag,
> des Jammers Miene starr im Antlitz trägt,
> so weit hat doch Vernunft den Schmerz besiegt,
> dass wir des Grames zwar uns nicht entschlagen,
> jedoch auch nicht der Pflichten unsres Amts.
> Kurzum, das Leben fordert seine Rechte.
> Wir *haben also unsre weiland Schwester,*
> *jetzt unsre Königin, die hohe Witwe*
> *und Erbin dieses kriegerischen Staats,*
> *mit* schwarzverhängter *Freude sozuzagen*
> und einem Auge unter Tränen lächelnd,
> *zur Eh' genommen* und damit *hierin*
> *nicht eurer bessren Weisheit* uns verschlossen,
> die dauernd uns beriet. *Für alles Dank!*
> *Nun wisst ihr, hat der junge Fortinbras –*
> aus Unterschätzung unsrer Macht und meinend,
> *durch unsres teuren seligen Bruders Tod*
> sei Dänemark aus Rand und Band geraten...
> (*Transl. G. Hauptmann*)
>
> *Wiewohl von Hamlets Tod, des* werten *Bruders,*
> noch das Gedächtnis frisch; und ob es unserm Herzen
> zu trauren ziemte, und dem ganzen Reich,
> in eine Stirn des Grames sich zu falten:
> so weit hat Urteil die Natur bekämpft,
> Dass wir mit weissem Kummer sein gedenken,
> Zugleich mit der Erinnerung an uns selbst.
> *Wir haben also unsre weiland Schwester,*
> *jetzt unsre Königin, die hohe Witwe*
> *und Erbin dieses kriegerischen Staats,*
> *mit* unterdrückter *Freude, sozusagen,*
> mit einem heitern, einem nassen Aug',
> mit Leichenjubel und mit Hohzeitsklage,
> in gleichen Schalen wägend Leid und Lust,

> *zur Eh' genommen;* haben auch *hierin*
> *nicht eurer bessren Weisheit* widerstrebt,
> die frei uns beigestimmt. – *Für alles Dank!*
> *Nun wisst ihr, hat der junge Fortinbras,*
> aus Minderschätzung unsers Werts und denkend,
> *durch unsers teuren sel'gen Bruders Tod*
> sei unser Staat verrenkt und aus den Fugen.
> (*Transl. A. W. von Schlegel*)

The fact that it was not the English text which served as the source for Hauptmann's translation, but Schlegel's version, merely modernised here and there, is evident from the sentence structure alone. Identical words are distributed in the same places in the verse. Thus it is not a case of coincidence or similarity of detail arising out of the borrowing of certain expressions; Schlegel's text is the framework for Hauptmann's version. In fact, there are not even many such 'autonomous' passages in Hauptmann; mostly, he literally copies Schlegel's text. In dozens of cases not a single word or a single punctuation mark is changed. The way translators solve the most difficult problem, that of rhyme, is particularly conclusive evidence of plagiarism.

Occasionally, translators themselves abandon any attempt to make a creative contribution to the final shape of the translated work. The Prague publisher SNKHLU was recently offered a new Czech translation of Longfellow's *Song of Hiawatha*, accompanied by the translator's deliberate acknowledgement that "it can be said to be a composite translation, in that I have deliberately and openly made use of all four previous versions." The first stanza of Part X, for example, reads well as a whole, but if we compare it with the earlier translations we find that it is a mosaic compiled from the versions by other translators. Lines 1 and 2 are copied word for word from Ilia Prachař, line 3 and the first half of line 4 from J. V. Sládek, the second half from Prachař, half of the 5th line from Pavel Eisner, leaving only three words that are original. This, of course, is sheer dilettantism, just as a stage performance of *Hamlet* or *An Ideal Husband* would be that imitated the film production in detail.

The pressure of translation tradition is most palpable, and it is highly compelling, when translation solutions of previous generations have become part and parcel of socio-cultural awareness, as for example in familiar sayings and maxims, book titles etc. Insofar as the earlier solution is acceptable and the new version is not significantly better, it is pointless and damaging to deviate from it, because this would destabilise these established cultural facts. Sometimes tradition proves to be so powerful that a translator is powerless to oppose it.

For example, the phrases *nadčlověk* [superman] *for Übermensch*, *vůle k moci* [the will to power] for *der Wille zur Macht*, and *věčný návrat* [eternal return] for

ewige Wiederkunft were all coined by the first Czech interpreters of Nietzsche, and later adopted by Otokar Fischer as ready-made equivalents. On the other hand, however, he changed Krejčí's translation of *Das Selbst* to *osobnost* [personality] and Procházka's *soběstačnost* [self-sufficiency] to *prapodstata* [quintessence].

The traditional Czech titles of Shakespeare's plays established when the first Czech edition was published have remained virtually unchanged ever since. There have been some minor alterations, such as Saudek's new translation of the title *Merry Wives of Windsor* as *Veselé windsorské paničky* [Merry Married Ladies of Windsor] which became established and which was a slight modification of the earlier title *Veselé ženy windsorské* [Merry Women of Windsor][8]. The translation of *The Taming of the Shrew* as *Jak zkrotit saň* [How to Tame a Dragon] is still struggling to replace the older version *Zkrocení zlé ženy* [The Taming of an Ill-Tempered Woman].[9] A new edition of Anton Makarenko's[10] Russian novel *Pedagogicheskaia poema* [A Pedagogical Poem] correctly adopted the original title in Czech (*Pedagogická poéma*), replacing the unnecessarily free translation *Začínáme žít* [Our Life Begins]. In 1952, an editorial decision altered the title of Stendahl's novel *Le rouge et le noir* from *Červený a černý* [The Red and the Black (masc. sing.)] to *Červená a černá* [The Red and the Black, (fem. sing.)], on the fairly appropriate grounds that colours are denoted here and that the grammatical gender of the noun *colour* in Czech is feminine. However, the former version survived and was even popularised by a film version; consequently it was adopted again in later book editions.

3.2.3   Linguistic creativity

The creativity of the translator is restricted to the sphere of language; he can enrich his own culture by domesticating exoticisms as well as by creating neologisms. However, linguistic borrowing or the formation of new equivalents is not restricted to lexical units; it incorporates stylistic values as well (blank verse, sonnets, ghazal, haiku, and blues).

The extent to which foreign vocabulary finds its way into the native language through the medium of translation and specialist literature on lifestyles and

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8.   *Ženy* in Czech is polysemantic, meaning both women and wives. *Paničky* (a plural diminutive derived from *paní*, i.e. Mrs) is closer to wives, while implying that they are married to husbands of middle or upper social strata and could be mischievous. (Translator's note)

9.   *Saň* (dragon) is a fairy-tale character; the word is used for an ill-tempered woman typified by Socrates's Xantippe. The earlier translation (*ill-tempered woman*) is devoid of such connotations. (Translator's note)

10.   A Soviet education theorist and writer (1888–1939). (Translator's note)

languages in other cultures (as the two main sources of exoticisms) may be illustrated by Mounin's (1964: 122–124) data on technical publications. Of the approximately 190,000 words in Claude Lévi-Strauss's *Tristes tropiques* (1955) some 300 are foreign borrowings. Some of these foreign words were already familiar in French at that time and required no specific explanation (drug store, favellas, corn-belt, fazenda, places etc.) In the 60,000 word Czech translation of Uriel Weinreich's *Languages in Contact*, 27 foreign words were retained. Usually, in texts of this level of specialisation, some 5‰[11] of the vocabulary is foreign, enriching the target language.

As translators' creativity is restricted to linguistic re-stylisation, this is precisely where they sometimes venture to demonstrate their creativity and autonomy and they are prone to pointless virtuosity, needlessly coining neologisms or arbitrarily transforming old words. In his unpublished Czech translation of Byron's *Don Juan* written in 1952, Pavel Eisner, a noted Czech translator, used arcane vocabulary to 'enhance' the translation, thereby inappropriately highlighting material which should be as inconspicuous as possible, in order to draw readers' attention to himself rather than to render the original author's style. Such a tendency to abuse artistic material is also found in acting. Poor actors can easily be diverted from their task of reproduction to show off their own personal charms. Stanislavskii told a young actress:

> The trouble was that you flirted with the audience instead of playing Katharina. After all, Shakespeare did not write *The Taming of the Shrew* so that drama student Veliaminova could show off her legs to the audience and flirt with her admirers.
> (Stanislavskii 1951: 46)

Translators who tamper with the language in this way also 'show off their legs' to please their readers. The less conspicuous the translator's contribution to the work, the better the translation.

The translator can, indeed he must, apply his linguistic creativity as fully as possible when rendering stylistic values for which no means of expression have yet been evolved in the target literature. For instance, at the end of the 18th century, in the early days of Czech drama translation, Czech had adequate means for the translation of lyrical, earthy and familiar dialogue, but possessed limited means for the expression of pathetic style. Unsurprisingly, therefore, such dialogue was difficult to translate into Czech. In his translation of Schiller Karel Thám had to stretch the resources of the Czech language to its limits, still failing to do justice to the source. Translators had to create many values of which Czech original literature had been deprived as a result of the interruption of its historical evolution due

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11.   Corrected after Levý (1969); Levý (1983) has 5%, presumably a typing error; his Russian edition (1974) has 0.5%. (Translator's note)

to the Germanisation of the Czech Lands after 1620, or which had arisen elsewhere under different linguistic and historical circumstances. One of the tasks of Czech translation practice in the 19th century was the filling in of these gaps; this activity was pursued with particular vigour, with the aim of counterbalancing the rustic tendencies in some areas of Czech post-National Revival literature.

This is still an on-going process. The most difficult task faced by the translator, though it is at the same time his greatest creative opportunity, is to tackle works which have no counterpart at any stage in the evolution of Czech literature. How is classic Greek and Latin prose to be translated, especially its complicated, elaborate sentences, if Czech lacks a developed classicist style appropriate for the rendering of polished essayistic writing or of the 18th century realistic novel? Similar difficulties arise with late 18th century sentimental literature and to some extent with Renaissance literature, not to mention exceptional cases like the old Spanish *Poema del Cid*, requiring the translator to reconstruct a style which would preserve the stylistic principles of such works, employing the means of the modern Czech language. For that matter, the necessity to create new means of expression for the purpose of translation is not limited to the realm of old literature. For example, some languages have at their disposal much more refined means for the representation of social class differentiation between characters, since the stratification of their colloquial speech is far more stylistically diverse. A Czech translator has difficulty in dealing with Shaw's *Pygmalion*, because not even the most vulgar form of Czech is so poor as to call for Liza's complete re-education. Similarly, Czech original literature contains no register corresponding to the precious manner of speech cultivated in English public schools. Even when translating from Slovak, a Czech translator has to cope with the richer vocabulary of the source in the registers of hunting, pasturing, highland environment, viticulture etc.

Translators have to be more circumspect in their creation of neologisms than original writers, because they are in a less favourable position. For example, Otakar Jiráni (1926: 173) noted many unusual and now non-existent expressions in the translation of Martial's epigrams by František Čelakovský, whereas the latter's original poems feature virtually no expressions which have become obsolete, except for some Russian borrowings enhancing local colour. There are several reasons for this. Even an excellent translation is usually of lesser functional significance for the evolution of the national literature than an original work, and does not become a truly integral part of it. Linguistic innovation in translation has therefore less chance of becoming established than innovation in an original work. Additionally, the source often obliges the translator to adopt unnatural neologisms; some translators may be less linguistically resourceful or incapable of judging what is feasible.

3.3 Fidelity in reproduction

3.3.1 Translation procedures

The crucial issue in the theory and practice of translation is precision in reproduction. The conflict between the two contradictory positions, historically represented in its purest form by the classicist theory of adaptive translation on the one hand and the romanticist theory of literal translation on the other hand, runs as a continuous thread throughout the entire evolution of translation method, and it is the driving force behind the process of its constant refinement. This contradiction persists to this day, frequently because although fidelity to the original is a declared programmatic principle, the requirement of fidelity has not been closely defined or analysed; consequently there are in practice two conflicting interpretations.

To clarify the issue of precision in reproduction, let us attempt to demonstrate which components of the work the 'faithful' translator and the 'free' translator respectively focus on and which they overlook, taking an example involving translation solutions which may still be controversial today:

Zítra je svatý Valentin,
je ještě noc a stín:
já, dívka pod tvým okénkem,
chci být tvůj Valentin
On rychle vstal a plášť si vzal
a závoru jen smet;
vzal pannu v chýž a pannou již
ji nenechal jít zpět.
(Transl. B. Štepánek)

[To-morrow is Saint Valentine's,
there's still just night and darkness:
and I, a maid below your window,
I want to be your Valentine.
He quickly rose, and took his cloak,
just slipped the bolt,
he took the maid indoors, and then
a maid he let her not return.]

Zítra je Jana Křtitele,
a raníčko, hned zrána –
Jeníčku, spíš? – já přišla již,
tvá souzená ti Jana.
On s lůžka hup, do šatů šup
a už ji vedl vrátky
panenku svou již panenkou,
ach, nepropustil zpátky.
(*Transl. E. A. Saudek*)

[Tomorrow's John the Baptist's day,
and bright and early at first light –
Still sleeping, Johnny? – I am here,
your Jane, who is your destiny.
He's up and dressed at once,
he's led her through the gate,
his maiden ah! he did not let
return a maiden still.]

In *Ophelia's Song* (Hamlet Act IV) the 'faithful' translator Štěpánek (and likewise J. V. Sládek and J. Malý) preserved the name Valentine as in the original and the particular, specific English St. Valentine's Day (14th February – the traditional lovers' day). So he preserved the specific elements, focusing on the unique. The 'free' translator Saudek focused on general values, i.e. the play on male and female

versions of the same name (*Jan/Jeníček* and *Jana* as *John/Johnny* and *Jane*), and the date of a folk festival (the Czech John the Baptist's Day, 24th June, which has, however, magical rather than erotic connotations).[12] The typical English associations, and the link with the environment of the original, are lost in Saudek's translation, but his solution is better because, for a start, none of the 'faithful' translators took advantage of the availability in Czech of a female form of the name *Valentine – Valentinka*, mechanically retaining its male form. When the girl says "já, dívka pod tvým okénkem, chci být tvůj Valentin" [I, a maid below your window, I want to be your Valentine] this is a paradox, because in Czech *Valentin* is a masculine name.

Where issues of translation are concerned in a work of literature, the dialectic of the general and the unique comes to the fore. The general meaning (in both conceptual and emotive terms) and the general form (in the present case the play on dual forms of names) are counterposed to the sphere of the specific: both the verbal material and the historically, i.e. culturally and temporally, conditioned content and form. A faithful translation concentrates closely on what is specific, allowing only an exchange of verbal material and preserving all the other elements which contribute to uniqueness, as local colour, often to the detriment of intelligibility, i.e. to the detriment of the general meaning. A free translation emphasises the general; it preserves the general content and form, undertaking a substitution of the entire sphere of the specific. The cultural and historical specificity of the source is substituted by the cultural and historical specificity of the target culture. In its extreme form, therefore, this approach leads to localisation and contemporisation.

Inasmuch as a work of literature does not embody reality in a direct sense, but only a reflection and a generalisation of it, it is as a rule concerned not with unique meanings but with specific meanings; 'specific' is meant here in its philosophical sense, i.e. as a customary designation for a whole group of singularities, which can be spoken of neither as something unique, nor yet as a generality either (Engels 1952: 189). So we will speak of the dialectic of the general and the unique, and of the tendency towards uniqueness, but in particular cases the opposition will usually be less extensive in range, varying between the specific and the general. Issues of translation practice focus on the sphere of the specific, which follows logically from the fact that the range of the specific is narrower than the range of the general; general attributes are therefore shared by several social environments or languages, whereas specific attributes are restricted to a narrower sphere, which may or may not be commensurable with a national culture. It is therefore also true of a literary work that the sphere of the specific is not entirely commensurable with the specificity of

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12. Shakespeare's *Midsummer Night's Dream* is known in Czech as *Sen noci svatojánské* [The Dream of St. John's Eve]. (Translator's note)

a particular culture, though the two overlap to a considerable extent. Similarly, the sphere of the general is not commensurable with the conceptual meaning.

It is the unique and specific aspects of a work that suffer most through adaptation in translation, that is to say what may suffer is the local and historical allusions, proper names and those artistic means whose formation is conditioned by a particular social situation, manifesting itself in the sphere of art as 'taste'. When an 18th century French classicist translated Sterne, he substituted French humour for the English humour of the original.

In the 18th century it was common practice to transpose the action of Molière's light comedies to the target culture; such localisation is practised to this day even in the case of Molière's major plays, but mainly in cultures with a rather young theatre tradition. In 1924, António Feliciano de Castilho wrote a Portuguese adaptation of Tartuffe, the action taking place in Lisbon, with the original French proper names and the characters replaced by substitutes typical in Portuguese: D. Rosaria (Mme Pernelle), Anselmo (Orgon), D. Isaura (Elmire), Luiz (Damis), D. Marianna (Marianne), Valerio (Valère), Théodoro (Cléanthe), Victoria (Dorine), Modesto (M. Loyal), etc.

By contrast, 'faithful' translators of the romanticist age adhered so closely to unique features that they were unwilling to abandon the original language completely and preserved it at least in terms of syntax. The extreme theories of Schleiermacher required the translation to be subordinate to the original, as otherwise "how else can the translator give readers the impression that what they are reading is something out of the ordinary; it must sound like something entirely foreign." (Schleiermacher 1839: 230) They were not concerned merely with linguistic exoticisation; their view was rather that language reflects, and to a considerable extent actually creates, ideas and ways of expressing them which are characteristic of a foreign people. W. Humboldt (1888: 132) wrote: "At each stage of its evolution, every language represents the view of the world which its people create, containing an expression for every notion of the world they form and for every feeling the world evokes in them." The Whorf School of linguistics is presently investigating the inter-relationship between language and thought, with particular reference to aboriginal peoples.

The translationese that is created by such a literal approach can be seen, for example, in Mallarmé's translation of Poe's *Raven*, in which he preserves the English syntax:

> Ah, distinctly I remember, it was in the bleak December,/And each separate dying ember wrought its ghost upon the floor./Eagerly I wished the morrow; – vainly I had sought to borrow/From my books surcease of sorrow – sorrow for the lost Lenore –/For the rare and radiant maiden whom the angels name Lenore –/Nameless here for evermore.

> Ah! distinctement je me souviens que c'était en le glacial Décembre: et chaque tison, mourant isolé, ouvrageait son spectre sur le sol. Ardemment je souhaitais le jour – vainement j'avais cherché d'emprunter à mes livres un sursis au chagrin – au chagrin de la Lénore perdue – de la rare et rayonnante jeune fille que les anges nomment Lénore: – de nom pour elle ici, non, jamais plus.

In artistic means the two dimensions, the general and the specific, are inextricably interwoven. The more closely they are linked, the more difficult the translation problems are, and the greater the impact of the specific dimension, the wider the gap between faithful and free translation. This fundamental relationship quite naturally forms the basis for differentiating three translation working procedures; at the same time, however, it also restricts their applicability.

It is possible to speak of translation *sensu stricto* only in the sphere of the general, i.e. in the case of purely conceptual meaning (e.g. technical terminology) and in the case of forms (e.g. the composition of greater wholes) which appear not to be directly dependent on language and historical context; only in such rare cases is it possible to speak of unequivocal equivalence. In the sphere of the specific, i.e. where there is a close dependence on the verbal material and the historical or cultural environment, either substitution or transcription takes place, entailing a sharp distinction between free and faithful translation. Substitution, i.e. replacement by a domestic analogue, is in order where the general meaning is also highly relevant; transcription is called for when meaning, the general factor, is totally absent.

We will demonstrate the application of these working procedures by showing a cross-section of translation problems relating to a single artistic element – proper names. A proper name can be translated if its only value is semantic; such exceptional cases are conceptual names in medieval allegories, fables, or the commedia dell'arte: Misericordia – Mercy, Frater – Monk, Dottore – Doctor. As soon as the name acquires a specific character, based on a particular local form (each national culture has its own repertoire of proper name forms) the only options are substitution or transliteration. This applies to characterising, typifying names, commonly found in comedy and the satirical novel, e.g. Sheridan's Mrs Malaprop, Sir Peter Teazle and Charles Surface. Substitution is not necessary in translation where the source and target languages are closely related (e.g. Czech and Russian) and the meaning of the names is etymologically transparent; otherwise, substitution applies, as in the following examples:

> Sir Peter Teazle – Herr Peter von Popp, Sir Oliver Surface – Herr Oliver von Obenaus, Sir Harry Bumper – Herr Harry von Zech, Sir Benjamin Beckbite – Herr Benjamin von Spöttlich, Careless – Ohnsorg, Snake – Natter, Crabtree – Holzapfel, Rowley – Kugele, Trip – Taps, Lady Sneerwell – Frau von Böslich, Mrs. Candour – Frau Heimtuck,

Where meaning is entirely absent in a proper name, only transliteration is possible, preserving the phonetic form of the original: e.g. Forsyte, Karamazov, Rudin. In translation, of course, only those meanings which are of significance for the work as a whole are relevant, therefore it is not a question of meaningfulness in absolute terms. Names which happen to carry some meaning, but not a meaning which has relevance in the semantic structure of the work, will be transcribed. In *The Merry Wives of Windsor*, "Mr Ford" has semantic significance – Schlegel translated the name into German as "Herr Fluth"; on the other hand this would be inappropriate in a biographical novel about the American industrialist Henry Ford.

The nature of the work as a whole and the role of a name within it are not without significance. It is possible to replace an English name by a different Czech name in *Ophelia's Song* (see above, 3.3.1) because here we have a case not of a dramatic character but of an isolated allusion in a scurrilous lyrical poem which is not culturally localised.

Translators therefore have to take into account all the factors that are relevant in a particular situation. It is in the nature and the extent of the present study that the respective factors have to be investigated separately, though in practice, of course, they frequently overlap and become intertwined.

Only transliteration, not copying, counts as a translation procedure, however. The two procedures overlap only when the source and target languages both use the same alphabet or writing system. Clearly, for example, in the transliteration of Russian names the translator will apply conventional transliteration rules. Where a word in the source text is itself a phonetic transliteration from a foreign writing system, it cannot be copied into the target text. The English form of a Bengali name *Tagore* is transcribed in Czech as *Thákur* and *Bishnu Dey* as *Bišnu Dej*. If the original form of the name is not known to the translator, this causes difficulty in translating names that need to be transcribed into the Cyrillic alphabet.

A choice between transliteration and copying actually arises when it comes to the central issue regarding poetry translation – whether or not to preserve the metre of the original. Poetic rhythm is based entirely on the phonetic characteristics of a given language and its meaningfulness is not conceptual in nature. The goal of translation is to transfer the acoustic values of the verse to another language, not to copy the metric pattern. If the prosodic system of the source language is similar to that of the target language, the two procedures may overlap, but if they are substantially dissimilar, a given metre may have differing acoustic and aesthetic values in the respective languages. In this case it is more important to capture and transcribe the acoustic value of the original than to mechanically 'copy' the metre.

There is no doubt that the application of the three basic procedures – translation, substitution and transliteration – is governed by the constant interplay

between the unique and the general in an artistic element. It is not correct to use substitution in cases where there is no semantic component present. For instance, J. Hauková and J. Chalupecký, in altering "Wiealala leia to Olala lalala" in their dubious Czech translation of Eliot's *The Waste Land*, not only gratuitously infringe on the euphonic and rhythmic values of this sequence of sounds in the original, but they also introduce a series of sounds which, at least to readers with a knowledge of French, may be reminiscent of a French expression of surprise. This may introduce an undesirable semantic element into the poem. On the other hand, as soon as semantics is involved, transliteration is unsuitable and substitution is required. In the same translation, the onomatopoetic sequence "drip drop drip drop" was not translated, although it should have been, because in the original it evokes the notion of dripping water, so a Czech sequence having the same value, e.g. "kap krap kap krap" ought to have been substituted for it. Translation is possible where an onomatopoetic sequence of sounds has acquired a conceptual character and behaves as a word, as in the expressions for 'utterances' of domestic animals and the most common sounds in nature. However, unique sequences of sounds created ad hoc to represent an imitation of some sound in nature cannot be translated or substituted; the only possibility here is a phonetic transliteration. However, in a situation involving both a general meaning and association with specific verbal material, substitution is called for. Language corrupted by a non-native speaker or someone with a speech defect (a Frenchman in a Russian environment, or lisping) communicates general, conceptual meaning, so it must be represented by similar corruption in the target language, though, in line with the same general principle, it will often be different sounds and words which will be corrupted.

If a specific semantic or formal artistic element carries a general meaning, it cannot be preserved, but it may be communicated (its meaning, that is); this involves substitution. On the other hand, unique artistic means not carrying a general meaning may be preserved, but not communicated; this involves transliteration. A general artistic element may be both preserved and communicated; only in this case can one speak of translation in the strict sense of the word. Finally, features which are immaterial or irrelevant in terms of the work (meaningless linguistic peculiarities, misprints etc.) can neither be communicated nor preserved.

The manner in which substitution is implemented and the extent to which it is implemented are both controversial. Translators cannot ever avoid this procedure entirely, but its misuse leads to adaptation and contemporisation. There are both general and specific values inherent in a literary work, and substitution is adequate only when both of these qualities can be successfully captured in the translation. Where this cannot be achieved, the work will suffer less from the loss of specific values than from the loss of general values, if only because the general is more closely bound up with the meaning, which it is the translator's task to communicate.

Substitution is a solution which translators turn to as a last resort when translation proves impossible because an artistic element is too closely bound up with the source language or historical circumstances of the foreign culture. Usually, it involves loss of either a general or a specific value, as we saw in the case of *Ophelia's Song*. Ideally, a translation would achieve semantic intelligibility while at the same time evoking the notion of the foreign environment. In the case of proper names, it is easier to convey the characteristics of the original name if the word stems in the source and target languages correspond, as is often the case in Slavonic languages; otherwise it is possible only occasionally (cf. the name Pantalone in Carlo Goldoni's *Servant of Two Masters*; or Parolles in Shakespeare's *All's Well that Ends Well,* rendered in German as Don Parlando).

3.3.2   Cultural and historical specificity

The example from Goldoni brings us to another translation issue, the transfer of the local and historical colour of the work. This involves preserving both the meaning of the original and its values in terms of local and historical colour. Current translation theory insists with growing emphasis on the preservation of the cultural and historical specificity of the original. Although cultural specificity is a historical phenomenon in its own right, a period characteristic may not necessarily be part of this cultural specificity; for instance there are historical phenomena that are essentially international, such as the feudal culture of chivalry, which requires translation solutions in respect of period realia, including costume and armour, as well as social conventions and human psychology of the time. Translation difficulties in respect of cultural and historical specificity arise from the fact that there is no separate, tangible component involved here, but an attribute permeating to varying extents all components of a literary work – its verbal material, form and content.

The first question is what comprises cultural and historical specificity and which aspects of the latter it is meaningful to preserve. Let us start by defining translation; to translate a work of literature means to express it, maintaining the unity of its content and form, in different verbal material. However, a language in itself, as a system of communication means within a given society, is specific to that society. This aspect of its specificity is bound to be lost in translation. Insofar as a language is merely the material which provides the content and the form of a literary work, the cultural and historical attributes of the language cannot be captured, because the language would then cease to be the material, becoming the form itself, i.e. its meaning. For example, Cervantes wrote *Don Quijote* in a neutral language, unmarked for its readers in respect of any cultural or historical characteristics; it was not archaic in any way. It is logical to translate it into a target

language which is also unmarked. If it were to be translated into an archaic form of the target language it would cease to be mere material; the unusual form would be foregrounded and would acquire certain semantic values.

Only where a lexical unit carries meaning typical of the historical context of the original is it possible to retain it in its original form. Such examples are cultural concepts like rickshaw, tomahawk etc. Vocabulary like this renders meanings that would be impossible to express by means of the domestic language, so it can permanently enrich the latter. However, a translation infringes on the purity of the language if it pointlessly adopts foreign vocabulary where there is no necessity in terms of semantics, introducing local colour purely for outward effect, as was the practice of the Decadent movement.

The close inter-relationship between language and thought means that some verbal means of expression directly reflect the psychology of a nation; other means may evoke, at least in non-native speakers, a notion of certain psychological traits. Russian diminutives evoke such impressions of a characteristic mind set, as does the interrupted, aposiopetic style of Russian dramatic dialogue (cf. Akulina's line in Gorkii's play *The Petty Bourgeois*: "My dears! But I ... my love! Did I speak? I'm just") In theory it is accepted today that the English understatement is to be replaced in Czech and German translation by more full-blooded expressions, though in practice errors often occur: "I am afraid I cannot" is not to be translated literally but changed to "unfortunately I cannot" (e.g. in German not "ich befürchte" but "leider kann ich nicht"), and "rather" is more commonly equivalent to "ziemlich" than "einigermassen". The impulsive sensibility of Romance languages with the exalted expressions and superlatives which appear unnatural in English, German, Czech etc., still presents a problem: "Après un an d'une félicité surhumaine et d'une passion inapaisée […]" – "After a year of happiness that was out of this world, an unquenched passion [...]" (Maupassant, *Apparition*). The excessive sensibility of "je souffre" is commonplace in French prose writing generally. A feature that is even more alien to us in certain situations is Spanish pathos.

A work of literature is a historically conditioned fact which therefore cannot be repeated. Nor can the original and its translation be identical to one another, as are two duplicates or a duplicate and a copy of it. The specificity of the original cannot therefore be preserved down to the last detail. A requirement to do so would result in a word-for-word translation, a naturalistic copy of social, period and local dialects and a formalist adherence to metre, and it would theoretically entail the contention that the work was untranslatable. However, it is also true that the relationship between the original and the translation is not precisely the same as that between an object and its reflection (reality and art, or a literary source and autonomous variations on its theme). Therefore translation does not entail artistic transformation and over-construal of typical features of the original work. In practice this would lead to

contemporisation and localisation, and in theory it would entail the proposition that the translation ought to be an improvement on its original. The relationship between the original and its translation is that of a literary work and its execution in different material, so what should remain constant is not the realisation of the unity of content and form in that material, but its concretisation in the mind of the recipient; in popular terms the resultant impression, the effect the work has on the reader. Translation, then, is concerned not with mechanical preservation of form, but with the semantic and aesthetic values the form has for the reader. In respect of the specificity of the cultural and historical characteristics of the source it is important not to preserve every individual detail reflecting the historical context of its origin but rather to evoke in the reader the impression or the illusion of its historical and cultural environment. A number of working principles follow from this premise.

A work of literature derives the components of its content from social consciousness, realising them through the communication means of language. Therefore a concretisation of the work will be distorted unless the author's social consciousness and means of communication coincide with those of the reader. At later stages of evolution, as social consciousness changes in the country where the work was written, many aspects of the work's content, such as period realia, interpersonal relationships etc., cease to be fully intelligible even in the domestic context of the original, or they may be apprehended in a distorted manner. Languages also evolve; in particular their stylistic values are subject to change. A means of expression that was intended by the author to reflect colloquial speech, and which was apprehended as such by contemporary readers, may cease to be seen as colloquial by later generations or may even become an archaism. The foreign reader today may therefore have a distorted understanding of the work; the translation should therefore be based on the undistorted primary concretisation of the original work.

a.   It makes sense to preserve in the translation only those specific elements of the work which the reader can perceive as characteristic of the foreign environment, i.e. those which are capable of conveying the meaning of 'cultural and historical specificity'. The rest, not apprehended by the reader as a reflection of the environment, become devoid of content, deteriorating into content-less forms, as they cannot be concretised.

Accordingly, the formula for Russian given names (Christian name + patronymic, e.g. Vasilii Ivanovich), is preserved in Czech translations because it is commonly felt to be typically Russian. By contrast, in translation from English, the convention whereby a woman is referred to by her husband's Christian name as well as his surname is not followed in translation, because the foreign reader will fail to recognise this feature of English culture. Thackeray's heroine in *Vanity Fair* Miss Amelia Sedley is referred to as Mrs George Osborne after her marriage; this name is not

translated into Czech as paní George Osbornová [Mrs George Osborne] but as paní Osbornová [Mrs Osborne] or paní Amelia Osbornová [Mrs Amelia Osborne].

Social conventions such as forms of address require similar solutions. In translations from Chinese polite forms are certainly perceived as specific conventions, as may sometimes the patriarchal Russian "batiushka" [young man]; by contrast, one cannot translate every "Monsieur", "Sir" or "Madame" by the Czech conventional forms of address "pane" [Mr] and "paní" [Mrs] respectively. The repeated use of "pane" in phrases like "Ano pane"/ "Ne pane"/ "Půjdete k obědu, pane?" [Yes sir/ No sir/ Will you come for your lunch, sir?] is stylistically obtrusive in Czech dialogue and is not evocative of a French or English environment.

It is better to adhere to Czech usage here, either omitting this form of address altogether or adding a title such as "pane profesore", "pane řediteli" [Mr Professor, Mr Director] etc. (cf. in German translations: Herr Oberst, Herr Professor). In translations from French it is customary to translate "mon colonel" not literally as "můj plukovníku" [my Colonel] but as "pane plukovníku" [Mr Colonel]. English forms of address like Professor Higgins and Colonel Pickering would be most appropriately rendered as "pane profesore" [Mr Professor] and "pane plukovníku" [Mr Colonel] (though in Frank Tetauer's translation of Shaw's *Pygmalion* we find the literal renderings "profesore Higginsi" and "plukovníku Pickeringu"*)*.

It is not certain that a Czech audience watching Howard Fast's play *Thirty Pieces of Silver* would realise that a servant used to be conventionally addressed simply as "Hill" in English speaking countries; they might take it as indicating rudeness or bad form because the conventional polite form of address here would be either his Christian name or "Mr Hill". These are matters for debate, but there are glaring examples of Anglicisms in Tetauer's Czech translation of *Pygmalion*, mentioned above, where the greeting "How do you do" is consistently rendered literally "jak se daří" [how are you]. On stage, in the scene in Mrs Higgins's drawing room it should have been rendered in most cases by the conventional Czech greeting "dobrý den" [good day] or simply by a bow.

Even form as such may be culture specific. In the case of some specific exotic forms, the verse format is clearly felt to be a part of cultural specificity, and so a poem would be impoverished if translated into a habitual target language verse format. Examples of this are oriental versification patterns and those in the cultures of Georgia and other peoples of the Soviet Union. Similarly, in translations of Old Germanic alliterative poetry, and perhaps also classical metre, the specific characteristics of the source verse form have to be taken into account.

b. Means lacking an equivalent in the target language and evoking no illusion of the environment of the original version may be substituted by a neutral, unmarked target analogue having no evident connection with the time or place

of the translation. If the environment of the original cannot be captured in the translation here, one should at least avoid any obvious discrepancy.

In a German translation of Samuel Butler's ironic satire on Victorian England *Erewhon* published in Vienna in 1928 it was therefore a mistake to replace the anagrams of typical English names by anagrams of typical German names – Mr. Nosnibor (Robinson) by Herr Reyam (Mayer), Mr. Thims (Smith) by Herr Timsch (Schmidt) and Yram (Mary) by Airam (Maria). On the other hand the cult of the Erewhon goddess Ydgrun is an allusion to Thomas Morton's character Mrs Grundy, who has come to symbolise English prudery and therefore has acquired a generalised meaning. This allusion can only be rendered by some internationally recognisable allusion, and the translator has appropriately chosen "Komil Fo" (comme il faut). It is superfluous, however, and out of tune with the novel's background in Victorian England, to change its title Erewhon to Aitopu, the allegorical ideal land of Utopia.

The Russian writer and translator Kornei Chukovskii (1941: 183) earlier pointed out that it is incorrect to translate the English "cap" as "furazhka" [a military-style peaked cap], "plaid" as "bekesha" [a knee-length winter coat], "clerk" as "prikazchik" [salesman, steward], and he remarked on the incongruity of Russian translations of western European novels in which the characters address one another with the Russian "batiushka" [young gentleman] and ride "na izvozchikakh" [in Hansom cabs]. In his Czech translation of Maugham's novel *The Razor's Edge*, J. Hrůša referred to the Paris police as "SNB", instead of using the unmarked Czech denomination "policie" [police]. "SNB" is the abbreviated title of the police force in communist Czechoslovakia [National Security Corps], and so it conflicts with the Parisian setting. It is also vital to avoid traces of the Czech environment in making substitutions for proverbs, folk sayings and local and historical allusions. It is in such cases that adherents of Otokar Fischer's school of translation took to extremes his encouragement to enrich their translations by contemporising and introducing substitutions which were ingenious but disruptive of the work as a whole. In E. A. Saudek's translation of *Hamlet* the gravedigger sends his colleague to fetch beer from the Prague pub "U Dašků" [Dashka's] situated opposite the theatre where the translation was first staged. In *The Taming of the Shrew*, the historically erroneous figure of Richard the Conqueror is substituted by the Czech legendary forefather, Prince Bruncvík; in *Twelfth Night*, the niece of King Gorboduc becomes the niece of Prince Bruncvík. Where such substitutions are adopted a resourceful solution may be detrimental to the artistic impact of the work as a whole, since there is a contradiction between the original environment and the environment introduced into the work by the translator.

It is the awareness of cultural specificity that distinguishes the treatment of weights and measures on the one hand and currency designations on the other. Unfamiliar weights and measures such as the Russian and the British systems are frequently substituted (e.g. in Czech) by metric units. The arshin, verst, foot, pint, gallon etc. represent a value in terms of local colour, but foreign readers do not have a clear notion of the quantitative values of less familiar units. In this case conversion to metres and kilograms is possible because the latter belong to the familiar metric system, but only where the general value of length or weight is more important in the work as a whole than the specific value of the local and historical colour. Foreign currency designations cannot be translated, because they are characteristics of a given country, and translating it into the currency of the recipient culture would entail localisation. Roubles, pesetas, marks and cents must therefore be retained; at most, less well known coins may be converted to more familiar ones, e.g. a British crown could be translated as five shillings, guineas and sovereigns as pounds, ten Louis d'or as two hundred francs.

Spatial and temporal distance renders some references to the environment of the original unintelligible in a different culture so they cannot be conveyed by normal means; therefore an explanation often has to be provided instead of a precise translation, or by contrast merely a hint. However, explanations and hints cannot be introduced arbitrarily, as this might result in either over-representation or simplification of the original. Their use is naturally governed by the translator's efforts to achieve an equivalent concretisation. Explanation is in order if the reader of a translation would miss something that is perceived by the reader of the original work. It is not appropriate, however, to explicate hints, spell out what was left unsaid or fill out the meaning where it was cryptic even for the reader of the original. A hint is appropriate when it is impossible to express something fully since the verbal material itself has acquired the function of artistic means, i.e. that component of the work which cannot be preserved in translation.

Allusions to facts familiar at the time and area of origin of the source work, but which are unfamiliar in the recipient culture, are a considerable problem for the translator. In Stendhal's novel *The Red and the Black*, subscribers to the contemporary daily newspapers *Le Constitutionnel* and *La Quotidienne* are quite clearly identified in their respective political allegiances. In a literary work such historical allusions carry a value similar to that of poetic images, expressing a general, abstract idea (a liberal newspaper, a reactionary, royalist newspaper) through a unique, specific notion. As a rule, the semantic content is lost in translation; the allusion not only fails to evoke a concrete notion, but the reader often even fails to grasp its general, typifying meaning, i.e. prototypical representation.

In most cases, the translator cannot bring out the value of a unique image; the title *Le Constitutionnel* is not associated in the mind of readers today (not even in

the case of French readers) with any particular typographic presentation or journalistic coverage (format, layout, social group orientation, reporting focus etc.). Yet the translator ought to communicate to the reader the typifying meaning, as it is a fundamental component of the author's reasoning. Footnotes are unsatisfactory in such cases, not only for the practical reason that they relegate to the category of editorial notes semantic units which are organic components of the work itself.

It is far less disruptive of the original if an explanation is inserted directly but adeptly into the text, such as: "He subscribes to the liberal newspaper *Le Constitutionnel*"; "He went to the Royal Palace of Whitehall" etc. Such intratextual explanations were familiar to earlier translators; the French Renaissance translator of Plutarch, Jacques Amyot, wrote "le tyran Onabis", "le musicien Pilades, qui chantait un certain poème du poète Thimoteus". Of course, this is an exceptional procedure in translation, and it should be applied with caution – in the case of names on their first mention in the book, so as to avoid the greater evil of unintelligibility or a footnote. In such cases modern translators too often adhere to the principle of word for word translation, unaware of the fact that such an explanation adds a word not present in the original, rendering periphrastically a meaning which, for both the author of the original and its readers, was represented by the name itself. Besides historical allusions, complementary explanations are sometimes also needed in cases of stylisation which assumes local knowledge of the environment portrayed in the original. The sentence quoted by Starinkevich (1947: 111) from Émile Zola's *Nana*: "Chez les ivrognes des faubourgs c'était par la misère noire, le buffet sans pain, la folie de l'alcool vidant les matelas, que finissent les familles gâtées" could be translated as: "The ruined families of drunkards in the suburbs ended up in deep poverty, with empty bread-bins, crazed by alcohol and forced to sell off the horse-hair from their mattresses."

The substitution of more general concepts for specific allusions, as in the otherwise very accurate translation of Walt Whitman's *Leaves of Grass* by Roger Asselineau, is somewhat controversial:

> Growing among black folks as among white, *Kanuck, Tuckahoe, Congressman, Cuff*, I give them the same, I receive them the same.

> Je grandis parmi les noirs comme parmi les blancs, *Canadien, Virginien, membre du Congrès, Moricaud*, je les traite de même, je les reçois de même.

Czech readers, mostly unfamiliar with sherry, would not usually form a clear notion of what was meant by the phrase "he had sherry-coloured eyes" if it was translated literally. Different interpretations of the colour of Bosinney's eyes in 24 translations submitted in a competition for a translation of *The Forsyte Saga* demonstrate how vaguely this image is apprehended by Czech readers: "světle hnědé" [light brown] "sametově hnědé" [velvety brown], "červenohnědé" [reddish-brown],

"žlutavé" [yellowish], "nazlatlé" [golden yellow], "zlatisté" [golden] etc. A complement would be appropriate here: "měl oči světle hnědé jako sherry" [his eyes were light brown, the colour of sherry], or something similar. Similarly, the expression "George ... had a Quilpish look on his fleshy face" in the *Forsyte Saga* is untranslatable other than by an intratextual explanation. How adeptly such an explanation is incorporated in the text is a mark of the translator's skill. Translators are sometimes capable of coming up with explanations which explain nothing, such as the Czech translation of the above example as "s výrazem jedné z Dickensových postav v masitých tvářích" [with the expression of one of Dickens's characters on his fleshy cheeks], or they may relegate them to footnotes, infringing on the integrity of the literary text. The extent of intratextual explanations is a matter for the finesse and skill of the translator. They may be very concise: "s quilpovsky prohnaným výrazem v masité tváři" [with a Quilpishly grotesque expression on his fleshy face] or fairly extensive, almost encyclopedic and didactic: "v přitloustlém obličeji měl potměšilý pohled – asi jako zakrslík Daniel Quilp v Dickensově Starém obchodě se starožitnostmi" [with a knowing expression on his puffy face – reminiscent of the dwarfish Daniel Quilp in Dickens's Old Curiosity Shop].

In addition to intratextual explanations, the translator can occasionally adopt compositional means. Japanese haiku poetry requires the reader to be familiar with certain rather complex poetic conventions; the most important of these for the apprehension of the atmosphere of haiku are so-called season words, which for a Japanese reader associate each of these poetic miniatures with a particular season of the year and consequently with a whole range of motifs. For instance, in their Czech translation of a selection of poems by Matsuo Bashō, Jan Vladislav and Miroslav Novák arranged his haiku in groups according to the seasons, prefacing each section with a few lines summarising the traditional motifs associated with that season, in order to render this poetry more accessible to the domestic reader:

> Léto. Čas, kdy básník haiku sní o netopýrech a lískách, o pláči starých pěnkav, o květech a obilí a rozkvétajícím lilku a voňavém větru. Čas kukaček a moskytů, světlušek a polních prací, čas slunečnic, moruší, lilií a letní trávy.
> [Summer. The time when the haiku poet dreams of bats and hazelwood, of the cry of old chaffinches, of flowers and cornfields and lilac in bloom and of fragrant breeze. The time of cuckoos and mosquitoes, glow-worms and harvesting, the time of sunflowers, mulberry bushes, lilies and the grass of summer.]

A hint is appropriate where a comprehensive rendering is not possible. If a local dialect or a foreign language features in the background alongside the standard language, such an exotic language system becomes an artistic means in its own right, and this translation problem cannot be solved by any method based on the

exchange of verbal material. The foreign language, commonplace in the environ-
ment for which the original work was written, is frequently quite unintelligible to
readers of the translation, so it is not possible to preserve it. For example, Punic as
spoken by Plautus's soldier Poenulus, Turkish in classical Bulgarian literature and,
for uninitiated readers, French in Tolstoi's *War and Peace* would not be under-
stood. If the foreign language is simply substituted by the target language in its
standard form, its characterising value is lost. The usual solution of placing the
translation in a footnote is unsatisfactory in an artistic work, for the same reasons
as in the above case of historical allusions. Probably the most satisfactory solution
is to translate the sentences carrying significant semantic content into the target
language, giving here and there the flavour of the foreign language by retaining
those common greetings and brief responses which are clear from the context
(especially if the main idea is repeated in the target language in an adjacent sen-
tence), perhaps with the addition of an explanation such as "he said in Turkish".

In Canto XXVI of *Purgatory*, Dante encounters the Provençal poet Arnaut
Daniel, who addresses him in his native language. Russian translators (Dmitrii Min,
Mikhail Lozinskii and others) left Arnaut's speech intact, in Provençal dialect.

In other literatures his language is indistinguishable from the language of the
poem, so that a small part of the author's intention is lost. Some translators retain
a superficial distinction, scarcely detectable by the reader. The German translator
Konrad Pulitz prints Arnaut's monologue in italics and follows the original in
adopting exclusively masculine line endings, as does August Kopisch; in his French
prose translation Sebastien Rhéal breaks this passage up into lines which give a
graphical impression of poetry but which lack any structure. Attempts to replace
the foreign speech by reconstructing historical forms of German are peculiar and
difficult to understand. Philalethes, for example, translates it into the language of
the *Nibelunglied*:

> Da fing er an freimütiglich zu sagen:
> ,So sere mir gevallet ivver tugendliches Geren,
> Daz ich iune chan min name unt ouch niene vvill verdagen.
> Ich bin Arno1d, der vveinet unde singende gat,
> Und trurechlich gedenche ich mines alten Vvanes,
> Und vroliche se vor mir ich die Vroude, uff die ich hoffe.
>
> Nu bin ich iu gar sere bi der vvätlichen Chraft,
> Die uff iu vurt zum Hubel ane chalt unde vvarme,
> Daz iu gedenchen muget ze sanften minen Smerz'.
> Dann barg er in der Glut sich, die sie läutert.

I. G. Blanc attempted a reconstruction of Middle High German:

> Darauf begann freimüthig er zu sagen:
> ‚Iur höfschin ger lât sîn mich sô gemeit,
> Daz ich des niht enlâse in sage iu maere.
> Ich bin Arnalt, hân sanc und herzeleit
> Und weine, wandich ê was tôrheit balt;
> Doch sihe ich vrô den tacnu, des ich beit.
> Nu aber vlêhe ich iuch durch den gewalt,
> Der iuch geleitet hât her ûf die grêde:
> Ruocht senften mine riuwen manecfalt!’
> Drauf barg er sich im Feuer, das sie läutert.

It seems that the only plausible solution can be found in the version by Reinhold Schoener, who gives an intra-textual explanation that Arnaut spoke: "in his dialect" (implying Provençal):

> Ich nahte dem Bezeichneten ein wenig
> Und sagt’ ihm, dass die Nennung seines Namens
> Mir einen grossen Wunsch erfüllen würde,
> Worauf in seiner Mundart er so anhob:
> Eu’r höflich Fragen macht mit solche Freude,
> Dass ich mich euch nicht kann noch will verhehlen:
> Ich bin Arnaut und weine hier und singe.

Still more challenging is the translation of local dialect. It is not possible to identify a character as coming from Bavaria or Brittany using particular means of the target language. All a translator can do is distinguish the speech of a rural character from that of a character who is a linguistically more sophisticated speaker of the standard language. The translator cannot render dialect in its entirety if he is to avoid linguistic naturalism; the dialect can only be suggested. To give a suggestion of rural dialect it is desirable to resort to unmarked features of the language, not associated with any particular region, i.e. to adopt not specific dialect speech but phonetic, lexical and/or syntactic features which are common to a number of regional dialects, so that they are associated with more general notions about rural environments rather than with a specific region (e.g. *we was*). Again it is to be emphasised here that substitution is possible only where general meaning predominates over specific meaning. A particular dialect or foreign language is too closely linked to a particular region to be a suitable substitute. Where in Czech translations the Scottish worker Jock speaks a germanised, Silesian form of Czech in J. B. Priestley's *Daylight on Saturday* (a novel about an aircraft factory) or the Provençal poet Arnaut Daniel speaks in Polish in Dante's *Divine Comedy* (where he speaks in Occitan), this kind of localisation is just as disruptive as the insertion of Czech historical and local allusions mentioned above.

Most translators do not differentiate Arnaut Daniel's language, and this represents a loss of a semantic component. Others employ devices which the reader finds hard to understand, setting the passage off by using only masculine rhyme. The French translator Sebastien Rhéal translates it in prose. Graphically, the division into lines gives an impression of verse, but a clear structure is lacking. Stefan George even translates Arnaut's verse into Dutch.

Substitution can only be considered where the specific meaning is completely subordinate to the general meaning. This would apply in the case of certain comedies, not rooted in any particular culture, in which dialect or a foreign language is used for purposes of caricature, the general value, i.e. the comic intent, predominating over any specific regional significance.

3.3.3   The whole and its parts

The issue of the translation of *Ophelia's Song*, discussed above, can be treated from yet another perspective. In Saudek's Czech translation the wordplay as a whole is preserved, but individual components are suppressed, whereas in the version by Štěpánek individual components (i.e. names) are preserved to the detriment of the whole. The dialectic of the unique and the general is closely linked to the dialectic of the part and the whole. Adherence to singularities is at the root of the unsophisticated type of 'faithful', slavish translation characteristic of pedantic, artistically ungifted translators; on the other hand, their integral apprehension of the whole frequently tempts excellent translators to concentrate on principles that are too general, on wholes that are too extensive, and consequently they misrepresent individual ideas. It is necessary to estimate the extent of the autonomous significance of the detail and accordingly subordinate it to the whole to a greater or lesser degree. The whole is more important, but nevertheless significant singularities should not be lost.

Where a word has no meaning in its own right, but only as a part of a whole, the whole is translated without regard for the meaning of the individual words. Set phrases, idioms and most folk sayings and proverbs are treated as indivisible lexical units. In the case of figurative expressions the secondary implications of individual words, their relationships to sensual reality and the relationship between an idea and its artistic expression are all important. Here, therefore, the transfer of detail also requires careful treatment, particularly when it is part of a higher-order whole – the author's style, intended characterisation etc. Where the value of the whole is not equivalent to the sum of its parts, but represents a new semantic attribute, then substitution by a similar whole in the target language is called for. The Russian lexicalised simile "pianyi kak sapozhnik" [drunk as a cobbler] is translated as "drunk as a lord"; the Russian proverb "Bez truda ne vynesh rybku iz

pruda" [You can't get a fish out of the pond without effort] and the Czech "Bez práce nejsou koláče" [Without work there are no cakes] are translated as "No pain, no gain". The axis around which such a switch to another whole is made is provided by the general semantic core, here either the concept 'very drunk' or the idea of the impossibility of achieving success without making an effort. Substitution of the whole would not be possible unless there was a general meaning.

There are situations in translation where not all the values of the source can be captured. The translator then has to decide which attributes of the work are the most important and which can most readily be dispensed with. In other words, veracity in translation also involves an understanding of the relative significance of individual values in a literary work.

The following play on words is a very straightforward, vivid example. The gravediggers in *Hamlet* are digging Ophelia's grave and discussing the fact that their profession has a long and noble tradition going back to Adam. The first gravedigger argues for the nobility of Adam on the grounds that he was the first man to bear arms. The double-entendre (coat of arms and upper limbs) does not exist in Czech, so something has to be abandoned – either the play on words or the meaning of its components. Both Sládek and Saudek correctly decided to preserve the play on words at the expense of semantic deviation in some details:

2. hrobník:	Byl on šlechtic?
1. hrobník:	Žeť, byl první, kdo měl *znak*.
2. hrobník:	To neměl.
1. hrobník:	Což jsi pohan? Jakpak to rozumíš Písmu? Písmo praví: Adam kopal. Jak mohl kopat neohýbaje *znak*?

(*Transl. J. V. Sládek*)

[2nd gravedigger:	Was he a nobleman?
1st gravedigger:	Sure, he was the first who bore *arms*.
2nd gravedigger:	He never.
1st gravedigger:	Are you a heathen? How do you understand the Scripture? The Scripture says: Adam dug. How could he dig without bending his *back*?']

2. hrobník:	Copak Adam byl šlechtic?
1. hrobník:	Samo sebou. Vždyť měl *páže*.
2. hrobník:	To není pravda.
1. hrobník:	Jak to, že ne, ty pohane? Jak to rozumíš Písmu? Stojí psáno: Adam kopal. Ni, a čím by byl kopal, kdyby nebyl měl *paže*?

(*Transl. E. A. Saudek*)

[2nd gravedigger:	What, Adam was a nobleman?
1st gravedigger:	Of course. He had a *page-boy*, didn't he?!
2nd gravedigger:	That isn't true.

> 1st gravedigger: What do you mean, not true, you heathen? How do you understand the Scripture? It is written: Adam dug. Well, what would Adam have dug with, if he hadn't had *arms*, eh?]

Each translator preserved one of the two meanings of arms – coat of arms or arms as limbs. In Saudek's version there is a play on words with the approximate homonyms "páže/paže" [page-boy/arms, i.e. upper limbs]. Sládek changes the other meaning, exploiting the double meaning of "znak" in Czech, which is both an archaic word for back/backbone and can also mean [(coat of) arms.] It was more important to preserve the play on words that is so characteristic of Shakespeare's style and its sense as a whole than to render the precise meaning of both words.

In Christian Morgenstern's poem *Das ästhetische Wiesel*:

> Ein Wiesel
> sass auf einem Kiesel
> inmitten Bachgeriesel –

the play on rhyme is more fundamental than zoological or topographical accuracy in terms of vocabulary, as the author himself adds:

> Das raffinierte Tier
> Tats um des Reimes willen

Max Knight's translation is:

> A weasel
> perched on an easel
> within a patch of teasel

In the preface Knight (1964) correctly adds the remark that the translation could also have read:

> A ferret
> nibbling a carrot
> in a garret
> or
> A mink
> sipping a drink
> in a kitchen sink
> or
> A hyena
> playing a concertina
> in an arena
> or
> A lizzard
> shaking its gizzard
> in a blizzard

It is more important to preserve the play on words than to render their exact meaning.

As these translation variants show, all the substitutions preserve an invariant which they have in common with the original. If we isolate the features which are common to all the solutions, we can say that they render the rhyme play between the following semantic units:

1. the denomination of the animal;
2. the object of its activity;
3. the place of the action.

In all five versions it is only these abstract functions which are preserved, expressed in three separate lines of verse, respectively united by the rhyme play, and no single word taken in isolation has a specific meaning of its own. In other words, the individual words in Morgenstern's poem carry two semantic functions: (a) they have a denotative meaning 'of their own' and (b) they perform a certain function in a unit of a higher-order (it is precisely this which is preserved in the translations).

A literary work is a system of verbal signs, many of which, apart from a specific denotative meaning, also have a more general higher-order function, i.e. they belong to semiotic systems of a higher order. These semiotic complexes themselves, in the present case the respective modifications of the word play, are elements of a certain stylistic intention, and therefore in their turn they belong to a higher-order complex – the style of word play.
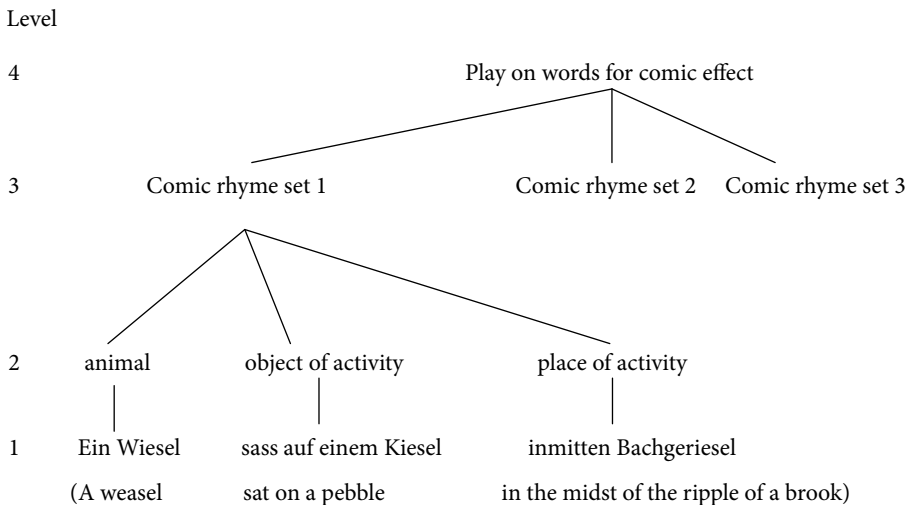
Figure 2. Structural hierarchy in Morgenstern's Wiesel (Levý 2008: 62)

An idea, an image or a saying is merely a lower-order whole which is in turn part of the higher-order whole, that is the context of the work. It is important to maintain an equilibrium between the actual meaning of a sentence in isolation and its meaning in context. [...]

Similarly, the context, the characters, the plot and the author's intention are merely partial wholes which are in turn components of the highest-order whole, namely the idea of the literary work. All individual translation solutions, such as the stylistic tone and interpretation of occasional ambiguities, are conditioned by considerations of the overall idea of the work. However, the idea of the work should only be a guide to the rendering of details; it should not distort them. Ideological over-representation sometimes occurs, to the detriment of the artistic quality of a work. [...]

Free translation focuses on the general at the expense of the unique, subordinating the part to the whole not only in ideological terms but also in respect of the artistic quality of the work. One form of substitution, advocated by Otokar Fischer and his school, is known as compensation, which is based on the principle that since a literary work inevitably suffers losses in some respects it must make gains elsewhere. In relation to the work as a whole this form of substitution is certainly appropriate, but there is a temptation to over-use it.

For instance, it is not essential for a particular colloquial element of popular speech in the original to be matched by its colloquial counterpart in the translation; this counterpart can appear elsewhere, as long as the overall nature of the discourse is maintained. Similar cases in point are other stylistic values (e.g. archaisms, emotive vocabulary) and artistic means. For example, a comic, excessively rich rhyme may be substituted by vocabulary chosen to convey a comic tone. However, translators should be cautious when replacing an original play on words by their own elsewhere in the text. [...]

Attention to the functions of individual elements in a higher-order whole is also appropriate when translating historical allusions, realia etc. Such items are usually treated in the literature on translation as isolated translation problems (*cruces translatorum*); however in practice they intersperse the text and so may have an impact on a number of its attributes. The realia themselves are components of wider contexts in the living environments of particular cultures; the world we live in is made up of objects and phenomena which assume different manifestations in their respective cultural regions. Let us consider just the narrow sphere of social conventions represented by the proper names by which individuals are referred to and distinguished from one another.

In Central Europe it is accepted that each individual, whether male or female, has a surname and a given Christian name. In Russia it is customary for a son to inherit his father's Christian name, so that Ivan, the son of Maxim Surkov, is known

as Ivan Maximovich Surkov. In some older cultures tribe membership was indicated by a prefix, such as the Celtic "Mac". In the case of the German surname Neumann we do not know whether it designates a man or a woman, whereas a Czech man would be known as Novák and a woman as Nováková. A German called Maria Neumann and a Czech called Marie Nováková may be married or unmarried; by contrast in Poland one knows that Maria Krayenowa is married, whereas Maria Krayenówna is unmarried. Naming conventions are only one element in the overall complex of social conventions and relationships. Information regarding the social positions of individuals and their relationships to others, if not expressed by a proper name, is usually expressed indirectly in forms of address, e.g. Miss, Mrs or Mr in English, or in Czech by their equivalents slečna, paní or pan. In many situations interpersonal relationships are directly expressed in Czech by the use of the familiar or formal personal pronoun of address ty or vy [tu – vous], but this does not apply in English.

Such compensation in informative-communicative functions is possible because the reality surrounding us is sometimes more clearly structured and sometimes less clearly structured, and this is also true of material reality, which could be demonstrated by comparing daily diet, dress etc., in various ethnic areas. Just as today translators have at their disposal contrastive systemic descriptions of many language pairs, there is a need for similar contrastive descriptions of anthropological structures of the respective cultural regions.

Compensation is vital in respect of singularities, but special care should be taken to ensure that the resultant value of the whole is preserved. Theoretically, the Otokar Fischer School of translation, Bohumil Mathesius, E. A. Saudek, Ladislav Fikar and other translators also acknowledged this principle, but ultimately their attempts to achieve expressivity by compensation and substitution resulted in a stylistic intensification (i.e. a higher degree of expressivity) of the translated work; the dramatic dialogue frequently became vulgar as a result of their attempts to make it colloquial.

Specific translation procedures are part of the translator's overall method, and in turn individual solutions are subordinate to the overall approach. Regarding solutions of individual issues, two recurring fundamental considerations underlying translation methods have been identified: (a) the work itself and above all the interrelationship between its unique and general attributes; (b) the reader, especially his ability to comprehend unique facts and allusions. The extent to which the translator has a free hand, as has been demonstrated above, depends on the interrelationships between the unique and the general in an artistic element. Similarly, the proportion of the unique and the general represented in the work as a whole requires either a freer or a more faithful overall method.

Precision in translation does not cause major difficulties in texts of a predominantly conceptual nature, e.g. in technical literature, where the verbal material and the cultural and historical colour play a negligible role. Here the highest degree of accuracy is appropriate and substitution is unsuitable even at the level of detail.

It is usually in the translation of a literary work which is closely bound up with unique factors (although its ideological focus may represent the general) that the most frequent use of substitution and the greatest degree of freedom is required. This is the case in comedies and farces which are not historically localised (Shakespeare, Goldoni, Molière), in fairy tales and some types of entertainment literature. Here substitutions of word play and typifying personal names for domestic equivalents are frequently necessary, although excessive adaptation may often result in contemporisation. The utmost fidelity in respect of cultural and historical specificity is required in the translation of a work whose focal idea lies in the sphere of the unique, reflecting its particular environment and time, e.g. documentaries, travel literature, memoirs etc. This means that it is in order to follow the source more closely in the case of a historical novel than in other types of fiction; it follows that in poetry more freedom is possible, as it usually focuses more on the general.

Where the artistic element is not sharply profiled, and the translator has to select from two procedures, namely translation *per se* and substitution, the decision depends on the translator's overall method; the choice is conditioned by the nature of the work as a whole. For example, foreign weights and measures and foreign currencies are preserved in travel literature, but in verse such as: "When first my way to fair I took//*Few pence* in purse had I" could be translated as e.g. *ein paar Groschen ...* (G)*, or pár haléřů ...* or *pár grošů ...* (CZ). Weights and measures are translated differently in fiction and in factual discourse. In scientific writing the mathematical equivalent must be calculated (10 yards – 9.14 metres), whereas in fiction an approximate figure is adequate (ten yards – zehn Meter – deset metrů).

Fidelity in respect of individual components entails fidelity in respect of the sequence of these components – their arrangement – that is to say in respect of a formal principle which can be designated as a principle of composition in the broadest sense of the word. Therefore fidelity in respect of the whole or a part runs frequently in parallel with fidelity in terms of meaning or form. The dialectic of content and form is also closely related to the antinomy between the general and the unique, although they may not always run parallel to each other. In other words, meaning tends towards the general, because of the abstract nature of ideas, whereas form usually manifests itself as a specific deviation from the general manner of expression – as its aesthetic transformation.

The law-like regularities of translation inferred above apply also to formal means. The general form (literary genre, dialogue and composition pattern) can be

translated, and the most general formal principles can be expressed in different verbal material without change. A specific form carrying general meaning can be rendered by means of substitution. This concerns mainly particular kinds of expression in individual languages; for example, the French cleft structures like *c'était lui, qui* can be replaced by means carrying the same general meaning of emphasis, such as the Czech word order or the emphasising particle *právě* in compensation. As we have seen, a unique form lacking general meaning can only be transcribed.

As for antinomies between the general and the unique, the whole and the part or content and form, a realistic translation gives precedence to the general, the whole and the content, but without suppressing the respective counterparts, especially when the latter are in dialectic transition to their opposites. Therefore form should be preserved where it carries semantic (stylistic, expressive) values; a singularity should be preserved where it is an integral part of a more general value, i.e. cultural and historical specificity. The decisive factor here is the function of the verbal means in the higher-order stylistic domain

On the poetics of translation

4.1 Artistic and 'translation' styles

A reader who is reasonably sensitive to linguistic nuances, reading an average or mediocre translation alongside a domestic original work, will sense the difference in their styles. Even if the translation contains no out-and-out linguistic errors or awkward use of language, its stylistic expression may be pale, colourless and grey, lacking that certain *je ne sais quoi* that distinguishes an artistic text from one that is merely linguistically correct. In such cases, critics speak of *translationese*, but as a rule they fail to specify exactly what it is that is missing in the texts. It would be possible to discover the causes of such impoverishment with some degree of precision if we could compare the original with its translation, both expressed in the same language. These conditions can be achieved experimentally by resorting to *back translation*, i.e. by commissioning a re-translation of a foreign-language version back into the language of the artistic source text.

For simplicity, our account of negative stylistic features to which translators are prone in practice[1] is based on experiments with a group of novice translators at Palacký University in Olomouc[2]. The portfolio of texts for the competition consisted of translations of two passages from Karel Čapek's *Hordubal* and one passage from the same author's *Letters from England*. Three candidates back-translated these passages from a Russian version, two from German and one each from English and French. Our conclusions are not based on this data alone, however, but also on further experiments, submissions to translation competitions (e.g. twenty four parallel translations of a competition passage from Galsworthy's *Forsyte Saga* etc.) and on co-operation with translators.

4.1.1 Lexical choices

Lexical impoverishment occurs very frequently in cases where a translator selects a more general word, which is less vivid and vibrant. According to the Czech writer

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1. Levý's experiments and abstracted translator tendencies (later conceptualized as universals) are reported in Levý (1971: 71–156). (Editor's note)

2. Levý taught at Olomouc University between 1950 and 1963. Then he moved to Masaryk University in Brno. (Editor's note)

Ivan Olbracht, the first rule is that a writer should not say *a bird sat on a tree* but *a bunting sat on an alder* (Olbracht 1958: 193).[3] The word *tree* evokes a very pale, vague notion – any long-lived tall wooden plant with a crown, but of indeterminate appearance, because we are familiar with trees of many different shapes. An alder, on the other hand, evokes a very clear notion; we can recall the shape of its leaves and its crown, the colour of its bark, its typical height etc. There is a similar distinction between a bird and a bunting. The first sentence is therefore composed of more general vocabulary, i.e. more abstract words which are semantically and emotionally weaker and therefore usually have less artistic impact.

On the other hand, the sentence *a bird sat on a tree* is composed of more familiar, more common words. The concept *tree* denotes many more actual objects than the concept *alder*, since *alder* is only one of many varieties of trees; therefore the word tree is more frequently used than the word *alder*, and it is more common and more familiar. If foreign language learners were to read both sentences, even a beginner would understand the first sentence, because the words *tree* and *bird* are very common, whereas the second sentence would be understood only by a very advanced learner. When it comes to style, writers find themselves in a similar position regarding their native language. They have a fairly limited active vocabulary (i.e. expressions which they commonly use in their utterances), and the remainder is a passive vocabulary (i.e. words which they understand but do not normally use actively). The majority of our active vocabulary consists of the most familiar expressions, i.e. the most general and semantically the weakest, and it is these which come to mind most readily when we are searching for an expression. Artists select the means of expression which express their ideas most precisely and most vividly; a poor stylist is satisfied with the most convenient expression, thereby impoverishing the idea.

In practice, translators are prone to three types of stylistic impoverishment of the lexicon:

1. A general concept is adopted, rather than a specific, precise designation;
2. A stylistically neutral word is adopted, rather than an emotionally coloured word;
3. There is limited use of synonyms to achieve variety of expression.

Generalisation. In translation it is the general designation, the least vivid amongst the set of near-synonyms, that comes to mind most readily. Linguistically unimaginative translators settle for these more general words, consequently producing a dull, grey style; linguistically talented translators are able to retrieve a more

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3.   Brown (1957: 177 n.) pointed out that indirect proportionality between the frequency of a word and the salience of its content is not valid in absolute terms.

precise, closer match from the given semantic set. The following example, showing what happened to Čapek's expression "bušení mašin" after it had been translated and back-translated, i.e. after a double re-stylisation, will illustrate this point.

For "bušení mašin" [the pounding of machinery], two translators adopted "hukot" [roar], while the rest had "hluk", "hřmot", "rámus", "rachot", or "hlomoz" [noise, din, racket, row, rumble]. This means that instead of the quite distinct and vivid impression of the sound "bušení" [pounding, thumping] we have in four versions merely an indeterminate, vague sound. Even in cases where a specific type of sound is rendered – "hukot" [roar] or "rachot" [row] – this is a far less precise and vivid acoustic sensation than "bušení", which directly evokes a notion of the impact of wheels on rails or of pistons on buffers. Where Čapek had written "rachotí jako mlýn" [it rattles like a windmill], three translators preserved this fairly general verb; one selected the somewhat vaguer "hřmotit" [roar], but three others discarded the specific acoustic designation, replacing it with the most general expression for 'making a noise', i.e. "hlučet", "dělat hluk". This series of acoustic notions clearly demonstrates an impoverishment of their sensual vividness. The most frequently used expression was the general term "rachot" [rattle] – and where this expression occurred in the source it was often generalised in translation still further as "hluk" [noise].[...]

Not only translation, but acting also may be characterised by an adherence to the most general, hackneyed expressions. Stanislavskii says:

> Ask any one of us to play on the spot, impromptu, a barbarian 'in general'. I guarantee the majority will portray him just as you did in your performance, because rushing about, roaring, baring the teeth and rolling the eyes have always been associated in our minds with false notions of barbarians. Such 'general' techniques belong to everyone's stock-in-trade for communicating jealousy, anger, excitement, joy, despair and so on. And these techniques come into play regardless of how, when and under what circumstances one experiences these emotions.
> (Stanislavskii 1951: 44)

Chukovskii's experience as a translation reviser led him to the conclusion that there were two kinds of poor translation – those containing semantic and stylistic errors which can be corrected and those which, although they may not necessarily contain many errors, are nevertheless impossible to correct because they are written in a grey 'translationese'. Soviet critics frequently describe such cases as 'wooden language', 'translator's jargon' etc.

So far, our discussion has focused on lexical impoverishment, which is a result of limited verbal inventiveness. Wherever possible, translators should avoid such colourlessness, as there are in any case numerous instances where the

incommensurability of lexical units across languages makes the choice of such generalised expressions unavoidable.

Such incommensurability of the words of the two languages frequently obliges translators to resort to a broader concept, a higher-order abstraction, than that found in the original; whereas English, German and French, for example, distinguish *hand* from *arm* and *foot* from *leg*, in Czech *hand* has to be translated as *ruka*, which stands for *hand*, *arm* or both, and *foot* has to be translated as *noha*, which stands for *foot*, *leg* or both. Where the target language lacks a counterpart for a special term in the source language (especially in the case of expressions characteristic of a particular culture) there is no alternative but to select the most immediately superordinate concept, perhaps narrowing it by means of an adjectival modifier, i.e. resorting to a descriptive denomination; e.g. Russian "sharovary" [wide trousers], "krupchatka" [fine-grained wheat flour]. Normally, neologisms can only be coined in exceptional cases. Generalisation is sometimes necessary because of another disadvantage, which follows from the derivative nature of translation; the social consciousness of the reader of a translation differs from that of a reader of the author's own time, e.g. "a dimpled Haig" – "eine eingebuchtete Whiskyflasche der Marke Haig"; "fingering for confidence the Lancing tie" – "und fingerte dabei zur Stärkung seines Selbstvertrauens an der Krawatte seines vornehmen College herum"; "the old Leicester Lounge" – "eine alte Londoner Kneipe"; "Belisha beacons" – "Verkehrskugeln an den Strassenkreuzungen"; "a rich Guinness voice" – "eine füllige Malzbierstimme". An author uses so-called rare words as long as they are reasonably common in his social environment or at least generally intelligible; however, when transferred to a different community they may become technical terms understood only by a restricted circle of initiates.

Generalisation is sometimes unavoidable in the case of regional expressions, which usually have to be translated by a standard expression, for example "housewife" for the Normandy "daüynne". Sometimes an expression has to be generalised because the reader is unfamiliar with the foreign environment. [...]

However, even where generalisation is inevitable, the translator should seek to minimise the semantic impoverishment of the original expression as far as possible. In Sheridan's *School for Scandal* Sir Peter Teazle, having introduced his country-born wife to London polite society, criticises her for behaving as though she had grown up there and the only place where she had ever seen a bush or a lawn was Grosvenor Place. "Grosvenor Place" could be meaningless to a foreign reader, whereas "only in the park" would be inadequate; so perhaps it could be at least "only in a London park".

To choose between an original, unique expression and a general, explanatory denomination is one of the greatest problems facing translators of classical literature and early poetry. In this context, one and the same character or object is

frequently designated by a variety of circumlocutions or by oblique symbols; apprehension of some of these entails familiarity with ancient mythology and ancient history. Typifying similes may also be unintelligible to the modern reader, frequently requiring the translator to substitute general concepts for proper names in such cases. For example, the Czech translator of *The Clouds* by Aristophanes, J. Šprincl, changes "like the son of Xenophantes" to "like a young man from a good family"; "a true Coesyra" to "like a princess"; and "the pheasants that Leogoras raises" to "pheasants with truffles". Explanatory generalisations like this are necessary, since a detailed knowledge of classical antiquity is less and less common nowadays, but at the same time such explanatory generalisations debase the work, not only toning down the local and historical colour but marring one of the most characteristic stylistic features of the original.

Nivelisation. Emotionally coloured expressive means sometimes lose their stylistic value in translation if rendered by a neutral, colourless expression. Particularly revealing examples of this kind of impoverishment are renderings of Karel Čapek's precise and lifelike notions of sounds.

The feline intimacy and the emotional impact of the expression "předoucí auta" [purring cars], has been inappropriately rendered in three cases as "rachotící auta" [rattling cars] because the translators rationalised their interpretation of the text and read into it a notion we normally associate with the sound made by a car. Two renderings as "vrčící" [growling], one as "bručící" [droning] and one as "bzučící" [buzzing] preserve the animating notion, but they are too commonplace and lack the feline affection characteristic of Čapek. Where Čapek himself wrote of "bzučící auta" [buzzing cars], the notion of the sound in translation was rendered colourless; in one case as "rachotící" [rattling], in another as "funící" [puffing] and in as many as five cases as the most generalised notion of roaring.

A similar 'regression to normalisation' may be found in cases of less common, more specific expressions. This can be demonstrated again by examples of secondhand translations – here back translations – of Čapek's prose from the above experiments. In place of Čapek's dynamic "klouzavá tráva" [slidy grass] we find in three cases (almost 50%) the more common, more usual "kluzká" [slippery], and in one case each the general "hladká"/"hlaďoučká" [smooth/nice and smooth] and "měkká" [soft]. [...]

Alongside the tendency to diminish the subtle aesthetic values of a work, an apparently opposing tendency is also found, intensifying cruder stylistic values, especially the most pronounced of them, which are designed to produce a powerful effect. Translators, aware that intensity is a core semantic component here, arbitrarily exaggerate this basic meaning.

In the general impoverishment and toning down of the vocabulary in the text which twice underwent the translation process, one conspicuous exception was

found; intensives, i.e. intensifying and augmentative words, were not only not toned down but were actually intensified very frequently. This phenomenon can be illustrated e.g. by Čapek's phrase "z této velké hromady" [from that big crowd]. Only one translator preserved the word "velký" [big], in one case it was intensified to "velikánský" [gigantic], in two cases to "obrovský" [enormous] and in three cases to "ohromný" [tremendous]. Similarly, "hromada" [crowd] was translated in some cases as "dav" [crowd], "zástup" [mob] or "spousta" [mass]. In the phrase "ošklivá studně" [a nasty well], the adjective was preserved in four out of seven versions; in others it was intensified to "ohavný" [frightful], "odporný" [repulsive] and "hrozný" [awful]. Similarly with "ošklivý sen" [a bad dream], we twice find "hrozný" [awful] and once "zlý" [dreadful]. When Čapek himself used the phrase "hrozná katastrofa" [an awful disaster], the adjective was preserved in four cases, in two it was intensified to "strašná" [terrible] and in one case to "hrůzná" [frightful]. In 50% of cases the intensive expression "v tom strašném nakupení lidí" [in that terrible crowd of people], was intensified to "strašlivý" [frightful], "hrůzný" [horrific] and "děsivý" [dreadful]. Similarly, in "slepý a zuřivý odpor" [blind, fierce repulsion] the more intensive "nenávist" [hatred] occurs three times; "bylo mi úzko" [I felt anxious] was intensified to "padla na mne můra" [I had a nightmare], "ošklivý sen" [a bad dream] to "můra" [a nightmare] etc. Intensive expressions such as these are hardly ever toned down.

Ilse Straberger noted similar shifts in German translations of Graham Greene: "feeling twice the size" – "fühlte sich … körperlich und moralisch turmhoch überlegen" [felt, physically and morally, toweringly superior]; "of intense weariness" – "tödlicher Langweile" [deadly wearisomeness]; "The woman was pulling at him" – "Maria zog den Priester mit aller Gewalt" [Maria was pulling at the priest with all her might] etc. Dieter E. Zimmer (1965: 61) reported similar findings: "Every sehr becomes übermässig. Vengeance is only found with intensifying modifiers such as eiskalt, gnadenlos, unbarmherzig etc., with a liberal sprinkling of exclamation marks." Colloquial expressions and expletives are also easily overdone. Translators tackling a colloquialism readily resort to vulgarity. In Greene's *The Power and the Glory*, Puchheim translates "Go away, Mr Tench commented" as "Scher dich weg! rief der Zahnarzt dem Jungen zu". [Beat it!, the dentist shouted at the boy]. Similarly, in Greene's *The Third Man* F. Bürger translates "There was no sense in taking him to the hospital" as "Wär' doch ein Blödsinn gewesen, ihn ins Krankenhaus zu schaffen" [It would have been crazy to get him to the hospital]; and "He stared down into his glass" becomes "Er stierte in sein Glas" [He gaped into his glass]. Burger also intensifies expletives: "You fool" – "du Tepp" [you dope]; "They were always either crooked or stupid" – "Sie sind entweder Gauner oder Trottel" [They are either crooks or idiots]; "The bastard. The bloody bastard" – "Das Schwein, das gottverfluchte Schwein!" [The swine, the goddamned swine!]

"God blast the bastard!" – "Der gottverdammte Schweinehund!" [The goddamned bastard!]

Similarly, in lyric verse, which is essentially emotionally oriented, the most self-evident emotional values also tend to be intensified, with the result that an emotion expressed in a subtle, reserved style in the original is more worn on the sleeve, with a tendency to sentimentality, in the translation. Such cheap emotionality was evoked, for example, by the Czech translation of Goethe's poem *Sorge* or in places by Fikar's translation of Shchipachev (see 3.1.2).

Limited lexical variation. In translation, the resources of a language in terms of synonyms for subtle differentiations of meaning are generally under-exploited. Maxim Gorkii (in Chukovskii 1941: 352) pointed out that Russian translators favoured the universal use of the verb *govorit* [says] to introduce direct speech, adding that this was an inept and illiterate practice, since Russian had at its disposal a range of synonyms: "skazal" [said], "zametil" [remarked], "otozvalsia" [responded], "otkliknulsia" [responded], "povtoril" [repeated], "molvil" [quoth], "dobavil" [added], "voskliknul" [exclaimed], "zaiavil" [stated], "dopolnil" [added] etc. The same applies to Czech translators, for example, especially when they are translating an author with a rich vocabulary, such as Shakespeare, or one who studiously avoids repetition of words, such as Flaubert, for example. Under-use of synonyms where variegated vocabulary is required is also a symptom of the force of attraction exerted on the translator by the most familiar word amongst a range of synonyms.

Most professional translators are aware these days that the stereotypical repetition of *said* in English introducing direct speech quite simply belongs to a different literary convention, and as a rule they vary the way they represent this reporting verb in translation. In German the following substitutes for "said" are found in Walther Puchwein's *Das Herz aller Dinge*: "sagte", "gab zur Antwort", "erwiderte", "bedeutete ihm", "entgegnete", "urteilte", "stellte fest", "sagte unsicher", "beschwerte er sich", "bat", "protestierte", "wandte ein", "ergab sich", "liess sich vernehmen", "schrie zurück".

Occasionally, however, inappropriate variation of vocabulary is found in cases where the repetition of particular expressions has a function. By contrast with Flaubert and others whose style was characterised by the greatest possible variety of expression, there are those who adopt a leitmotiv style; here one could mention Ben Jonson, T. S. Eliot and Franz Kafka. Some translators, unaware of its function, eliminate the repetition.

Many such losses are inevitable in translation. But to avoid producing an overall outcome that is colder, more colourless, and less artistically profiled, translators should compensate for such losses by rendering explicit stylistic values that are merely latent in the source text, while exploiting certain advantages offered by the target language.

To summarise, we can say of the selection of lexical means that translation errors occur principally as a result of shifts in three directions:

a.   between general and specific denominations;
b.   between stylistically neutral and expressive denominations;
c.   between repetition and variation of vocabulary.

Translators generally tone down the expressive tendencies of the original, leaning towards one or other of the above poles; however, it is the psychology inherent in the activity of translating that is behind the tendency for translators[4] themselves to opt for generalisation, neutralisation and repetition.

4.1.2   The idea and its expression

The chief endeavour of the translator is to interpret a literary work to its target language readers, rendering it intelligible by presenting it in a form intelligible to them. Details of the work are also frequently obliterated by this overall objective. Because translators are interpreters of the text, they not only translate it but they also explain it, i.e. they logicalise it, fill it out **a**nd intellectualise it. In doing so they frequently deprive it of the artistically effective tension between an idea and its expression. Translation entails three main types of "intellectualisation":

1.   Logicalisation of the text
2.   Explicitation of what is only half-said
3.   Formal expression of syntactic relationships

Logicalisation. In an artistic text there can often be a deliberate tension between an idea and its expression; translators tend to logicalise this relationship. Karel Čapek's literary stylisation is in many ways 'illogical'. In his *Letters from England* he deliberately relates his experiences in London *using the impersonal pronou*n *they*:

> Vzpomínám s hrůzou na den, kdy *mne poprvé dovezli* do Londýna. Nejdřív *mne vezli* vlakem, pak *běžel*i nějakými nesmírnými zasklenými halami a *strčili mne* do mřížového klece.
> [I recall with horror the day on which *they first brought me* to London. At the outset *they conveyed me* by train, then *they rushed* through some huge glass halls and *thrust me* into a barred cage.] (Čapek 1925: 26)

In this way Čapek emphasises the impression of passive submission to the chaos of the big city bustle he was caught up in. The first phrase constructed in this way

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4.   On translator tendencies see also Levý (1965, 1996, 2008). (Editor's note)

sounds normal [they first brought me], and all seven translators preserved this verb form.[5] In the second phrase one now feels there is a contradiction: The unspecified 'they' is again mentioned, and the reader feels there is a contradiction in that such an unknown subject dominates the sentence [they conveyed me]. Here only five out of seven translators preserved this construction. The third construction of this type [they rushed] seems simply illogical, because the narrator, who is most vividly involved in the action (and this is why the action is actually of interest to the reader) has been formally excluded from the action, being neither included in the formal subject 'they' nor affected by the action as in the previous two cases. Almost all the translators corrected this illogicality; only one adopted the subject-verb construction, excluding the narrator [they dashed], one used an impersonal structure which could include the narrator [one rushed] and the majority, i.e. five translators, used a 'logical' personal construction which included the narrator [we ran, went, ran away etc.] Thus the suggestion of powerlessness in the bustle of London traffic was lost in these translations.

Translators logicalise not only a particular expression but even the idea itself in cases where the notion in the original is bolder and more unusual. Čapek's figurative expression "schovává oči na poplivané podlaze" [he conceals his gaze on the bespattered floor] was preserved by only one translator; all the rest translated it non-figuratively as "upírá zrak" [fixes his gaze] or "kouká na poplivanou podlahu" [looks at the bespattered floor].

Explicitation (content). In his efforts to interpret the text for the domestic reader, the translator is often lured into explaining ideas that are merely implicit in the text, otherwise being reserved for its sub-text. 'Places of indeterminacy' are, however, as important a component of the structure of a work as explicit meanings.

There is much that has been read into the text, even in the back translations of the above passages from Čapek. It is irrelevant here whether or not it was the Czech or the English translator who introduced the semantic deviation; the issue is what shifts occur in general. Almost 50% of the versions (3 cases out of 7) of Čapek's sentence "to je lift a jelo to dolů ošklivou pancéřovou studní" [it's a lift, and it went down in a nasty armoured well] add the explanation that the well is "concrete(d)". Naturally, one imagines the well – actually the lift shaft – as being of concrete, but Čapek artistically transforms it here by foregrounding the logically secondary, yet emotively significant, notion of a steel armoured shell. In a narrative extract from Čapek's novel *Hordubal*, where Hordubal is deafened by the noise of the engine, two translators added an explanation that it is "the noise of the train" or "the noise made by the moving train".

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5.   Levý here draws on his above mentioned experiments. (Editor's note)

Translators sometimes fill in meaning where its omission is represented graphically by punctuation, as in German translations of Graham Greene:

> I wonder what we can teach ...
> Was können wir ihr denn Besseres zeigen?

> For if they really believed in heaven or hell, they wouldn't mind a little pain now, in return for what immensities ...
> Denn wenn sie ernstlich an einen Himmel oder eine Hölle glaubten, dann würden sie jetzt den kurzen Schmerz gerne auf sich nehmen, wo ihnen doch drüben so unermesslicher Lohn winkte ...

Or again, overt expression is given to situations that are implicit in the text:

> a voice said – sagte eine Stimme neben ihm
> he had an immeasurable sense of reprieve – fühlte er eine ungeheuere Erleichterung darüber, dass er eine Galgenfrist gewonnen hatte.

Expanding metaphors into similes is one of the most characteristic features of poetry translation. There is no difference in substance between them, only a difference in concentration; a metaphor is an abbreviated, concentrated simile, whereas a simile is a complemented, explicated metaphor. One type of poetic image can therefore change into another, and there are also several transitional types, such as in the following series: "a ship is like a maritime plough"; "a ship is a maritime plough"; "a ship – a maritime plough"; "a maritime plough". In the first case the two notions are likened to one another, in the second and third they are identified with one another and in the fourth the basic notion of a ship is omitted entirely. At the same time, the intensity and the impact of the poetic image increases as it becomes more concentrated. The fact that translators tend to re-stylise metaphors as similes can be observed in any text rich in imagery, for example in translations of K. H Mácha's famous romantic poem *May*. Mácha's straightforward confrontation of two notions in "Dívčina krásná, anjel padlý" [A beautiful girl, a fallen angel] is broken down and rationally explicated by its English translator over two lines:

> The lovely maiden as an angel seems,
> An angel who has strayed from heavenly steeps.

The Russian translator Bokhan even combines Mácha's two unconnected images to form a simile:

> V jezeru zeleném bílý je ptáků sbor
> a lehkých člunků běh i rychlé veslování

> [On the green lake white is the flock of birds
> and of light craft the course and the fast rowing] (Mácha)

> V zelenom ozere, kak ptichek legkikh staia/ nesutsia chelnoki
> [On the green lake, like a flock of light birds/ little boats speed along]. (Bokhan)

Even in substantially less figurative prose, simile is often misused to achieve an approximate expression of notions which cannot be expressed directly because of differences between the languages. This is why constructions such as "He looked as though …", "He was walking along, deep in thought, like someone who […]" occur in translation. Other explanatory constructions are also common, e.g. phrases with qualifying adjectives like "sherry-coloured eyes", appositions etc.

A diminution of the intensity of a figurative expression is also manifested in intellectualisation of the notion itself. Instead of capturing the dynamics of reality, the translator describes it. Properties and actions presented by the author directly, from the intrinsic perspective of the object or person involved, are often rendered by the translator indirectly, from an external perspective. The sentence "[…] parfois un eucalyptus qui pleure du bout de ses feuilles un amer encens" [weeps from the tips of its leaves] is translated descriptively, and instead of the eucalyptus the drops become the subject: "tu a tam eukalyptus, s jehož špiček listů kanou kapky hořké pryskyřice" [Here and there the eucalyptus, from the tips of whose leaves drops of bitter resin drip]. Čapek's phrase "lesklý brouk v hlavičce bodláku" [a shiny beetle in the head of a thistle] did not occur in any of the second-hand translations[6]; the perspective was always external: "lesklý brouk na listech/ špičce/ květu bodláku" [a shiny beetle on the leaves/tip/flower of a thistle].

The main thing is that the translator adds implied verbs and other words that are not explicitly present, replacing a set of associations with a pedantic description:

> It was evening and forest.
> The priest pushed the wooden door against which he stood, a cantina door coming down only to the knees, and went in out of the rain; Stacks of gaseosa bottles and a single billiard table with the score strung on rings, three or four men – somebody had laid his holster on the bar. (Graham Greene)

> Wieder war der Abend hereingebrochen und wanderte durch den Urwald.
> Der Priester stiess die Holztür auf, gegen die er gelehnt stand – es war eine Wirtshaustür, die nur bis zu seinen Knien hinabreichte – und trat aus dem Regen in das Lokal. Da standen in Reihen die Limonaden- und Mineralwasserflaschen und ein einziger Billardtisch, über dem die Ringe hingen, mit deren Hilfe die Spieler den jeweiligen Stand der Partie festhielten. Drei oder vier Männer befanden sich in der Schenke, einer von ihnen hatte seine Pistolentasche auf die Bar gelegt.

Explicitation (form). Translators incline to explicitation and formal expansion of condensed thought also in syntax. Logical links between ideas are often left implicit in an

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6.   Refers to Levý's above mentioned back-translation experiments. (Editor's note)

artistic text. Therefore a simple paratactic juxtaposition of ideas creates an impression of freshness and authenticity. Translators very often express covert, merely implied, logical links between ideas overtly, formally by means of conjunctions, transforming co-ordinate sentences into subordinate sentences. Subordinate constructions are therefore more frequent in translations than in original Czech literature; as a result translation style may become pedantic and lifeless, typical translationese:

> *Když* procházela teta Hester, *která byla* trochu krátkozraká, tmavou předsíní, chtěla to zahnat se židle, *poněvadž* to měla za cizí, neslušnou kočku. Tommy udržuje takové kompromitující známosti!
> [*When* Aunt Hester, *who was* a little short-sighted, passed through the dark hallway, she wanted to chase it off the chair, *because* she assumed it was a strange, misbehaved cat. Tommy had such compromising acquaintances!]

There are no errors of grammar or style in this sentence, but the complex syntax belongs more to factual writing than to artistic literature. Modern Czech artistic style gives precedence to loose, co-ordinate constructions and a less logically salient style, and therefore the following version is better:

> Teta Hester to chtěla cestou skrz šerou předsíňku sehnat se židle. Byla trochu krátkozraká a myslila, že je to nějaká cizí kočka, poběhlice – jejich kocour míval všelijaká ostudná přátelství.
> [On her way through the dim hallway, Aunt Hester wanted to chase it off the chair. She was a little short-sighted, and she thought it was some strange cat, a trollop – their tomcat had all kinds of disreputable friendships.]

This is a less forced style, more fluent, but it is still lacks artistic vitality. The whole makes too cold an impression because meanings are not configured coherently; at least some contiguity should be suggested, not necessarily by grammatical means or by logical connectors, but rather by a uniform stylistic tone, establishing emotional links from one sentence to the next, e.g.:

> Jak šla teta Hester setmělou předsíní, chtěla to sehnat se židle. Byla trochu krátozraká, a tak si myslila, že to bude nějaká toulavá kočka. Když ten jejich macek míval takové podivné známosti!
> [As Aunt Hester went through the gloomy hallway, she wanted to chase it off the chair. She was a little short-sighted, so she thought it must be some stray. After all, that tom of theirs tended to have such strange acquaintances!]

A style saturated with logical dependencies, at the same time presenting ideas in a cold, detached manner is typical of translationese, a translation style giving too rational an impression, more reminiscent of factual literature. Subtle ways of expressing relationships between ideas are what distinguish artistic style from translation style. Examples from translations of Graham Greene are:

He passed the barber's shop and two dentists – Nun ging er am Friseurladen und an zwei Zahnateliers vorbei; *Mr. Tench heard a revolver holster creak just behind him* – Da vernahm Mr. Tench unmittelbar an seinem Ohr das Knarren einer ledernen Pistolentasche; *He said sharply to the one in the drill suit* – Dann fuhr er den Mann im Drillichanzug in scharfem Ton an. (*The Power and the Glory*).

Together with the connectors da, dann, nun, hier, jetzt, und, doch etc., a linking function in the context is also performed by various adverbs: leider, überhaupt schliesslich, nämlich etc.; cf. in the same translation: "This is my parish" – "Hier ist nämlich mein Pfarrsprengel"; "big and bold and hopeless" – "gross, kühn und doch so hoffnungslos". Connecting particles are also the formal expression of the conceptual and emotional unity of a text, i.e. a stylistic factor which in the original is found only in its actual relation to reality or which is expressed by a range of far more varied artistic elements in the text.

Such tendencies are not foreign to poetic translation or even to original poetry, as Emil Staiger convincingly shows:

For thinking and singing do not go well together. A poem by Friedrich Hebbel, *Lied*, begins with the lines:

Komm, wir wollen Erdbeeren pflücken,
Ist es doch nicht weit zum Wald,
Wollen junge Rosen brechen,
Sie verwelken ja so bald!
Droben jene Wetterwolke
Die dich ängstigt, fürcht ich nicht;
Nein, sie ist mir sehr willkommen,
Denn die Mittagssonne sticht..

The frosty impression made by such poems is the fault of the apparently innocent little words *doch, ja, nein,* and *denn*. If they are taken away, this edifying poem becomes more song-like.

Wir wollen Erdbeern pflücken,
Es ist nicht weit zum Wald,
Und junge Rosen brechen,
Rosen verwelken so bald ...

Songs are not equally sensitive to all conjunctions; those of cause and purpose seem to have a particularly unfavourable effect, whereas an occasional *wenn* or *aber* rarely has a detrimental effect on the mood. However, straightforward parataxis is the most natural of all. (Staiger 1956: 37–38)

Another manifestation of the tendency to express relationships between ideas fully, by overt verbal means, is the tendency of translators to adopt a cohesive style. It

is no surprise that style in translations is commonly assessed superficially, as 'fluent' or 'not fluent'. Usually, in their stylisation of greater wholes, translators actually focus their efforts, consciously or unconsciously, on linking ideas cohesively, so that a paragraph flows easily from one sentence to the next. Translators inclining to such a style in their native language may develop a stereotyped stylistic manner which overuses formal connectivity, invariably linking sentences by conjunctions and connecting particles.

Comparing two recent Czech translations of Jane Austen's *Pride and Prejudice* by J. Nosek and B. Šimková, one is struck from the outset by the conspicuous sentence connectivity in the latter version: "It is a truth universally acknowledged, ... this truth ..." is translated as: "Je to všeobecně uznávaná pravda ... A tato pravda ..." [It is a generally recognised truth... And this truth ...]. Other sentences begin with "Nu" [Well], "Měl" [Because he should], "A kdyby" [And if], "A tento" [And this] etc. This stylistic propensity tends to be more pronounced in translation than in the translator's own original prose. In nine pages of his Introduction to Henryk Sienkiewicz's collection *Szkice węglem* [Sketches in Charcoal] the Czech translator J. Rumler begins twelve sentences with the connector *a* [and], but in one of the stories in this collection, *Vítěz Bart* [Bart the Winner], the same number of pages contain thirty five such sentences. In places, this stylistic repetitiveness reaches grotesque proportions, e.g. in another of these short stories, *Honzík muzikant* [Johnny the Musician]:

> A ta ozvěna ... A v polích slyšel, jak hraje pelyněk. A na zahradě za chalupou štěbetali vrabci, že se až višně třásly! A po večerech naslouchával všelijakým těm hlasům a hláskům, jimiž se to na vsi jenjen hemží. A jistě si myslil, že to muzicíruje celá, celičká ves. A když ho poslali na pole, aby šel rozhazovat hnůj, zdálo se mu, jako by i ten vítr hrál, vítr, tentýž, co se opíral do podávek. A takhle ho jednou načapal šafář. Přistihl ho, jak stojí s rozevlátou čuprinou a naslouchá hraní větru v dřevěných vidlících ... A jak se tak na něj díval, odepjal řemen a dal mu na pamětnou. Ale co to všecko bylo platné! A lidé mu začali říkat: Honzík – muzikant! [...]

There is no basis in the original for such use of connectors; it is the result of a rational approach to the text. Just as the translator uses subordinating conjunctions to express implied logical relationships, connector particles are also formal expressions of the cognitive and emotional uniformity of the text. This is an attribute of the original style which is inherent in the author's attitude to reality or which may be expressed by a much greater variety of other means. It is worthwhile undertaking a close reading of a good author in order to identify means of implying links between ideas. For example Karel Čapek's *Marsyas* (1931):

> Avšak nemyslete si, že Mariin či Fanin román je morální nebo mytologická skladba. Je to epos. Jeho tématem je boj. Boj na život a na smrt, krev, úklady, stopování,

štvanice, prohry a vítězství. Dělejte si, co chcete: jediné, co člověka bude zajímat
až do skonání světa, je boj. A láska. Vše ostatní je pomíjivé.
[However, do not get the idea that Maria's or Fanny's novel is a moral or a mytho-
logical composition. It is an epic. Its theme is struggle. A life or death struggle,
blood, intrigue, pursuit, chase, losing and winning. Whatever you do, the only
thing that will interest anyone until the end of the world is struggle. And love. All
the rest is ephemeral.]

Here the logical relationships between the sentences are not expressed by gram-
matical means; the sentences are juxtaposed in co-ordinate fashion. This makes
the style flexible, lively and unpredictable. To bring it alive, however – for it to
function as an integral living organism – relationships between the ideas as well as
the author's emotional involvement with them must be subtly suggested in the
background. Čapek achieves cohesion between sentences by following on from a
word in the previous sentence: "It is an epic. Its theme is struggle. A life or death
struggle ... And love. All the rest is ..." He achieves a uniform stylistic tone by ad-
dressing the reader: "do not get the idea that ... Whatever you do", by means of
complementary sentence structure (the sentence "A life or death struggle" is actu-
ally an extended complement of the preceding sentence) and by means of an anal-
ogous sentence intonation pattern with end focus. Čapek's attitude to the idea is
suggested by addressing the reader, by the cogency and brevity of certain sen-
tences, by his selection of words and phrases (however; a moral composition; until
the end of the world).

The fundamental feature of a translator's psychology is the focus on the text.
The translator's approach to the text is that of interpreter, which gives rise to two
secondary psychological tendencies in respect of the translation process, namely
intellectualisation and nivelisation. The aesthetic impact of these tendencies is a
weakening of the aesthetic function of the expression in favour of the informative-
communicative function. Elaboration and generalisation of the manner of expres-
sion in the text result in intellectualisation, entailing a loss of vitality and lifelike
quality, and the style of the artistic work resembles the abstract and descriptive
discourse of factual literature.

The translator's excessive adherence to the informative-communicative aspect
affects literary stylisation, even at sentence level. A less gifted translator focuses
only on the meaning of a sentence in the original, rendering only the content
words, consequently impoverishing the text by disregarding those words or com-
positional elements which have a primarily aesthetic function. However, there is
more to an artistic work than the sum of its factual meanings, i.e. the content
words. Artistic style depends on many short words such as *then*, *just*, *well*, *say*,
which have hardly any lexical meaning but which carry shades of meaning and
subtleties of tone and create a smooth, even rhythm, making speech fluent and

lively. Because they do not have counterparts in the source text, pedantic translators avoid them, and the resultant style is dry and wooden. [...]

4.2 Translating book titles

To demonstrate our idea of a methodological arrangement of a chapter on translation stylistics as well as the synergy in practice of all the factors discussed above, translating book titles and chapter headings has been selected as a particularly illuminating example. From the perspective of translating discussed here and also with respect to their function in the work, their form and their historical evolution, two types of book titles might be distinguished:

1. Descriptive, purely informative titles, naming the protagonist and as a rule thereby indicating the theme of the book and often also the literary form (e.g. *Poema del Cid, Cantar de Rodrigo, Crónica de Don Álvaro de Luna, The Tragical History of Doctor Faustus*). Historically, this is an older type, though it is also found in modern literature, most frequently without a designation of the genre, however (*Anna Karenina*). The informative function of such titles was formerly more pronounced in that they quite often included a description of the content, so that many descriptive titles were lengthy: *The Pleasant Historie of John Winchcomb, in his younger days called Jack of Newbury, the famous and worthy Clothier of England; declaring his life and love together with charitable deeds and great Hospitalitie* (Thomas Deloney). The relationship between the informative component and its aesthetic transformation is here unequivocally resolved in favour of the former, and it is therefore kept intact in translation. In such cases translators usually preserve the designation of the theme, sometimes shortening long titles. The full title is preserved (at least on the title page) in cases of archaising translation.
2. Symbolic, concise titles indicate the theme of the work, the issues treated or the atmosphere. The standardised symbolic representation avoids description, presenting the theme as a figurative transposition. The evolution of this type is associated with the development of capitalism, when literature becomes a commodity, and book titles serve to advertise it. Lessing's cogent remark is apt here: "A title must be like a menu; the less it reveals about its content the better" (Lessing 1920: 435). Its artistic form is subject to the laws of mnemonics and is based on two principles.

Firstly, like a maxim or an aphorism it must have a form that is easy to remember. As a rule, therefore, modern book titles are brief and concise, consisting of a single short phrase or sentence. Longer titles usually have a symmetrical (mostly

two-part) structure which can also introduce semantic contrasts: *Crime and Punishment* (Dostoevskii), *War and Peace* (Tolstoi), *Le rouge et le noir* (Stendhal). Three components are more rarely found: *Uno, nessuno, centomille* (Pirandello), *Childhood, Adolescence, Youth* (Tolstoi). Occasionally, especially where titles are difficult to translate, they are condensed: *Saint's Progress – Ein Heiliger* (Galsworthy), *Man overboard – An Land ist alles anders* (Monica Dickens), *Chem liudi zhivy* [What People Live By] – *Der Engel Gottes* (Tolstoi).

Secondly, regarding content, the chief requirement is expressivity, i.e. the symbolic image should be specific and unique. This is sometimes taken to excess, bordering on *kitsch*: *A l'ombre des jeunes filles en fleurs – Im Schatten Junger Mädchenblüte* (Marcel Proust), *El Obispo leproso* (Gabriel Miró), *Der Wald der Gehenkten* (Liviu Rebreanu) etc. Particularly expressive in this respect are the titles of thrillers and best-sellers in translation, but in the inter-war years in Czechoslovakia Soviet literature was sometimes also translated in this way, by contrast with the original title.

Now for the issue of translating book titles. Like other components of a literary work, the form of the title is culture-specific, i.e. its formal principles depend on the verbal material and the associated conventions of form. Whereas general formal principles, i.e. concise structure and expressivity of imagery, should be preserved in translation, specific culture-bound forms of book titles usually have to be replaced by the customary domestic forms. Each literature has its set formulas for book titles, chapter headings and newspaper headlines. To indicate that a news item is not confirmed, but merely conjecture, the French are fond of using the conditional mood: "Les Américains enverraient deux divisions en Grèce". In English, the same headline would tend to employ an infinitive: "Americans to send two divisions to Greece", and in Czech it would be phrased as a question: "Dvě americké divize do Řecka?" [Two American Divisions for Greece?]. Translators ought to be aware of these differences, as a foreign title can often be translated more adeptly by a formula commonly used in the target language:

The Yellowplush Papers (Thackeray) – *Aus den Tagebüchern des Charles Yellowplush – Mémoires de M. Jaunepeluche, valet de pied; The Importance of Being Earnest* (Wilde) – *L'important c'est d'être fidèle*. For selected works the title *Selected* (*Poems*, *Tales* etc.) is usual, in German *Ausgewählte ...*, and in French, in addition to *Œuvres choisies* and *Choix de poèmes*, recently also *XY présenté par lui-même*. In the English context capital initial letters identify a book title, whereas in German, for example, this must be spelt out: *using the words of her European History – mit den Worten, die sie dem Lehrbuch der europäischen Geschichte entnommen hatte* (Greene).

Translators may also have to alter the title for reasons of systemic differences. Nominal constructions in Russian titles are often rendered as verbal constructions in a language like Czech, which does not tolerate the same degree of nominalisation:

Pamiat [Memory] – *Co nezapomenu* [Something I Won't Forget] (B. A. Slutskii);
Dalekoe [The Far Distance] – *Kde vlaky nezastaví* [Where Trains Don't Stop] (A. N. Afinogenov).

Differences in social consciousness also often require re-stylisation of a title, i.e. the creation of a new one. Because foreign readers might not be aware that the river Volga actually flows into the Black Sea, Boris Pilniak's Russian novel *The Volga Flows into the Caspian Sea* was translated into Czech as *We are Building a Dam*. The minor river Floss in England evokes no particular notion in the mind of a target-language reader, so George Eliot's novel *The Mill on the Floss* was translated into Czech as *Červený mlýn* [The Red Mill], rather than literally.

A reluctance to keep unknown foreign names in titles sometimes leads the translator to adopt more expressive titles where the original title had been chosen more for its acoustic expressiveness than its specific meaning.

Christopher Fry translates the play by Jean Giraudoux *Pour Lucrèce* as *Duel of Angels*; the title of Thomas Hardy's novel *Tess of the D'Urbervilles* was changed in German to *A Pure Woman* (from the book's subtitle *A Pure Woman Faithfully Presented*); the title of *Jude the Obscure* was also revised (1927) in Czech by Josef Hrůša as *Neblahý Juda* [Unfortunate Jude]; the Czech translator of Romain Rolland's novel *Colas Breugnon*, Jaroslav Zaorálek, elevated the motto *Le bonhomme vit toujours* to the title of the book itself.

It should also be taken into account that translated titles of some famous works of world literature have been adopted by the receiving culture in a particular wording, so that they have their own established translation tradition. The translator must therefore anticipate that his solution may be rejected, or at any rate that it may confuse the reader, if it differs from the traditional wording. Of course, a new version is justified if it is a substantial improvement on the traditional one. For instance, Otokar Fischer's Czech translation of the title of Goethe's *Wahlverwandtschaften* met with success when he changed the earlier *Vybĕravé příbuznosti* [Fastidious Affinities] to *Spřízněni volbou* [Affinity by Choice]. On the other hand, excessively indecisive variation in the translation of particular titles has completely destabilised their translation tradition, e.g. Thackeray's *Vanity Fair* is rendered in Czech as *Trh marnosti* [Vanity Fair], *Tržiště života* [The Market-Place of Life] and *Jarmark života* [The Fair of Life]; none of these versions has become established.

In German, the variation in traditional names for Molière's plays is particularly remarkable; e.g. *L'Avare* is *Der Geizige* or *Der Geizhals*; *Le bourgeois gentilhomme* is *Der adelsüchtige Bürger, Der Bürger als Edelmann, Der adelige Bürger, Der bürgerliche Edelmann* or *Der Herr Millionär*, not to mention *A Berjer als Graf*; *L'École des femmes* is *Die Schule des Frauenzimmers, Das Landmädchen oder Weiberlist geht über alles, Die Schule der Frauen, Die Frauenschule* etc. It is true that such variation is conditioned by a range of translatorial intentions involving cultural

factors and considerations of stage production or adaptation, but it has adversely affected the reception of Molière in Germany.

Dependence on both cultural tradition and social consciousness is evident, for example, in book titles taking the form of proverbs. The titles of Ostrovskii's plays as translated into Czech are good examples: *When Your Own Dogs are Fighting, a Strange Dog Should not Meddle – Co tě nepálí, nehas* [Don't Put out the Fire if it isn't Burning You], *Too Clever by Half or the Diary of a Scoundrel – I chytrák se spálí* [Even a Clever Man May Get Burnt], *It's a Family Affair – We'll Settle it Ourselves – Bankrot* [Bankruptcy]. A reader's perspective is often applied in the translation of children's books: *Poema Zvenigorod* [The Zvenigorod Poem] – *Třicet bratrů a sestřiček* [Thirty Brothers and Little Sisters], *Slava* [Slava] – *Z chudého chlapce slavným mořeplavcem* [From Poor Boy to Famous Seafarer].

Besides the two objective factors above, which justify and often require deviations from the original wording, translation of book titles is also an opportunity to observe all the bad habits and aberrations arising from the psychology of the translation process. Semantic errors are naturally rare because even the poorest translator, having translated an entire book, is unlikely to be unfamiliar with the reality – the work itself, embodied in an artistic form in its title. However, semantic errors do occur if the translator has only intermediated knowledge of the reality designated by a title, for instance, when translating book titles mentioned in a reference book without knowledge of the original (as in e.g. Evans's *Concise History of English Literature* in Czech translation). With only intermediated access to and knowledge of the original, the translator succumbs to all the linguistic pitfalls, be it real ambiguity (e.g. Charles Lamb's *Essays of Elia*, mistranslated as *Essays on Elia*) or false associations (e.g. Charles Reade's *The Cloister and the Hearth* as *The Cloister and the Heart*).

The translation of book titles is also affected by an interpretative approach to the work, albeit within the limits set by the specific nature of this artistic means. Explicitation and circumlocution are quite rare, because intellectual amplification would violate the basic structural principles of the book title format. It is usually restricted to exceptional cases, such as *Fifty Grand – Cinquante mille dollar* (Hemingway), *A Christmas Carol – Ein Weihnachtslied in Prosa* (Dickens). This tendency is sometimes observed in the explicitation of symbolic titles, e.g. the American translation of Čapek's *The Insect Play* as *The World we Live in*. The English translation of Čapek's *The White Disease* as *The Power and the Glory* also represents a tendency to explicitation. Such intellectualisation of a book title should not be always and on principle repudiated as an artistic deficiency, since the title provides the key to the idea of the work, and the intelligibility of the title may at times be more important than its symbolism.

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Figure 4. Morgenstern's Fiches Nachtgesang

Generalisation, and on the other hand the search for a unique expression, are more pressing issues, however, since expressivity and factuality are one of the two fundamental requirements in the composition of the title. Not only the semantic content of the image but also the stylistic colour and the potential associations should be preserved. For instance, Marie Votrubová's translation of Gabriele D'Annunzio's *La Nave* as *Koráb* [The Argosy] is more appropriate than *Loď* [The Ship]. The lyrical irony of Christian Morgenstern's poem *Fisches Nachtgesang* is better captured in Ludvík Kundera's title *Rybí nokturno* [A Fish's Nocturno] than in Jindřich Hořejší's generic *Noční zpěv ryby* [The Fish's Night Song]:

Stylistic nivelisation is relatively rare in translations of book titles because here, at any rate, the translator strives for maximum expressivity, sometimes exceeding the bounds of good taste. Expressivity in the title is clearly the main aesthetic intention, and furthermore it is an important marketing factor. Publishers also used to interfere in the wording of the title, even when they were not otherwise concerned with the artistic quality of the translation. Private publishers were opposed, particularly in the case of anthologies, to generic titles such as *Essays, Short Stories, Poems* etc., so translators looked for more attractive titles. An anthology of modern English verse in Czech translation was published under the title *Mezi dvěma plameny* [Between Two Flames]; Bonn's selection of oriental poetry in Czech translation was given the title of *Daleké hlasy* [Distant Voices]; Jaroslav Skalický's selections of essays by Yeats were entitled *Tajemná růže* [A Mysterious Rose] and *Objevy* [Discoveries], and so on.

A realistic translator seeking expressivity and originality must, however, avoid distorting the original title. Since the title is a structural component of the work whose main tasks include the contribution of expressivity, this most self-evident goal of stylisation frequently tempts the translator to intensify that expressivity to such an extent that it exceeds the bounds of discretion and good taste, as in the case of intensives or certain emotionally marked lyrical motifs, as for instance in the German *Herzen im Aufruhr* for Thomas Hardy's *Jude the Obscure*. The old Czech translation of Gorkii's *Tales of Italy* as *Pohádky z ostrova Capri* [Tales from the Island of Capri] (1922) and the English translation of Jaroslav Durych's *Bloudění*

[Wandering] as *The Descent of the Idol* (1936) may be too alluring. Years ago, the sensationalist titles given to Soviet films in Czech translation were criticised for their overt expressiveness and sensationalism as a hallmark of kitsch, e.g. *... and the Stars are Shining* for *Miners of the Donbass*; *Men in the Saddle* for *Valiant People*.

For a title of a selected prose or verse volume, the translator may choose the most attractive one from the items included in the collection, although this may entail a shift in focus. Hemingway's anthology entitled *Fifth Column and the First Forty-Nine Stories* was translated into Polish in 1961 as *Rogi byka a inne opowiadania* [The Horns of the Bull and Other Stories], and as *Rzeka dwóch serc i inne opowiadania* [Two-Hearted River and other stories] in 1962. Such expressive translation is too overtly aimed at the reading public's desire for sensationalism, and this is a typical hallmark of kitsch.

The translator's ideological position may also have an impact on the translation of book titles. Eduard Hodoušek (1964) has documented this fact, giving as an interesting example the evolution of Czech translations of Lope de Vega's comedy *El villano en su rincón*. It is interesting to follow the gradual democratisation of this title in translation. The original title means *The Farmer in his Corner*; F. Halm and V. Filípek took a step towards achieving equality with *Král a sedlák* [The King and the Farmer]; then Jaroslav Vrchlický gave precedence to the farmer – *Sedlák svým pánem* [The Farmer is His Own Man]; Hořejší added the subtitle – *aneb každý jí svůj marcipán* [Or Each to his Own].

Similarly, Christopher Fry adapted Jean Anouilh's *L'invitation au château* as *Ring Round the Moon*, weakening the social implications and emphasising romantic, unreal motifs. Two German translations of Dostoevskii's title *Crime and Punishment* as *Verbrechen und Sühne* and *Schuld und Sühne* illustrate different ideological approaches to the novel.

Drama translation

Theatre dialogue as discourse is a particular instantiation of spoken language; therefore it is in functional relationships (a) with the general spoken norm i.e. colloquial style, (b) with the listener (addressee), i.e. the other characters on stage and the audience, and (c) with the speakers, i.e. the dramatic characters.

In respect of diction, the relationship with the colloquial norm involves speakability, and in respect of style it concerns theatrical stylisation of discourse.

The relationship with the listener involves volitional orientation of the lines (dialogue is verbal action) and the plurality of addressees (the lines are perceived, and may be interpreted in different ways, by the other characters on stage and by the audience).

The relationship with the speakers is twofold. The dialogue denominates objects, properties and actions mentioned by the characters, but it simultaneously defines the characters themselves, since the latter reveal something about themselves in the way they speak about the objects.

5.1 Speakability and intelligibility

Theatre dialogue is spoken text intended for oral delivery and aural reception. On the most elementary, acoustic level this means that sequences of sounds which are difficult to articulate and which the audience may mishear are unsuitable.

In the translation by H. Roth of an aria from Mozart's *Cosí fan tutte* for a Hamburg production in 1936, the words "o hemmt" in "o hemmt der Tränen Lauf" are liable to be misunderstood as the phonetically identical "o Hemd!"

More important than minor phonetic details is the syntax of the actor's lines; short sentences and paratactic structures are easier to articulate and to follow than compound sentences with a complex hierarchy of subordinate clauses. Translating late Renaissance drama (e.g. Shakespeare) and Baroque plays in particular may therefore entail problems of this kind.

Today audiences are not used to long, complex sentences, which is why modern translators often simplify the syntax of earlier drama. One could take the Czech translations by Josef V. Sládek and Eduard Hodek or the German translation by Richard Flatter of Horatio's monologue (Act I, Scene 1) of *Hamlet* as an example:

Our last king –
whose image even but now appear'd to us –
was,
as you know,
by Fortinbras of Norway,
thereto prick'd on by a most emulate pride,
dar'd to the combat;
in which our valiant Hamlet –
for so this side of our known world esteemed him –
did slay this Fortinbras;
who, by a seal'd compact,
well ratified by law and heraldry,
did forfeit,
with his life,
all those his lands,
which he stood seiz'd of,
to the conqueror.

For all its complexity, Shakespeare's sentence follows a regular rhythmical sequence; each time Horatio expresses a part of the central idea (in the main clause) he adds an episodic idea in the form of a dependent clause or in parenthesis. From this episode he returns to the main clause, only to immediately digress once more. Only in two places is a further subordinate element attached to a subordinate clause, as it were stratifying the sentence on three syntactic levels.

The two Czech translations adopt different approaches to the simplification of Shakespeare's syntax. Sládek divides Shakespeare's sentence into two simpler ones, Hodek into three, giving preference to co-ordinate over subordinate structures. Such reconstruction of the syntax makes it easier for the audience to follow the train of thought and certainly has considerable advantages. However, what counts here is not merely the number of sentence segments the dialogue turn is divided into but also the quality of their composition. Comprehension is more difficult when closely related clause segments are widely separated, leaving the first of them semantically incomplete.

Král poslední,
ten, jehož přízrak právě se nám zjevil,
jak víte,
Fortinbrasem Norvežským
– jejž k tomu hnala pýcha závistná –
byl vyzván na souboj.
Náš chrabrý Hamlet,
neb rekovností svou byl proslaven po všech
těch stránách známého nám světa –

sklál toho Fortinbrase,
kterýž pak po zpečetěné smlouvě,
stvrzené i zákonem i právem rytířským,
svůj život ztrativ,
také zeměmi,
co jich kde držel,
propad vítězi.
(*Transl. J. V. Sládek*)

[The last king,
he whose ghost just now appeared to us –
as you know,
by Fortinbras of Norway,
(the latter was driven to it by envious pride)
was challenged to a duel.
Our valiant Hamlet
for throughout our known world he was famed for his heroism
slayed this Fortinbras;
who, by a sealed agreement,
confirmed by law and the rules of chivalry,
having lost his life,
also those lands
which he held anywhere
were forfeit to the victor.]

[...] náš zemřelý král,
ten, jehož podoba se nám teď zjevila,
byl, jak vám známo, Fortinbrasem Norským,
kterého poštívala řevnivost a pýcha,
troufale vyzván na souboj. Náš chrabrý Hamlet
vždyť tak to chtěla tato část známého světa
norského krále zabil, a ten podle smlouvy,
stvrzené rytířskými zákony,
s životem ztratil zároveň i kraje,
kterých byl pán, ve prospěch přemožitele.
Náš král též vsadil příslušnou část země
a tu by býval zas podědil Fortinbras,
kdyby byl býval vyhrával: touže dohodou
a podle znění téhož artikulu -
vše získal Hamlet.
(*Transl. E. Hodek*)

[... our dead king,
he whose likeness just now appeared to us,
was, as you know, by Fortinbras of Norway,

who was goaded by envy and pride,
boldly challenged to a duel. Our brave Hamlet
for that is how this part of the known world would have it,
killed the Norwegian king, who according to the agreement,
confirmed by chivalric laws,
with his life he likewise lost his lands as well
over which he ruled, to the benefit of the conqueror.
Our king also wagered an appropriate part of the land
which Fortinbras would have inherited
if he had won; by the same treaty
and according to the same article
Hamlet gained it all.]

Flatter's German translation preserved the rhythmical dynamics of the main idea, but removed the second-level subordination, converting all the syntactic levels into one independent paratactic whole. If we compare his version with that of Schlegel from other perspectives, further factors which have a bearing on speakability can be given fuller consideration:

Zum mindesten heisst es so. Der letzte König,
Des Bild uns eben jetzt erschienen ist,
Ward, wie ihr wisst, durch Fortinbras von Norweg,
Den eifersücht'ger Stolz dazu gespornt,
Zum Kampf gefordert; unser tapfrer Hamlet –
Denn diese Seite der bekannten Welt
Hielt ihn dafür – schlug diesen Fortinbras,
Der laut dem untersiegelten Vertrag,
Bekräftiget durch Recht und Rittersitte,
Mit seinem Leben alle Ländereien,
So er besass, verwirkte an den Sieger;
(*Transl. Schlegel*)

Zumindest raunt man so: Der letzte König,
Er, dessen Bild uns eben jetzt erschien,
War, wie ihr wisst, durch Fortinbras von Norweg,
Den Eifersucht und Ehrgeiz angestachelt,
Zum Kampf gefordert; doch unser tapfrer Hamlet –
So hiess er ja in diesem Teil der Welt! –
Schlug diesen Fortinbras: der nun, auf Pakt und Siegel,
Verbürgt nach Recht und ritterlichem Brauch,
Verlor – samt seinem Leben – alles Land,
Das Einsatz war als Pfand und Siegespreis;
(*Transl. Flatter*)

Flatter's version is easier for the actor to articulate and the audience to follow than Schlegel's, for the following reasons:

Firstly, consonant clusters in Schlegel's archaic language are difficult to articulate. Such pronunciation difficulties are demanding both for the actors and the audience: "zum mindesten" (instead of *zumindest*), "ward" (instead of *war*), "unser" (instead of *unserer*), "tapfrer" (instead of *tapferer*).

Secondly, the lower the frequency of occurrence of a word, the more difficult it is to understand (more mental effort is required to decipher it) and the harder it is for listeners to guess if they miss it. Many words and phrases common in the literary language of Schlegel's time have become obsolete, rare, poetic or archaic, now presenting difficulties for the audience, e.g. in the last three lines: "bekräftiget, Ländereien, so er besass". With time, a text becomes more difficult to understand because some words and syntactic structures lose currency.

Thirdly, Flatter relaxes the syntax. He transforms subordination into coordination, converting dependency between a clause and its modifier into a paratactic structure: "eifersücht'ger Stolz – Eifersucht und Ehrgeiz; laut dem untersiegelten Vertrag – auf Pakt und Siegel".

The intelligibility of stage discourse has been investigated so far only from the perspective of acoustics – the acoustics of the auditorium, the distinctiveness of individual sounds etc. However, methods of modern psycholinguistics (Osgood 1954: 144–145) can be applied in order to measure the semantic intelligibility and difficulty of a continuous passage, since on the first reading or first hearing it is the most commonly occurring collocations and phrases that are clearly intelligible. Where sentences incorporate less common collocations the audience is slower to apprehend such phrases, or finds it harder to supply a second component which they fail to catch. To objectively determine the level of difficulty of texts, psycholinguists have developed a rather mechanical cloze test method: a group of listeners or readers is presented with a text in which every fifth or tenth word has been omitted. The extent to which this hinders comprehension enables the relative difficulty of two texts to be established (occasional inaudibility must be anticipated, especially in larger auditoria and where audiences are restless). A tentative method of testing (so far purely mechanical and applied only to isolated meanings) was developed and applied to assess the potential for subjective interpretations of a text. Several groups of recipients were presented with individual words, and they had to decide which of the poles they were respectively closest to in a number of pairs of semantic opposites (good – bad, subjective – objective, present – past etc.). The percentage of coinciding responses then yielded statistical data on the univocality of secondary (i.e. connotative) lexical meanings. These methods are not intended for translation criticism, but when refined they may be exploited for 'laboratory' testing of theatrical properties of drama texts or for the resolution of

controversial theoretical issues. This method was applied in an experiment on Czech drama translation. In Romeo's monologue quoted above, the success rate for Josef Topol's translation was 39%, for E. A Saudek's translation it was 36%, and Zdeněk Urbánek's translation scored 32%. It turned out that Saudek's version, generally considered difficult to understand, is, at least in this monologue, easier to follow than the simplified style of Urbánek's version.

As well as its objective aspects (ease of articulation and intelligibility), speakability also has a historical dimension. It is the stage of historical evolution of a language, especially of its conversational style that gives some verbal means a feel of 'unspeakability'. For instance, in the period between the two World Wars, drama translation into Czech focused on eliminating obsolete bookish means, already in decline in Czech drama at the turn of the century. [...]

5.2 Stylisation of theatrical discourse

Stage discourse differs from ordinary everyday speech – more so in some periods of cultural evolution than others – and its stylisation is one of the conventions of drama. Stage diction sends a signal that a theatrical dialogue is unfolding before us, just as the footlights and the curtain signal that the stage is a fictitious setting for the action of the play. All this means theatre.

It is self-evident that colloquial language in theatre dialogue is stylised. J. V. Bečka summed up the experience of theatre ensembles in this respect as follows:

> This is why we see interesting shifts of functional strata in drama. Dramatic characters do not use slang, jargon or vulgar language; their language is a subtle variety of popular speech. Simple characters, however, do not use popular speech; they speak a language closer to the colloquial standard. Educated people do not use their normal colloquial language, which is a cross between the standard and popular varieties; they adopt the received spoken standard, avoiding bookish expressions. Utterances of an exalted nature follow the lines of the written literary language. However, authors deviate from this principle of functional shifts in all kinds of ways. Whereas realistic drama shifts functional levels only slightly, the old romanticist drama shifted them much more. (Bečka 1948: 377)

It may be important to preserve the degree of stylisation of the original lines because of their subtexts. For instance, in Oscar Wilde's *The Importance of Being Earnest*, the two rivals Cecily and Gwendolen both announce with venomous politeness that they are engaged to Ernest Worthing:

> GWENDOLEN (*quite politely, rising*): My dear Cecily, I think there must be some slight error. Mr. Ernest Worthing is engaged to me. The announcement will appear in the Morning Post on Saturday at the latest.

CECILY (*very politely, rising*): I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago. (*Shows diary*).

GWENDOLEN (*examines diary through her lorgnette carefully*): It is very curious, for he asked me to be his wife yesterday afternoon at 5.30. If you would care to verify the incident, pray do so. (*Produces diary of her own*) I never travel without my diary. One should always have something sensational to read on the train. I am sorry, dear Cecily, if it is any disappointment to you, but I am afraid I have the prior claim.

CECILY: It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind.

> Here, a highly stylised and conventional drama unfolds before the audience:

Both Cecily and Gwendolen are attacking. They challenge each other by the way they echo remarks and gestures; they rise together and they copy each other's tone of voice; together they mention the engagement to 'Ernest', its date and time; they exchange rival diaries; and they both insist they have the prior right [...] The excessive politeness between the two characters shows they are concerned to conceal feelings, but nevertheless both are furious. The angrier they become, the more restrained their words: 'I am afraid you must be under some misconception ...'

(Styan 1960: 143)

The language of this scene is as refined as the stage directions; therefore it is more important to distinguish this language from natural conversation than to interpret a particular semantic detail. F. P. Grève conveys the strained politeness:

GWENDOLEN (*sehr höflich, steht auf*): Meine liebste Cecily, ich glaube, hier muss ein kleiner Irrtum vorliegen. Mr. Ernst Worthing ist mit mir verlobt. Die Ankündigung wird spätestens Samstag in der Morning-Post stehen.

CECILY (*sehr höflich, steht auf*): Ich fürchte, Sie stehen unter einem Missverständnis. Ernst hat mir vor zehn Minuten seinen Antrag gemacht. (*Zeigt ihr Tagebuch.*)

GWENDOLEN (*prüft das Tagebuch sorgfältig durch ihre Lorgnette*): Es ist wirklich sehr merkwürdig, denn er bat mich gestern nachmittag 5 Uhr 30, seine Frau zu werden. Wenn Ihnen daran liegt, sich davon zu überzeugen, bitte! (*Zieht ihr Tagebuch hervor*). Ich reise nie ohne mein Tagebuch. Man sollte immer etwas Sensationelles im Zuge zu lesen haben. Es tut mir sehr leid, Cecily, wenn es eine Enttäuschung für Sie ist, aber ich fürchte, ich habe ältere Ansprüche.

CECILY: Es würde mich mehr, als ich sagen kann, betrüben, liebe Gwendolen, wenn es Ihnen geistige und leibliche Qualen bereitete, aber ich muss doch darauf hinweisen, dass Ernst offenbar seine Absicht geändert hat, seitdem er Ihnen seinen Antrag machte.

Grève preserves the heavily stylised fencing match, with the exception of some details. "Ernest proposed to me exactly ten minutes ago" introduces a pedantic tone into the dispute regarding a legal claim to Ernest. The translation *vor zehn Minuten* is therefore unsatisfactory. The two women maintain their extremely restrained tone throughout the sharpest exchanges, revealing their hatred by means of conventional stylised clichés; the expressions "zum Glück" and "offenbar" are too matter-of-fact for the typical English clichés "I am glad to say" and "it is obvious that ... have been". This style relies for its effect on understatement rather than on a coarse expression; "Wollen Sie etwa sagen" is too curt for the intimation "Do you suggest" and the translation of "shallow mask" as "alberne Maske" is entirely alien to this stylisation.

Characters have their own individual styles, i.e. manner of speaking (see below). Does the playwright as author also have his own style? And if so, in which linguistic components does his style displace the style of the characters? This is an issue to which little attention has been devoted so far. The integrating features of an author's style are relatively clear in verse drama (see 1.4 in Part II of the present book). The contention of the Czech theatre scholar Jiří Veltruský (1942: 420) that "No drama exists in which the lines of one person are based on intonation and those of another are based on expiration; the utterances of various persons may differ in vocabulary, but never in the overall nature of the denominations" has yet to be verified. [...]

This acoustic principle of a drama would be particularly deserving of the translator's attention if its inter-relationship with semantic structure and mimic expression, as postulated by Veltruský, were confirmed:

> When *intonation* is dominant [...] it binds the successive spoken lines together, to a significant extent preventing the text of a role from disintegrating, [...] and individual subjects are as it were dissolved in the dialogue – they are individualised as little as possible [...] Regarding gestures – as far as possible, intonation restricts movements with meanings in their own right, that is to say action in a physical sense which would disrupt the free flow of the intonation.
>
> By contrast, when *timbre* is dominant, it invokes abrupt, radical variations, aiming to disrupt the cohesion of an utterance as completely as possible, breaking it up into numerous independent, clearly separated segments. The boundaries between successive dialogue turns cannot be crossed; and not only that – every turn is also broken up into a number of separate segments, each of which, independently of the others, refers to a particular psychological trait of the person. The coherence of the semantic context dissolves here under the impact of rapidly alternating spontaneous emotional reactions. Dialogue frequently gives way to entirely accidental, unpredictable physical action, driven purely by emotional impulses [...] the central subject is restricted to making disjointed remarks, which are very numerous here.

When *expiration* is the dominant principle, the utterance is divided into a hierarchy of sharply distinguished segments. The boundaries between successive exchanges in the dialogue are highlighted by a marked closure to virtually every turn. The boundaries between the respective contexts are as clear-cut as possible, clearly revealing the entire semantic context in which each dialogue turn is embedded and the person's clearly defined noetic position or inherent affect. [...] Gestures [...] as a rule [...] are highly stereotyped, tending to conventionalisation and lexicalisation. (Veltruský 1941: 140–141)

Collaborative research involving both people who work in the theatre and linguists is needed to examine the relationships between semantic structure, phonetic pattern and mimic expression in the dialogue. It might then also be possible to assist translators by defining more precisely the 'style of the source' in a drama text.

Style in Czech drama is a historical category. Its evolution over time has not merely followed in the footsteps of language change; it has been governed principally by the evolution of language usage in the theatre as well as by contemporary philosophical views on people and their expression in general. Contemporary Czech translated drama, mainly under the influence of drama and prose from English-speaking countries, has revised the conception of Czech theatre language by introducing a new poetics of colloquial speech and slang on stage. The changes in the conception of popular speech on stage will be illustrated by a comparison of two average translations, dating from 1921 and 1961 respectively, of J. M. Synge's *The Playboy of the Western World*:

Jimmy: Pegeen! Neviděls ji?
Philly: Neviděl, ale poslal jsem Shawn Keogha s vozíkem a oslem, aby ho přivez. Není-li to ostuda, takhle se zčinit hned po ránu, po hlídání u mrtvýho. A ta čertova holka se splaší po mladým ničemovi a jen za ním běhá; není to hanba? Tady všecko zavře, až člověk musí pojít žízní, a nikdo tu, kdo by mu pomoh!
Jimmy: Jakej zázrak, že se po kloučkovi plaší, dyž tam dole chlapíka s ruletou přived na mizinu, zrovna jak toho, co u něj hází kroužky. Budkáři s kohouty rozbil nos a v sportech vyhrál na celé čáře; v běhu o závod, v skákání, tančení a sám Pánbůh ví v čem ešče! Povídám, ten kluk má z pekla štěstí!
(Transl. K. Mušek, 1921)

[Jimmy: Pegeen! Didn't you see her?
Philly: I didn't, but I sent Shawn Keogh with a donkey and cart to fetch him. Isn't it shameful to get so tight first thing in the morning, after watching over the body. And that devil's daughter gets crazy about that young rascal and just runs after him; isn't it shameful? She shuts everything up here, so you have to die of thirst, and nobody here to help you!

Jimmy: No wonder she's crazy about the lad, since he ruined the roulette fellow, just like the one where they throw the rings. He broke the nose of the cock-shot man and won all the sports hands down, running, jumping, dancing and the Lord knows what else! I tell you that boy has the luck of the devil!']

Jimmy: Pegeen! Neviděls ji?
Philly: Ji ne. Ale Shawna Keogha. Poslal jsem ho pro osla, aby starýho naložil a přivez domů. Není to kus chlapa hnusnýho? Takhle se zlinkovat při hlídání mrtvýho. Setsakra holka! Zamkne všechnu kořalku, letí za tím klukem a ty si tu zdechni žízní.
Jimmy: A je na tom snad něco divnýho, že za ním lítá, když ten kluk přived na mizinu toho u rulety i toho u diabola a vyhrál všechny hlavní ceny? Dostihy, skoky, tancování a bůhví co ještě. Ten chlap je jak čert.

(Transl. V. Čejchan, 1961)

[Jimmy: Pegeen! Didn't you see her?
Philly: Not her, but Shawn Keogh. I sent him for the donkey, to pick up the old man and bring him home. Isn't he a disgusting sod? To get such a skinful when watching over the body. Damn girl! Locks up all the hard stuff, rushes after that lad and you might as well drop dead of thirst.
Jimmy: Well, is it any wonder she rushes after him, since that lad ruined the roulette man same as the one at the diabolo and won all the main prizes? Horse-racing, jumping, dancing and who knows what else. That fellow's like the devil.]

The difference is not in the language change, but in the different usage of communication means and the different translation perspective. In the earlier version the characters 'reply in complete sentences', whereas in the later one they respond to the situation using the most economical means possible. Following authentic colloquial speech, the later translator tends in places to use clichés and expressions which are semantically less precise, while the earlier translator, despite his efforts to achieve speakability, inclines to conceptualisation and description. The later translator's perspective is the situation, and he apprehends the character's lines as a whole, so he frequently redistributes the semantic content across sentence boundaries (also making occasional omissions, unfortunately) as is evident in Mahon's lines:

Mahon: Tak, myslíte? Podivejte se jen tu na tuhle lebku a řekněte, najdete-li někde jí podobnou? Je rozkřáplá jedinkou ranou rejčem! [...]

(Transl. K. Mušek)

[Mahon: Do you think so? Just look at this skull, and tell me, would you find one like it anywhere? It's cracked with a single blow from a shovel.]

Mahon: Vy si myslíte, že ne? Račte se pořádně podívat! To je hlava, co? Dostal jsem do ní rejčem a nerozbila se, prosím, jenom napraskla.

(Transl. V. Čejchan)

> [Mahon: Don't you think so? Kindly have a good look! That's some head, isn't it? Got hit by a shovel and didn't get broken, see, only cracked a bit.]

The linguistic attributes of the characters have also changed somewhat, reflecting the evolution of social structure in the target culture. In conveying the Anglo-Irish rural dialect the later translator adopted general and urban slang rather than rural dialect, and this tendency is more pronounced here than in the earlier translation.

These two Czech versions of Synge's play demonstrate, in a concentrated form, two stages in the evolution of Czech drama dialogue and of translation technique.

Modern theatrical discourse is now closer to spoken language because it has succeeded in capturing the way in which people form their ideas in popular speech, what aspects of reality they refer to and in what order, and when they slip into habitual clichés. This artistic technique is now being adopted by genres other than drama; narrative prose, for example, is undergoing 'dialogisation'. Modern prose writing has not only developed a whole range of devices such as semi-direct speech, internal monologue, 'stream of consciousness' etc., but has also learnt to 'think in dialogue', i.e. to capture features characteristic of less stylised thought, those which are therefore the most representative of authentic spontaneous speech, especially the popular idiom. This is also why the style of Dickens's dialogue differs from that of Salinger, for example, and two different methods are also required when it comes to translating them:

> "Kde jinde bys moh toho rudonosku hledat, Sámueli, než kde se šenkuje? Depak von, depak von! To tě byla dneska ráno jízda, Samku, silnice vod Markýze je moc pěkná cesta," řekl pan Weller, když se upamatoval natolik, že byl opět schopen souvisle vyprávět. "Zapřáh jsem milýho grošáka do tý kočárový bryčky, co patřívala prvnímu potěšení tvý macechy, a na ní sme tě dali lenošku pro pastuchu; a ať mně rohatej," řekl pan Weller s výrazem hlubokého opovržení, "ať mně rohatej, esli mu na silnici před našimi dveřma nepřinesli malý schůdky, aby tě po nich vylez nahoru!"
> *(The Pickwick Papers, Transl. E. and E. Tilsch)*

> ["Yer couldna find that red-nosed feller anywhere but in a bar, Samuel. Not 'im, not 'im! That was some ride this morning Sammy, I tell yer, the road from the Markis is a real fine road", said Mr Weller, when he had recovered sufficiently to report coherently. "I hitched up my trusty piebald to that trap what used to belong to your mother-in-law's first feller and we put yer an armchair in it for the shepherd, and the devil, the devil take me if they didna bring out wee steps into the road outside our 'ouse, so 'e could ger in!"]

> Měli každej vlastní pokoj. Oběma bylo minimálně sedumdesát, nebo dokonce ještě víc. Ale stejně dovedli mít ze života ještě srandu, i když samozřejmě tak trochu uhozeným způsobem. Já vím, že to vypadá sprostě, že to říkám, ale já to sprostě nemyslím. Já jen jako, že jsem o starým Spencerovi hodně často přemejšlel. Totiž,

když o něm člověk přemejšlí až moc často, tak mu nejde na rozum, co toho chlapa proboha pořád ještě na tom světě baví. Já jen jako, že starej Spencer byl příšerná figura, celej ohnutej, a když při vyučování upustil u tabule kousek křídy, musel vždycky některej kluk z první řady vstát, sebrat ji a podat mu ji. Což je teda podle mýho názoru hrůza.
(The Catcher in the Rye, Transl. L. and R. Pellar)

[They each had their own room. Both were seventy at least, or even more. But still, they knew how to have a good laugh, even if sort of half-cock of course. I know that sounds a bit rude, but I don't mean it like that. I just sort of, it's just that I used to think about old Spencer a lot. You see, if you think about him too much, you can't work out what the hell it is that guy sees in still living. Like old Spencer was a dreadful sight, all bent over and that, and when he dropped a piece of chalk at the blackboard, some lad in the front row always had to get up and pick it up and hand it to him. Which is actually pretty awful I reckon.]

It could almost be said that older Czech authors tended to express 'literary' ideas in colloquial language, using appropriate Czech phonetic and morphological means) for stylistic effect, whereas today literature is becoming 'dialogised' (particularly insofar as the structure of thought is concerned).

Finally, translators should take into account the different theatrical and acting traditions in the countries concerned. Here too there may be differences between the respective cultural zones:

Traditionally, French audiences are more prepared to accept stylised formats than American audiences, for example. In American drama, founded on realism of detail, flash-backs transport us from immediate reality to a past reality, the intention being to explain characters and events of the past. The purpose of French flashback is to combine ideas and reality, frequently producing a chaotic mixture of symbolic material from the past and the present, obscure references to historical, political and cultural events. [...] English audiences are far less tolerant of words without action than French audiences. (Knepler 1961: 199–200)

5.3   Semantic contexts

In epic prose, meaning is mainly realised on one level; the linguistic sign denominates a certain extra-linguistic reality. Theatre dialogue is semantically more sophisticated since, besides making reference to objects, the actors' lines may be involved in a series of other semantic relationships:

1. They may refer to objects on stage, or to the dramatic situation;
2. They may carry different meanings for different recipients at one and the same time, consequently belonging to several semantic contexts;
3. They are not only verbal denominations but also verbal action.

Exophoric reference. Reference to visible objects on stage, the props, is highlighted only in certain situations.

In most cases, the playwright indicates objects which are part of the 'action' on stage by demonstratives and adverbs such as 'here', 'now', 'afterwards' etc. Translators sometimes prefer to denominate things in full, thereby 'uprooting' the dialogue from the situation on stage. In the libretto of Mozart's Don Juan, a frightened Leporello informs Don Juan about the gestures made by the statue of the Commendatore:

> Colla marmorea testa,
> ei fa cosí, cosí

A good deictic translation, requiring the actor to complement his words with gestures, is given by Georg Schünemann:

> Mit seinem Marmorkopfe
> Da macht' er so, ja so.

In C. F. Wittmann's descriptive translation, Leporello speaks rather than acts:

> So nickt er mit dem Kopfe,
> Und scheint uns zu bedrohn.

On this point, the Czech scholar Vojtěch Jirát (1938: 141) compares two translations of the libretto from Mozart's *Don Giovanni*, in the scene where Leporello points out individual names in the list of Don Giovanni's mistresses to Donna Elvira:

> Tuhle samé vesničanky/ Zde jsou samé zas měšťanky,/ Tu baronky a hraběnky,/ Zdehle kněžny, princezenky!/ Hle! tu ženské všeho stavu. (*Transl. Jan Štěpánek*)

> [Here all are village girls,/ And here they all are townies,/ Here baronesses and countesses,/ See here, all little princesses!/ Look! Women here of every rank.]

> Upejpavé vesničanky,/ chytré panské a měšťanky/ hrabinky a baronesky,/ vejvodinky a princesky,/ jak to roste,/ vzácné, sprosté,/ pána vábí/ napořád. (*Transl. Simeon Macháček*)

> [Bashful village girls,/ crafty, noble ones from town,/ countesses and baronesses,/ duchesses and princesses,/ how it grows,/ fine ones, rude ones,/ please their master/ all of them.]

In Štěpánek's version Leporello interacts with the prop in his hand; in Macháček's version he merely narrates.

The characters' dialogue turns are part of the context, not only in their interaction with physical objects on stage but above all with the dramatic situation (i.e. the relationships between characters etc.) on stage. In the following two translations of

a passage from Molière's *Tartuffe,* one represents a true response to the situation, the other is descriptive, literary, unfocused:

> Moins on mérite un bien, moins on l'ose espérer.
> Nos voeux sur les discours ont peine à s'assurer.
> On soupçonne aisément un sort tout plein de gloire,
> Et l'on veut en jouir avant de le croire.
>
> Pour moi, qui crois si peu mériter vos bontés,
> Je doute du bonheur de mes témérités;
> Et je ne croirai rien, que vous n'ayez, Madame,
> Par des réalités su convaincre ma flamme.
>
> Ó, člověk nevěří ve štěstí, jehož ani
> si nezasloužil dřív. A věřte, drahá paní,
> že slovy neztiší se touha jeho prudká.
> Já dosud nevěřím … k té nedůvěře nutká
> mne opatrnost má a mám-li věřit, nuže,
> skutečnost, důkaz jen mne přesvědčiti může,
> že vskutku pravdou je, co snem se krásným zdá mi,
> že tedy – konečně! – vyslyšen budu vámi!
> *(Transl. Bohdan Kaminský)*
>
> [Oh, one does not believe in happiness one didn't
> deserve before. Believe me, dear lady,
> no words can calm such great yearning.
> I still do not believe … my disbelief is compelled
> by caution and if I am to believe, well,
> only reality, proof, can convince me that
> it's really true, the beautiful dream I have,
> that you at last will hear me out!']
>
> Čím míň jí hodni jsme, tím míň v ní věříme.
> Jen slovy o lásce se nepřesvědčíme .
> Muž těžko věří v los, když má mu přinést blaho,
> a než v něj uvěří, rád trochu užívá ho.
> Já, vaší dobroty tak málo hodný, žel,
> nevěřím, že by vás můj výlev pokoušel,
> a neuvěřím v nic, leč jenom tehdy, paní,
> když jistá skutečnost mne přesvědčí v mém plání.
> *(Transl. Svatopluk Kadlec)*
>
> [The less we deserve it, the less we believe in it.
> Words of love alone will not convince us.
> A man scarcely believes a fate that is to bring him joy,
> and before he believes it he wants to experience it a little.

> I, so unworthy of your favours, alas,
> do not believe my outpourings would tempt you,
> and I believe in nothing, but only then, my lady,
> when true reality convinces me in my ardour.]

The situation is as follows; at this moment, Tartuffe has a very realistic view of his own qualities, so he cannot believe that he could charm Elmira: "Čím míň jí hodni jsme, tím míň jí věříme" [The less we deserve it, the less we believe in it]. Kaminský's impersonal "Ó, člověk nevěří ve štěstí, jehož ani/si nezasloužil dřív" [Oh, one does not believe in happiness one didn't/ deserve before], pointing to some time in the past, has diminished reference to the present situation. The deceiver Tartuffe naturally does not believe Elmira's promise and suggests lasciviously that he would like a guarantee. Kadlec's "rád trochu užívá ho" [he would like to experience it a little] gives the actor more opportunity to approach the situation with imagination than Kaminský's direct "skutečnost, důkaz jen mne přesvědčiti může" [only reality, proof, can convince me]. In Kadlec's translation, Tartuffe also attacks Elmira verbally, indicating clearly what he wants:

> a neuvěřím v nic, leč jenom tehdy, paní,
> když jistá skutčnost mne přesvědčí v mém plání.
>
> [and I won't believe in anything, unless, my lady,
> a certain reality then convinces me in my ardour]

Kaminský enthuses with illusionist eloquent rhetoric:

> že vskutku pravdou je, co snem se krásným zdá mi,
> že tedy – konečně! – vyslyšen budu vámi!
>
> [it's really true, the beautiful dream I have,
> that you at last will hear me out!]

Indeterminacy of meaning. The actors' lines (even a single word) are involved in several semantic contexts in a play. Individual characters on stage can apprehend them in quite different ways, and the audience can also interpret them in their own way. For example, Hamlet says, in the well-known dialogue with Ophelia (Act III, scene I): "I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are." These words have no hidden meaning for Ophelia, yet the audience know that they are addressed to King Claudius, who has married his mother, and that Hamlet assumes he is overhearing their conversation behind the curtain. The fact that the lines are overheard, and may be apprehended in different ways, by several recipients is the basis for a number of theatrical devices, such as dramatic irony, the revelation of secret intentions, disguise scenes and so on. In such cases translators must select a wording that may be understood in a number of different ways.

In Molière's *Tartuffe* Elmira wants to persuade her husband Orgon of Tartuffe's knavish character and his dishonest intentions towards her. She gives her husband an opportunity to overhear her 'lover's' conversation with Tartuffe in which she intimates to Tartuffe that she reciprocates his feelings, and Tartuffe in a quite mercenary way requests proof. At the moment when Elmira pretends that she wants to yield to him, she says:

> Sans doute il est fâcheux d'en venir jusque-là,
> Et c'est bien malgré moi que je franchis cela;
> Mais puisque l'on s'obstine à m'y vouloir réduire,
> Puisqu'on ne veut point croire à tout ce qu'on peut dire,
> Et qu'on veut des témoins qui soient plus convaincants,
> Il faut bien s'y résoudre, et contenter les gens.
> Si ce consentement porte en soi quelque offense,
> Tant pis pour qui me force à cette insolence;
> La faute assurément n'en doit pas être à moi.

Tartuffe naturally takes personally the reproach that her husband's lack of trust would drive her to sin, whereas the audience know that Elmira's remark is addressed to her husband concealed behind the curtain.

> Je trapné nadmíru, že zacházím až tam.
> Nu, je to přes mou moc, jak račte vědět sám.
> (*Dvojsmyslnou řečí se vlastně obracejíc k Orgonovi*)
> Když muž si nedá říc´ a má nás k tomu všemu,
> když nechce věřit v nic, co smutny říkáme mu,
> a žádá svědectví, jimž by moh'uvěřit,
> je třeba dát mu je pro jeho vnitřní klid.
>
> A jestli zakládá ten souhlas jistou vinu,
> tím hůř jen pro toho, kdo má mě k tomu činu.
> Hřích tady nemůže být, myslím, hříchem mým.
> *(Transl. Svatopluk Kadlec, 1952)*
>
> [It's too embarrassing that I go so far.
> Well, I'm overpowered, kindly note the fact.
> (*addressing her ambiguous utterance to Orgon*)
> When a man will not be convinced and that's not all;
> since he will not believe any sad words I say
> and demands evidence he can believe,
> I'll have to give him this for his inner calm.
> And if this agreement is cause for blame,
> it's just too bad for him who forces me into it.
> This can be no fault of mine, I think.]

> Vy nevěříte mi, vám ničím jsou mé sliby
> a všechna slova má, vám ještě důkaz chybí –
> co zbývá? Vzdávám se, byť třebas nerada.
> Však na mne vina ta, ne, věru, nepadá,
> jen vy tím vinen jste!
> *(Transl. Bohdan Kaminský, 1904)*

> [You don't believe me, my promises and all my words
> mean nothing to you; you still need proof –
> what's left? I give in, albeit unwillingly.
> But the blame does not fall on me, in truth,
> only you are to blame for this!]

It is the tension of the double meaning that is crucial for the dramatic situation, and Elmira's lines contain simultaneously one of the main ideas of the play – the condemnation not only of the hypocrite Tartuffe, but also of the blindly mistrusting Orgon. This ambiguity in the situation is completely lost in both versions of Kaminský's translation. His second version, written 24 years later, reads:

> Och, to je nehezké, že došli jsme až sem –
> já proti vůli své tak malomocna jsem.
> Že slova nesplním, jen to vám straší v hlavě,
> a na svém stojíte, urputně, naléhavě,
> a důkaz chcete jen, jen potom byste ustal
> v tom naléhání svém, když důkaz by vám zůstal.
> Co zbývá? Vzdávám se, byť třebas nerada.
> Však na mne, na mne ten hřích jistě nepadá.
> Vy sám jste, jediný, jenž odpovědnost nese.
> (*Transl. Bohdan Kaminský, 1928*)

> [Oh, it's a shame we've gone as far as this –
> against my will; for I'm so powerless.
> Troubled in your mind that I'll not keep my word,
> you stubbornly insist, you don't give up,
> and just want proof; only then you'd cease
> to persist in your demands, if you had that proof.
> What's left? I give in, albeit unwillingly.
> But the blame for sure falls not on me, not me.
> The responsibility is yours alone.]

For the coherence of the play and the creation of dramatic tension, episodes of ominous dramatic irony are especially important, where the audience apprehends an otherwise inconsequential remark by a character as a prediction of an impending disaster, of which they are unaware. Shakespeare's drama *Macbeth* is a

particularly well-known example of the use of such ambiguous motifs for the iron-ical prediction of future events.

When Macbeth arrives at Inverness Castle and announces to his wife the ar-rival of King Duncan, Lady Macbeth replies:

> He that's coming
> Must be provided for.

> Ten příchozí musí být opatřen! [He that's coming must be taken care of!]
> (Sládek)

> Ten, kdo jde k nám,   [He who's coming to us
> si zvláštní péče žádá   must be very well seen to] (Fischer)

> Ten, co jde k nám,   [He that's coming to us
> si žádá zvláštní péče   must be properly seen to] (Saudek)

The ironic "zvláštní péče" (seen to, i.e. murdered) in Fischer's and Saudek's ver-sions captures this better than Sládek. In German, Flatter and Schlegel (like J. and F. Bodenstedt earlier) captured the meaning as well:

> Er, der kommt,
> Muss wohl versorgt sein. (Flatter)

> Wohl versorgt
> Muss der sein, der uns naht. (Schlegel)

Many translators failed to understand the irony; they give a descriptive translation, e.g.:

> Bereite jetzt das Nöthige, den Gast
> Mit Anstand zu empfangen! (Ortlepp)

> Occupons-nous de celui qui vient. (Maeterlinck)

At the beginning of the third act, Macbeth invites Banquo, as they are parting, to a feast: "Fail not our feast". Banquo promises that he will certainly come: "My lord, I will not". The audience apprehends this as dramatic irony, knowing that Banquo will be murdered beforehand – this also betokens the fact that Banquo's ghost will appear at the feast. Sládek translates this ominous line better than Fischer:

> Macbeth: Jen při hostině nescházejte nám.
> [Macbeth: Just don't be absent from the feast]
> Banquo: Já, pane, scházet nebudu.
> [Banquo: My lord, I will not be absent.] (Sládek)

> Macbeth: Leč jistě přijď!
> [Macbeth: But be sure to come!]

Banquo: Já přijdu, pane.
[Banquo: I will come, my lord] (Fischer)

In general, German translators preserve the irony, as does Maurice Maeterlinck in French:

Macbeth: Fehl nicht mein Fest!
Banquo: Nein, Herr, gewiss nicht. (Flatter)

Macbeth: O bleibt doch nicht bei unserm Gastmahl aus!
Banquo: Ich fehle nicht! Ihr könnt Euch drauf verlassen! (Ortlepp)

Macbeth: Ne manquez pas à notre fête.
Banquo: Monseigneur, je n'y manquerai pas. (Maeterlinck)

At the very moment when Banquo passes by the place where the murderers are concealed, he remarks: "It will be rain to-night". The first murderer adds ironically: "Let it come down". Of the three Czech translations, this ambiguity was best preserved by Saudek:

Banquo: Dnes v noci dostaneme déšť.   [Banquo: We'll have rain tonight.]
První vrah: Má dolů! (Sládek)   [First murderer: Thumbs down!]

Banquo: Dnes v noci bude pršet.   [Banquo: It will rain tonight.]
První vrah: Jen ať prší! (Fischer)   [First murderer: Just let it rain!]

Banquo: Mračí se na déšť.   [Banquo: It's dark enough to rain.]
První vrah: Tak ať tedy spadne!   [First murderer: Let it fall then!][1]
(Saudek)

Other translators render this fateful play on words in various ways, e.g.

Banquo: Es gibt heut' nacht noch Regen.
Erster Mörder: Fallen soll er! (Flatter)[2]

Banquo: II aura de la pluie cette nuit.
Premier assassin: Qu'elle tombe! (Maeterlinck)

Especially in modern plays involving two simultaneous scenes (e.g. Eugene O'Neill's *Desire under the Elms*, or Milan Kundera's *The Owner of the Keys*, the two parallel dialogue sequences allude to one another, which is essential for the creation of atmosphere or to reveal the idea of the play.

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1. The ambiguity (context-driven irony) builds on dual reference of the elided subject pronoun (it/him). The sentence may mean *Let him fall then!* (Translator's note)

2. As in Saudek, *er* [*it/him*] has dual reference (*It/He is bound to fall*). (Translator's note)

5.4 Verbal action

Drama is action; characters pursue their established goals, and because many characters (or groups of characters) pursue divergent goals conflict arises between them. During the conflict, each character (consciously or unconsciously) attempts to influence other characters to assist them to achieve their goal, or at least not to be a hindrance. Such efforts are overtly manifest in two types of action: (a) physical action, physical acts, which can of course be restricted to mimics (gestures of command, facial expressions showing unwillingness etc.), (b) verbal action, i.e. the spoken lines, effected by their semantic content as well as the manner of their delivery.

Words are thus only a component part of the volitional effort of the character, the effort in which the opposition between the *I* and the *you* (that is between the standpoint of the character who is speaking and all the rest) is brought sharply into focus, but where there is a correlation and a symbiosis between individual expressions of the *I* (words are complemented by gestures and vice versa).

Above all, the lines must be delivered on stage in a very particular manner. The written text can only roughly suggest the phonetic attributes of oral speech; suprasegmental prosodic attributes, including chiefly the tempo and intonation, cannot be captured unless indicated by syntax etc. To some extent, these attributes may be implied by sentence structure. In a real conversation, a character may pronounce a normally constructed sentence with hesitation, with a stutter or in an affected manner. The playwright, however, should compose the sentence in such a way that these expressive values are merely suggested by the construction itself, whereas hesitation, stuttering and affectation should be specifically indicated and identified, either within the actual lines or by other means, i.e. stage directions, providing guidance to the actor regarding the manner of delivery.

The style of a character's speech also becomes action in the play; not only defining the character but in doing so creating the preconditions for conflict in the particular character, and in general for conflict between the different attitudes and views on life embodied by the respective characters. The depth of the conflict created on stage depends on the intensity of the contrast between particular stylistic devices.

A well-known example is Act 2 of Sean O'Casey's play *The Plough and the Stars*, where during the dialogue between the prostitute Rosie and the landlord the bombastic declaration by an Irish nationalist orator is heard outside:

> ROSIE: It's no joke thryin' to make up fifty-five shillin's a week for your keep and laundry, an' then taxin' you a quid for your own room if you bring home a friend for th'night ... If I could only put by a couple of quid for a swankier outfit, everithin' in the garden ud look lovely –

BARMAN: Whisht, till we hear what he's sayin'. *Through the window is silhouetted the figure of a tall man who is speaking to the crowd. The Barman and Rosie look out the window and listen.*

THE VOICE OF THE MAN: It is a glorious thing to see arms in the hands of Irishmen. We must accustom ourselves to the thought of arms, we must accustom ourselves to the sight of arms, we must accustom ourselves to the use of arms ... Bloodshed is a cleansing and sanctifying thing, and the nation that regards it as the final horror has lost its manhood ... There are many things more horrible than bloodshed, and slavery is one of them! *The figure moves away towards the right, and is lost to sight and hearing.*

ROSIE: It's th' sacred truth, mind you, what that man's afther sayin'.

BARMAN: If I was only a little younger, I'd be Plungin' mad into th' middle of it!

ROSIE *who is still looking out of the window*: Oh, here's the two gems runnin' over again for all their oil!

The style of Rosie and that of the orator are clear tokens of two different ways of life and of the two aspects of the Irish national character – the easy-going and natural speech of the prostitute, full of specific factual detail and pithy expression, direct and openly proclaiming a worldly materialism. By contrast the rhythmical flow of rhetorical clichés of the orator, who is concerned with higher things, seeking to evoke an idealised, sentimental conception of the national character. This second stylistic level was captured well by Georg Goyert in his German translation; however he failed to find a sufficiently pithy, down-to-earth style to adequately represent Rosie's way of speaking and her attitude to life:

ROSIE: Es ist nicht so einfach, fünfundfünfzig Schilling in der Woche für Unterhalt und Wäsche aufzubringen und dazu noch ein Pfund für das eigene Zimmer, wenn man einen Freund nachts mit nach Hause bringt. Wenn ich nur ein paar Pfund zusammenkriegte für eine nette Einrichtung, sähe alles bald anders aus.

KELLNER: Pst! Wollen man hören, was der sagt. *Durch das Fenster sieht man die Silhouette eines grossen Mannes, der zu der Menge spricht. Kellner und Rosie sehen durch das Fenster und hören zu.*

STIMME DES MANNES: Es ist etwas Herrliches, Waffen in den Händen von Iren zu sehen. Wir müssen uns an den Gedanken der Waffen gewöhnen. Wir müssen uns an den Anblick von Waffen gewöhnen. Wir müssen uns an den Gebrauch von Waffen gewöhnen. Blutvergiessen ist etwas Reinigendes und Heiligendes, und die Nation, die in ihm nur etwas Entsetzliches sieht, hat ihre Mannhaftigkeit verloren. Es gibt noch Entsetzlicheres als Blutvergiessen, und das ist die Sklaverei. *Die Gestalt verschwindet nach rechts. Man sieht und hört sie nicht mehr.*

ROSIE: Was der Mann da sagt, ist schon richtig.

KELLNER: Wenn ich nur ein wenig jünger wäre, ich machte mit wie keiner.

ROSIE *aus dem Fenster sehend*: Da kommen die beiden Prachtstücke, wollen einen heben.

Since dialogue is verbal action, it is also crucial to preserve in the translation both its specific energy and its active focus on the antagonist. As a rule, today's Czech translations are more theatrical in this respect than pre-World War II renditions.

Jimmy: Však vlastní chvástání nepřivede člověka na šibenici, a jeho tatík je už asi dávno shnilej! [...]
Philly (*zaujat dostihy vyhlíží*): Tu se podivejme! Jsou mu v patách!
Jimmy: To má už vyhraný.
Philly: Dopřej si času, Jimmy Farrelle! Ešče je brzo na rozsudek!
Jimmy (*jásá*): Vítězství! Vítězství tomu statečnýmu mladíkovi!
(*Transl. K. Mušek*)

[Jimmy: But boasting won't bring a person to the gallows, and his dad must be long since rotten away I suppose. [...]
Philly (*looking out, interested in the race*): Look at that! They're on his heels!
Jimmy: He's got it made.
Philly: Take your time, Jimmy Farrell! Early days to say it's over!
Jimmy (*cheering*): Victory! Victory to that brave lad!]

Jimmy: Můžou někoho pověsit za to, co o sobě říká? Jeho tátu teď už jistě žerou červi. [...]
Vdova Quinová (*křičí*): Koukejte, jak 'veme' tu ohradu! Tomu se už říká 'jízda'!
Philly (*zaujatě pozoruje dostihy*): Hele! Hele! Tlačí se na něj!
Jimmy: Co bych se koukal, stejně vyhraje.
Philly: Nech si to proroctví, Jimmy.
Quinová (*křičí*): Viděli jste, jak skočil tu překážku? To je, pane!
Jimmy (*fandí*): No, no, přidej, kluku!
(*Transl. V. Čejchan*)

[Jimmy: Can they hang anyone for what they say about themselves? His dad's being eaten up by worms now for sure. [...]
Widow Quin (*shouting*): Watch him take that gate! That's what you call riding!
Philly (*watching the race intently*): Look! Look! They're pressing him hard!
Jimmy: No point looking, he'll win anyway.
Philly: Don't be such a prophet, Jimmy.
Quin (*shouting*): Did you see him jump that fence? Wow, that's something!
Jimmy (*cheering*): Come on, give it some welly, lad!']

In many types of drama the volitional intensity of the speaker is concealed, particularly in Chekhov. In *Uncle Vanya*, Sonia usually gives orders to the nanny in an indirect manner, using the conditional mood. Before Fikar, all Czech translators turned these into imperatives, as did the German translator Hilde Angarowa. Compare the following examples from Act II:

> Соня: Ты бы ложилась, нянечка. Уже поздно!
> [Sonia: *Perhaps you should go* to bed, Nanny. It's late!]

> Sonja: Lehni si už, ňaněčko. Je už pozdě.
> [Sonia: *Go* to bed now, Nanny. It's late.] (B. Prusík)

> Sonja: Jdi si lehnout, ňaničko. Už je pozdě.
> [Sonia: *Go* to bed, Nanny. It's late.] (P. Papáček)

> Sonja: Křepeličko, kdyby sis raději lehla, takových hodin.
> [Sonia: My dear, *hadn't you better go* to bed now, it's so late.] (L. Fikar)

> Sonja: Geh zu Bett, Mütterchen. Es ist spät. (H. Angarowa)

Elena, mistrustful of Astrov, keeps him at a distance by vaguely implying that someone had told her he was fond of the forest; she certainly makes no direct reference to a previous conversation with Astrov about this, as the following Czech translation implies:

> Елена: Мне уже говорили, что вы очень любите леса. Конечно, можно принести большую пользу, но разве это не мешает вашему настоящему призванию? Ведь вы доктор. (Chekhov, Act I)
> [Elena: I've heard you are very fond of the forest. Naturally, it can be of great benefit, but surely it's a hindrance to your true profession. After all, you're a doctor.]
> Jelena: Vzpomínám si, že jste mi kdysi vyprávěl, jak máte rád lesy. Ano, může to být záliba krásná a snad nese i pěkný užitek. Ale nepřekáží to vašemu pravému povolání? Jste přece lékař.
> [Elena: I recall you once told me how fond you are of the forest. Yes, that can be a great pleasure and I suppose it is of considerable benefit. But doesn't it interfere with your true profession? After all, you're a doctor.]

Translators sometimes address such indirect statements directly to the antagonist.

In verse drama the dynamic of the dialogue often derives to a high degree from rhythm and rhyme. At the beginning of the fourth scene of Act II of *Tartuffe* Valère attacks Mariane with a sprightly couplet, feigning nonchalance:

> On vient me débiter, Madame, une nouvelle
> Que je ne savais pas, et qui sans doute est belle.

Subsequently, however, he loses his confidence, posing questions in agitated, truncated verse, to which Mariane responds with reservation in rhyming couplets:

> Mar.: Quoi?
> Val.: Que vous épousez Tartuffe.
> Mar.:   Il est certain
>   que mon père s'est mis en tête ce dessin.
> Val.: Votre père, Madame ...
> Mar.:   A changé de visée:
>   La chose vient par lui de m'être proposée.
> Val.: Quoi? Sérieusement?
> Mar.:   Oui, sérieusement.
>   Il s'est pour cet hymen déclaré hautement.
> Val.: Et quel est le dessein où votre âme s'arrète?

After this question Mariane loses her confidence, and she begins to stutter, and now it is Valère who completes her lines; thanks to the rhyme, his responses acquire the nature of complete, polished aphorisms:

> Mar.: Je ne sais.
> Val.:   La réponse est honnête.
>   Vous ne savez?
> Mar.:   Non.
> Val.:   Non?
> Mar.:   Que me conseillez vous?
> Val.: Je vous conseille, moi, de prendre cet époux.
> Mar.: Vous me le conseillez?
> Val.:   Oui.
> Mar.:   Tout de bon?
> Val.:   Sans doute.
>   Le choix est glorieux, et vaut bien qu'on l'écoute.

At this moment Valère's apparent insensitivity helps Mariane to recover her composure, and from here onwards a verbal duel ensues between the two lovers, reflected in the stichomythia:

> Mariane: Hé bien, c'est un conseil, Monsieur, que je reçois.
> Valère: Vous n'aurez pas grand'peine à le suivre, je crois.
> Mariane: Pas plus qu'à le donner en a souffert votre âme.
> Valère: Moi, je vous l'ai donné pour vous plaire, Madame.

The line breaks, and especially the rhyme pattern, are very effective here in dramatising the situation, in shifting the dominant status back and forth between the two

characters in the dialogue; it is therefore vital to preserve the interrelationship between the idea and the verse form.

It is remarkable how little care German translators, otherwise so meticulous, devote to Molière's verse and how poor the standard of Molière translations is in comparison with other drama and poetry translation in Germany. The non-rhyming translations by Wolf Graf Baudissin and Emilie Schröder deprive Molière's scenes of their intended dramatic interpretation, which is often achieved, as we have seen, precisely by poetic means. A brief extract from this translation demonstrates how colourless the dialogue becomes without the rhyme:

> Valère: Was muss ich hören, Fräulein! Man erzählt sich unerhörte Neuig
>   keiten!
> Mariane: Welche?
> Valère: Dass Ihr verlobt seid mit Tartuffe.
> Mariane: Mein Vater
>   Ist allerdings der Ansicht ...
> Valère: Euer Vater ...
> Mariane: Hat andre Pläne jetzt für mich; er schlug
>   Mir eben jetzt die Heirat vor.
> Valère: Im Ernst?

Ludwig Fulda retains the rhyme, but while his alternate rhymes have a decorative effect, they are valueless for the dramatic action. The embracing and alternating rhymes lack the 'fencing' function of the paired rhymes; they link components of the lines which are more distant from one another than in the original, and what is more the associations formed are different:

> Val.:   Ich weiss nicht, Fräulein, ob man sich geirrt:
>   Mir ist da eine Nachricht zugekommen ...
> Mar.:   Was denn?
> Val.:   Dass Herr Tartüff Ihr Gatte wird.
> Mar.:   Mein Vater hat es so vorgenommen.
> Val.:   Ihr Vater?
> Mar.:   Ja, so lautet sein Entschluss;
>   Noch eben hat er mir's befohlen.
> Val.:   Im Ernst?
> Mar.:   In vollem Ernst und unverhohlen
>   Sagt er, dass ich mich ihm verbinden muss.
> Val.:   Und sie bestimmen sich wohl noch?
> Mar.:   Ich weiss nicht ...
> Val.:   O, die Antwort ist vergnüglich.
>   Sie wissen nicht ...
> Mar.:   Nein. – Raten Sie mir doch!
> Val.:   Dann rat' ich: Nehmen Sie ihn unverzüglich!

In Paul Althaus's version the rhyme pattern is largely preserved, sometimes at the expense of the metre.

Val: Ich hörte eben eine Neuigkeit,
   Die mich, weiss Gott, ganz ungemein erfreut.
Mar: Die ist?
Val: Sie heiraten Tartüff.
Mar: Es scheint,
   Dass mich mein Vater umzustimmen meint.
Val: Ihr Vater, Fräulein?
Mar: Ja, er ändert seinen Plan.
   Er trug Tartüff mir eben an.
Val: Im Ernst?
Mar: Im vollen Ernst, das ists ja eben.
   Er hat Tartüff anscheinend schon sein Wort gegeben.
Val: Und was, mein Fräulein, ist nun Ihr Entschluss?
Mar: Weiss ichs?
Val: Die Antwort ist wie ein Verlobungskuss!
   Sie wissens nicht?
Mar: Nein.
Val: Nein?
Mar: Was täten Sie an meiner Stelle?
Val: Ich nähm Tartüff und möglichst schnelle!

Althaus's translation presents a different interpretation of the scene. In the original, Mariane's lines leave Valère in the dark as to whether or not she will ultimately agree to her father's plan, thereby provoking his elegantly insensitive responses; in Althaus's version she distances herself from her father's intentions from the outset:

... mich mein Vater umzustimmen meint ... das ists ja eben
... Er hat Tartüff anscheinend schon sein Wort gegeben.

Valère also makes a 'noble gesture' here, rather than giving a cutting, elegant response:

Gewiss. Die Sache ist mir viel zu wichtig,
Als dass ich Ihnen leichten Herzens riete.

In this interpretation, of course, the meaning contained in the 'fencing' rhyme pattern is partly lost.

  In verse drama the rhyme performs three functions, as John Dryden suggested in the foreword to his play *The Rival Ladies* (1693): (a) rhyme makes it easier for actors to memorise their parts by prompting recall of subsequent lines, (b) it emphasises the wit and elegance of prompt, ready repartees, (c) authors have to

formulate ideas more consistently and concisely than blank verse, with its "great easiness". The rhythmic pattern itself may also significantly facilitate or complicate the actor's task, by energising the idea or, on the contrary, dissipating it. One could compare two passages from Saudek's version of Hamlet (Act I, Scene V):

> Svatá pravda!
> A proto bez řečí a bez oklik:
> Stiskněm si pravici a rozejděm se!
> Vy, kam vás vedou záliba a činnost,
> vždyť každý z nás má zálibu a činnost,
> ať je co to chce – a co mne se týče,
> já, já se půjdu modlit.

> [The Holy truth!
> And so we will not beat about the bush:
> Let us shake hands and part!
> You where desire and business lead you,
> for each of us has desire and business,
> whatever it may be – and for my part,
> I, I will go and pray.]

> Ten duch to myslí dobře
> a je to poctivec. Svou zvědavost –
> nic naplat, páni – cože spolu máme,
> laskavě zkroťte, jak se dá!

> [That ghost means well
> and it's honest. Our curiosity –
> nothing to be done, gentlemen – what we have in common,
> kindly suppress it, as you may!]

The structure of the first extract assists the actor to deliver the determination and cogency of Hamlet's first three lines, then in the last two lines his hesitation and pause for thought. In the second extract, by contrast, the delivery is pointlessly fragmented by parentheses, hindering intelligibility.

The 'agency' of an actor's dialogue turn also depends on the level of its stylisation; whether the verse format of the dialogue is more conspicuous or less so has an impact on the genre of the play. The stage director may emphasise or play down the fact that the play is a drama in verse, by requiring it to be acted in a civil or even naturalistic style or, on the contrary, in a more refined, formal style. This will affect the translator's decisions. The Czech dactylo-trochaic type of iambic is more appropriate for a civil style than the more highly stylised 'pure' iambics of the cosmopolitan Lumír School translations (especially when the Czech verse style is intensified by syntactic inversion and lexical poeticisms). Translators may make a

particularly significant contribution to the genre specification of Spanish classic drama, as they may decide to render it in rhyming verse, assonance, or unrhymed verse (for more detail, see Part II).

5.5 Dialogue and characters

Theatre dialogue has been said to represent a system of semantic stimuli, a kind of 'semantic energy' which governs the forming of other components of the theatrical performance into dramatic configurations, especially in the case of the characters. Good dialogue contains sufficient semantic 'cues' to create life-like characters, motivating their actions, and prompting actors so they need not improvise or fumble when fleshing out the characters.

Characterisation through dialogue is a relatively straightforward matter when the character's language is directly based on a familiar stylistic type, such as biblical language. Wilde's prophet Iokanaan in *Salome* (1891) uses language replete with biblicisms, directly characterising him as both successor of the Old Testament prophets and predecessor of Christ. All stylistic cues have been preserved in the following German and Czech translations:

> Frohlocke nicht, du Land Palästina, weil der Stab dessen, der dich schlug, gebrochen ist. Denn *aus dem Samen der Schlange wird ein Basilisk erstehen*, und was er gebiert, wird die Vögel verschlingen. (Uhl)

> Juble nicht, Land Palästina, weil die Rute dessen, der dich schlug, zerbrochen ist. Denn gezeugt aus *dem Samen der Schlangen wird ein Drache entstehen*, dessen Brut die Vögel verschlingen wird. (Kiefer, 1904)

> Nejásej, země palestinská, proto, že zlomena je metla toho, jenž tě bil. Neboť z *hadího semene zplozen bude drak*, jehož plémě ptáčata pozře. (Theer 1905)

> [Do not rejoice, land of Palestine, because the rod of him who hit you is broken. For *from the seed of the serpent shall a dragon be born*, and its offspring will devour the birds.]

> Nejásej, země palestinská, proto, že metla toho, jenž tě bil je zlomena. *Z hadího plemene vzejde drak*, a ten, jenž se něho narodí, pozře ptáčata. Kdo je ten, jehož pohár neřestí jest již naplněn? (Krecar, 1921)

> [Do not rejoice, land of Palestine, because the rod of him who hit you is broken. For *from the seed of the serpent shall a dragon emerge*, and the one that is born of it will devour the birds.] (Otakar Theer)

Theer may have best captured the cadence and syntactic composition of biblical Czech, dating back to the humanist era. It is immediately obvious, however, that

both Czech translators had to hand the 1904 German translation by Kiefer, as evidenced by their references to the "dragon" and later to "silver moonbeam":

> Car de la race du serpent il sortira un *basilisc.*
> Denn gezeugt aus dem Samen der Schlangen wird ein *Drache* entstehen. (Kiefer)

> Neboť z hadího semene zplozen bude *drak.*
> [For from the serpent's seed shall a *dragon* be procreated] (Theer)

> Z hadího plemene vzejde *drak.* [Fom the serpent's seed a *dragon* shall arise]
> (Krecar)

> Il ressemble à un *rayon d'argent.*
> Er gleicht einem Mondstrahl, einem *silbernem Mondstrahl.* (Kiefer)

> Podobá se měsíčnímu paprsku, *stříbrnému měsíčnímu paprsku.*
> [It resembles a moonbeam, a *silver moonbeam.*] (Theer)

> Podobá se měsíčnímu paprsku, *stříbrnému paprsku.*
> [It resembles a moonbeam, a *silver ray.*] (Krecar)

The linguistic attributes of a character need not be univocal. The marriage-broker, Ustinia Naumovna, in Ostrovskii's *It's a Family Affair* has two linguistic faces: (a) her 'professional' jargon, characterised by "my goldies, my gems", and other metaphorical endearments referring to precious metals and stones (I4, II/6–7), and (b) when haggling for her reward (IV/2–3). Her dissimulating and grasping nature lets vulgarities slip out even when addressing people with the sweetest endearments; when haggling, on the other hand, she automatically resorts at the crucial moment to her "goldies":

> Устинья Наумовна: Уж я вас, золотые, распечатаю: будете знать! Я вас по Москве-то расславлю, что стыдно будет в люди глаза показать! ... Ах, я дура, дура, дура, с кем я связалась! Даме-то званием, с чином ... Тьфуй! Тьфуй! Тьфуй!

> [Ustinia Naumovna: Now, my goldies, I'll spread it about, you'll see! I'll spread your reputation round Moscow so you'll be ashamed to show yourself in public. What an idiot I am, an idiot, an idiot – who have I got myself involved with! A titled Lady indeed, with such a name! Shame! Shame!]

> Ustiňa Naumovna: Těšte se, jak vás roznesu. Tak vás proslavím, že se budete bát ukázat ve městě! Já husa, husa hloupá, že jsem s nimi zahazovala. Dáma s takovým jménem a titulem. Fuj, fuj, fuj! (Vorel)

> [Ustinia Naumovna: Look forward to it – I'll spread it about. I'll spread your reputation about so you'll be afraid to show your face in town! Stupid cow, stupid cow I was to get involved with you. A lady with such a name and title. Shame, shame, shame!]

By the omission of this small detail the innate duality of Ustinia Naumovna's two linguistic faces is blurred; they become more of an overt feature, and her character is thereby impoverished.

A character's profile may be identified by a whole gamut of social and cultural-linguistic markers, a product of the specific historical and socio-cultural evolution of the author's environment, making it extremely difficult for the translator to avoid distorting the character's linguistic profile. In Ostrovskii's *Wolves and Sheep* the landowner Murzavetskaia, an old maid, is characterised by her old-fashioned sayings, associating her with old Russian patriarchal rural traditions whereas her intention in using them is to give the impression of closeness to ordinary folk. This was an exceptionally difficult problem for the Czech translator, because colloquial Czech is replete with elements from the ethically more dynamic and socially advanced urban environment; the translator is therefore obliged to substitute the conservative, rustic expressions in Ostrovskii's play by a form of neutral, colloquial speech.

A good dramatist achieves characterisation from within; the verbal expression is determined by the character, and not vice versa. It would therefore be disadvantageous for the translator to be reduced to collecting linguistic attributes of the characters; also, his stylisation should derive from his conceptualisation of the character and its development. The role of a character also has its own perspective. Characters and the relations between them unfold before the eyes of the audience and many aspects of these relationships should initially remain unknown to the audience. Translators of course know the full story that is to unfold, and they are inclined to prematurely build their knowledge into the early scenes, as for example in Althaus's translation of the 'fencing match in words' between Valère und Mariane quoted in 5.4 above. In Fikar's translation of Chekhov's *Uncle Vanya* Voinitskii speaks about Elena Andreevna at the very beginning of the play as follows:

> С тех пор, как здесь живет профессор со *своею супругой*, жизнь выбилась из колеи.
> [Ever since the professor and *his wife* have been living here life has been disrupted.]

> Od té doby, co zde žije profesor s *paničkou*, náš život vyjel z kolejí.
> [Ever since the professor and *his dear wife* have been living here our life has been disrupted.] (Fikar)

If we compare the interpretation of certain key qualifications in a random extract from good Czech and Slovak translations, doubts are bound to arise as to whether a thorough consideration of a character's life style, their 'prehistory' and daily routine, which has to be based on information in the source text, is sufficiently supported in the translated text. It would be interesting to trace the impact of some

cases of traditional lexical imprecision on modern interpretations in drama translation. The literal translation of the Russian adjective *skuchnyi* as *boring* has coloured much translated dramatic dialogue with connotations of Oblomovism, and Czech productions of Russian drama are populated by many *superfluous men*. In the opening pages of Gorkii's *The Petty Bourgeois* we encounter this word *skuchnyi* not only when it is mentioned by Polia, but again a few minutes later when Tatiana responds similarly to Peter's expression of dissatisfaction:

> Какой ты скучный, Петр, тебе вредно жить так.
> [How unhappy you are, Peter, it's harmful for you to live like this.]

> Ty jsi nudný, Petře. Škodí ti takhle žít.
> [You're boring, Peter, It's bad for you to live like this.] (Mathesius)

> Aký si dnes, Piotr, smutný... namrzený. Nemal by si sa tak mučiť, škodí ti to.
> [How sad you are today, Peter, so upset. You shouldn't torment yourself like this, it's bad for you.] (Podolinský)

Tatiana is made out to be crassly insensitive by Mathesius's translation, whereas Podolinský is over-sentimental. Fikar's translation is more apt:

> Соня: Дядя Ваня, скучно!   Sonja: Strýčku Váňo, obrať list!
> [Sonia: Uncle Vanya, enough!]   [Sonia: Uncle Vanya, change the subject!]

Here, Sonia really just wants Uncle Vanya to change the topic of conversation; in earlier translations by Prusík and by Papáček the interpretation is, of course, that she is bored.

Some aspects of a play depend more on the relationship between characters and what they say, between character and situation and so on. In such cases the translation benefits if it focuses not so much on the content of the lines as on their intent, i.e. their moral undertone, often expressed by means of an auxiliary word, a pronoun, a conjunction etc. For a start, whether or not a character identifies with the ideas they express tells us a good deal about this character. In Gorkii's *The Petty Bourgeois*, in response to Polia's question as why Teterev drinks, Tatiana says (in the translation by Mathesius): "Život ho otravuje" [He's fed up with life]; in Podolinský's Slovak version "Smutné je žiť... clivo". [Living is sad... to despair.] The original wording is "Zhit skuchno..." [Life is dull...], so in Mathesius's version Tatiana distances herself from sadness in life and makes a rather frivolous remark about Teterev.

A special study could be devoted to the issue of how to translate the English "you" and to the way relationships between characters are defined according to the choice of "tu" or "vous" address. The original is sometimes a guide, at least, in Shakespeare, where a distinction is made, though not unequivocally, between

"you" and "thou". Even here, however, interpretations vary. In *Twelfth Night* (Act I, Scene 3) Sir Toby Belch teases Sir Andrew Aguecheek; he addresses him as "thou" only exceptionally, when he wants to veil the irony in his remarks. In German translations, as the age difference is sufficiently clear, as a rule Sir Toby addresses Sir Andrew with the familiar "du", and Sir Andrew addresses Sir Toby with the polite "Sie" form. In Czech, the actors' performance will vary according to the translation they are given:

> Ó, rytíři, potřebuješ sklenku sektu. Zda jsem tě kdy viděl tak poražena na hlavu?
> [O knight, thou art in need of a glass of champagne. Have I ever seen thee so knocked out?] (Sládek)

> Rytíři, rytíři, měl byste se posilnit douškem kanárského. Jakživ jsem vás neviděl takhle na lopatkách.
> [O knight, o knight, you ought to fortify yourself with a swig of canary. I've never seen you so knocked out.] (Saudek)

After the verbal fencing bout between Maria and the Clown, in which they both address each other in the Czech familiar form (Sládek), Olivia enters and addresses him disparagingly in the familiar form, whereas in Saudek's version she stays aloof, adopting the polite form. Later, Saudek switches to the familiar form; Sládek, for no apparent reason, changes to the polite form in a single dialogue turn only.

In the original, Shakespeare has *you* uniformly in all cases.

In the same scene Maria comes to announce Cesario-Viola; In Sládek's version Olivia addresses her servant Maria in the polite form; but in Saudek's version she does so in the familiar form; this evidently reflects differing social conventions around 1900 (Sládek) and around 1950 (Saudek), respectively. However, some minutes later Olivia addresses Maria in the familiar form in Sládek's translation; again, there is no basis in the original for this variation. It would be interesting to discover how the use of the familiar or the polite form became established for specific types of character in drama, and what role was played in this process by translation tradition on the one hand and by theatrical tradition on the other.

As dialogue is verbal action, translation is also concerned to preserve the volitional intensity with which a character appeals to an antagonist, making him act in a certain way. In the Czech translation of Gorkii's *The Petty Bourgeois* by Bohumil Mathesius, the melancholy Peter is too demanding about the tea and Polia is less pro-active, omitting her promise to "see to it":

> Петр: Пора бы чай пить...
> Поля: (зажигает лампу) Пойду, похлопочу.

> [Peter: It's time for some tea.
> Polia (*lights a lamp*): I'll go and see to it.]

> Petr: A bude čaj?
> Polja: (*rozsvítí lampu*): Půjdu, podívám se.
>
> [Peter: Will we get a drink of tea?
> Polia (*lights a lamp*): I'll go and have a look.]

A little later, Peter says:

> По вечерам у нас в доме как-то особенно... тесно и угрюмо.
> [In the evenings it seems particularly ... cramped and gloomy in our house.]
>
> Po večerech bývá u nás v domě nějak zvlášť nepříjemně. Tak těsno je tu.
> [In the evenings it seems particularly unpleasant in our house ... it's so cramped here.]

In the translation by Mathesius, Peter is too outspoken and emphatic, while the original is a little less explicit, toned down. It is not so much a matter of the semantic interpretation of particular words here; what is most important is rather the sentence structure, representing a specific intonation pattern.

An actor on stage represents a particular character, an instantiation of that character. The character has a certain function in the drama, acting out a particular role. Every epoch in the history of the theatre has its own characteristic range of roles. In the commedia dell'arte and its subsequent modifications there was Harlequin, Truffaldino, Pierrot, Dottore, Pantalone, Brighella, Scaramouche, Sganarelle etc.; in the 19th century bourgeois drama there was the lover, the conspirator, the hero, the father, the stately matron, the comic couplet singer etc. Each role has its overt markers indicating the character the actor is playing or representing e.g. the white-painted face and chequered costume of the Harlequin represent the hypocritical behaviour of a conspirator. Theatre productions always exploit one and the same system of signs; the cherry orchard in Chekhov's play *The Cherry Orchard* is not actually visible on stage, it is 'represented' by sound effects off stage – blows of an axe. Otherwise, the visible features of the set merely suggest the configuration of the space, without describing it; a table and a chair can metonymically represent a drawing room, but of course in a different scene the same table can symbolically represent a court tribunal and so on.

Theatre dialogue represents or implies a certain type of speech, so it comes to symbolise a particular situation or a character's reaction:

> In the theatre, therefore, a special sort of vocabulary and speech melody is employed to designate a person of a particular class; distinctive vocabulary, pronunciation, morphology and syntax may be used to designate a foreigner, or a particular tempo of speech, and sometimes particular vocabulary, may designate an elderly person. In some cases it is not the actual content of the lines themselves

which performs the dominant function of the speech of a represented person in drama, but rather the particular verbal signs identifying the nationality, class etc. of the speaker. The content of the speech is then expressed by other theatrical signs, such as gestures etc. For example, the devil in puppet theatre often merely utters specific conventional emotional cries characterising him as the devil; in some puppet plays he hardly speaks at all, monologue and dialogue being substituted by pantomime on stage.

The actor's delivery on stage usually signifies several signs at one and the same time. For example, errors in the speech of a person on stage may characterise not only foreigners but normally comic figures as well. This means that an actor playing a tragic figure who is a foreigner or a representative of a different nationality, e.g. Shakespeare's Shylock, attempting to present the Jewish Merchant of Venice as a tragic figure, often has to abandon his Jewish intonation or reduce it to a minimum, because a pronounced Jewish accent would introduce comic colour to what should be tragic scenes. (Bogatyrev 1938: 41)

5.6   The principle of selective accuracy

The text of a play is not a self-contained linguistic sequence, but rather a dynamic system of semantic stimuli which together with other components of the theatrical performance (actors, stage set) create dramatic configurations, i.e. situations, interaction between characters etc. This means that the translator's approach to a drama text cannot be represented as a straightforward or static position (e.g. in terms of substitution of period styles, i.e. contemporisation (modernisation or, on the contrary, archaisation emphasising historical, documentary components of the play, and so on). Rather it involves something like a system of variable procedures, subject to the translator's conception of the respective dramatic configurations and his notion regarding the primary objective of the performance. The translator's approach to the text is therefore flexible; in some cases precise semantic nuances are of paramount importance while in others style and intonation will tend to predominate.

Which aspects of the translator's interpretation have a practical impact on stage production may be demonstrated by any extract from a play, such as the opening of the first scene of Gorkii's *The Petty Bourgeois* in the Czech translation by Mathesius and the Slovak translation by Podolinský mentioned above.

Semantic nuances are particularly important in the text of a drama where its components are designed to qualify or typify a character, a scene, an actor's physical action and manner of delivery etc. This function is most evidently predominant in stage directions; while stylisation is unimportant, the slightest

semantic deviation may alter the set design, for example. In the first scene of *The Petty Bourgeois* only details are involved; however, it does make a difference whether the set designer is faced with the instruction "a room in a well-to-do petty bourgeois home" or "a room in a well-to-do bourgeois home"; if he is instructed to provide as stage props "wooden chairs with wickerwork seats" (Mathesius) or "factory stools" (Podolinský) for the original "Venskie stulia" [Viennese chairs].

More important still are semantic nuances in stage directions regarding actors' gestures or their tone; as a rule they are semantically the most sensitive points in a play. When Polina naively admits she would like to know whether or not the lovers in Tatiana's book get married, Tatiana replies:

> Татьяна (*с досадой*): Не в этом дело ...
> [Tatiana (*annoyed*): That isn't the point ...]

The Czech translation by Mathesius is appropriate, while in Podolinský's Slovak translation Tatiana is inappropriately supercilious:

> Taťana (*mrzutě*): O to nejde ...
> [Tatiana (*annoyed*): That isn't the point ...] (Mathesius)

> Tatjana (*urazeno*): To nie je podstatné ...
> [Tatiana (*offended*): That isn't important ...] (Podolinský)

Imprecise translations may make actors perform quite incongruous movements; e.g. in Chekhov's *Uncle Vanya* the Czech translator B. Prusík had Marina rushing round the table when she should have been sitting by the samovar:

> Марина (*сырая малоподвижная старуха, сидит у самовара, вяжет чулок*).
> [Marina (*a plump, slow-moving old woman, sits by the samovar, knitting a stocking.*)]

> Marina (*otevřená, malohybná stařenka, chodí u stolu a plete punčochu.*) (Prusík)
> [Marina (*an outspoken, slow-moving old woman, walks by the table, knitting a stocking.*)]

The main task of some parts of the dialogue, and this applies most frequently to the dramatic exposition, is to qualify and typify the character, i.e. the speaker, in a precise way. In Gorkii's *The Petty Bourgeois*, Polia characterises the hero of Tatiana's book – and consequently herself, her ideal and her Nil as follows:

> Поля: Скучный он ... и все жалуется.... неуверенный потому что ... Мужчина должен знать, что ему нужно делать в жизни.
> [Polia: He's sad ... and keeps complaining ... He lacks confidence because ... A man ought to know what he has to do in life.]

> Polja: Je nudný ... a neustále naříká ... nevěří si, poněvadž ... Muž má vědět, co má v životě dělat. (Mathesius)
> [Polia: He's boring ... and complains all the time ... he lacks confidence, because ... A man ought to know what he has to do in life.]
>
> Poľa: Stále je smutný... žaluje sa ... Je nepresvedčivý, lebo ... Muž má vždy vidieť, čo má robiť v živote. (Podolinský)
> [Polia: He's sad all the time ... he complains ... He's unconvincing, because ... A man ought to know what he has to do in life.]

Both translators pointlessly intellectualise Polia's remarks: Mathesius by his blasé interpretation "he's boring" instead of "he's sad"; Podolinský by his substitution of "he's unconvincing" for "he lacks confidence". In this scene it is not the aesthetic criticism of a fictitious character that is at issue (whether or not he is boring or convincing); what is involved is the characterisation of the two girls' attitude to some aspects of a man's outlook on life. Not even the female character – evidently Polia's ideal woman, whose stylisation she would like to emulate – is uniformly characterised in the respective translations by Mathesius and Podolinský:

> Поля: Она очень уж привлекательная ... такая прямая, простая, душевная.
> [Polia: She's very attractive ... an outspoken, straightforward, sincere person!]
>
> Polja: Ona je tuze zajímavá ... přímá, prostá, srdečná!
> [Polia: She's very interesting ... outspoken, straightforward, sincere.]
>
> Poľa: Ona je veľmi zaujímavá ... taká úprimná, prostá a preduchovnelá!
> [Polia: She's very interesting ... such a sincere, straightforward, spirited person.]

Polia is also socially marked by her reference to Teterev as a "clever" person (Mathesius), or an "educated, learned" person (Podolinský). Podolinský is correct – it is precisely because there is such a marked contrast between the natural, vital Nil and Polia on the one hand, and the barren intellectualism of Peter and Teterev on the other hand, that after the first Czech performance in 1902 the petty-bourgeois newspaper *Národní listy*, naturally not willing to recognise the anti-bourgeois theme of the play, considered this contrast one of the play's chief faults.

Not all parts of the dramatic character's script are of equal importance – even the character's linguistic attributes appear to have their own exposition and dénouement. It is therefore worth paying particular attention to the stylistic rendering of a character's first dialogue turns on stage, since this is when an image of the character is formed by the audience – and this image is not easy to correct later on.

The translation conception of the main characters invariably affects the sense of the entire play. For instance, Shakespeare's *Hamlet* may acquire different

meanings for us depending on whether the well-known line "To be, or not to be, that is the question" is translated into Czech: as "Být či nebýt – to jest otázka" [To be or not to be – that is the/a question] or "Zda žít či nežít, to je, oč tu běží" [Whether to live or not; this is what it is about]. How we imagine Othello will differ according to whether we take the designation of the eponymous hero as the Moor of Venice to represent an African Moor or a Spanish Moor (the latter was attempted by American directors). However, the translator represents characters chiefly through the style of their discourse. An analysis of the discourse of the main characters in the classic repertoire of translations over several generations would yield illuminating data on the history of theatrical sensibilities. Today we would most likely find that some translators endowed with artistic skill and theatrical sensibility take to extremes the trend towards a civil, impassive manner in modern drama.

As a rule, drama translation has two functions. Firstly it is for reading (much classic drama, such as Gogol's *The Government Inspector*, Griboedov's W*oe from Wit*, *Cyrano de Bergerac*, *The Cid* etc.) attracts more readers than theatre-goers). Secondly it functions as a script for stage production. In the case of a version for the stage, the hierarchy of dominant attributes changes as actors are able to manipulate acoustic means not accounted for by the text (such as sentence stress, intonation patterns etc.) to remedy stylistic deficiencies in the translation, so the latter are less striking in a stage version than awkward syntax and excessive adherence to the style of the source in a written text. However, the translator's conception of the characters and his stylistic rendering of the particular dramatic genre are of paramount importance for staging. Should the director wish to impose on the play a different conception from that of the translator, considerable modifications to the text and considerable effort on the part of the cast are required. A call for a single standard, canonical translation would therefore be far less justified in drama translation than in other spheres. It is actually beneficial for the evolution of theatrical style if – at least in respect of the most frequently performed classic plays – there is an option to choose from several available renderings and conceptions.

The foregoing discussion was concerned with the effect of the translation interpretation of linguistic detail on the actor's treatment of the role as well as on the direction of the entire production. On the other hand, we know from our experience of the theatre that cuts in the script are commonplace – complete dialogue turns, scenes and even roles are deleted without obvious impact (e.g. clown scenes and the roles of Fortinbras, Rosencrantz and Guildenstern in Shakespeare). While the translator has to render the complete text with artistic skill, there are some areas of his work which demand the utmost precision (emphasising one or other aspect of linguistic expression) and others which permit global solutions or

experimentation. The principle of selective accuracy, as it might be called, applies here, and it is not exceptional in the theatre.

The point is that the text is the means rather than the end (Stanislavskii said that to the actors words were not mere sounds but rather they evoked images); its individual elements contribute to the creation of scenic images to different degrees and in particular ways (it exhibits a markedly teleological hierarchy). This point of this remark is not to furnish any theoretical justification for carelessness in translation, but to point out that it is necessary to translate, at least in some key respects, much more precisely and above all in a more carefully considered way than is usual. The dramaturg should in any case have the relevant original script to hand.

Translation in literary studies

6.1 Mapping the history of translation practice

Translation conferences and discussions in recent years as well as publications in the field indicate that both translation practice and literary scholars are in need of systematic research into the history of Czech translation practice. Many issues raised by scholars and translators today as novel problems have been encountered and addressed before. Over the course of its historical evolution, Czech translation practice has generated a wealth of still untapped material which may be more directly instructive than any theoretical accounts, revealing as they do the wide range of solutions found by our best translators in the past. A critical survey of this translation heritage, focusing on the origins and growth of the realistic translation method, is vital both for an understanding of the concept of advances in translation practice and to inform historical analysis of the realistic method in this art form. Most importantly, systematic research into advances in translation practice would complement the picture of the evolution of Czech literature, since without such research its history remains incomplete.

Otokar Fischer (1929: 263) remarked on the need for research into Czech translation history: "The efforts of our 19th century translators deserve a systematic, detailed monograph, which would probably reflect, in a nutshell, the entire evolution of modern Czech poetic writing". To this day we lack such a monograph, as indeed do all other literatures. Most individual studies focus on periods featuring very distinctive and fairly consistent translation methods – classical antiquity, the Renaissance and classicism. In most cases, the aesthetics and the practice of translation have been investigated separately. The views of Roman authors on the theory of translation have been summarised by Karel Svoboda (1941) in his *Starověké názory na překládání* [Views of the Ancients on Translation], but there is no comprehensive Czech study of translation practice in Roman times. Translation theory in England from the Middle Ages to pre-romanticism is treated in Flora Amos's book *Early Theories of Translation* (1920)*,* and Renaissance translation is the subject of monographs by F. O. Matthiessen (1931) *Translation: an Elizabethan Art*) and A. F. Clements (1940) *Tudor Translations*. The theory of French Renaissance translation is treated by P. Larwill (1934) *La théorie de la traduction au début de la Renaissance*, and the practice of the period by J. Bellanger (1903) *Histoire de*

la traduction en France and E. Hennebert (1861) *Histoire des traductions françaises d'auteurs grecs et latins pendant le XVIe et XVIIe siècle*. German literary history of this period is less well covered; apart from articles by the English author W. Schwarz (1955) on 15th and 16th century translation no synopsis exists, not even for the literary history of the Slavonic nations. On Russian literature there are in particular the studies by A. I. Sobolevskii (1903, 1908, 1966) and A. S. Orlov (1934, 1935); the most extensive work on Czech humanism is *O českých překladech z antických básníků latinských a řeckých ve stol. XV.–XVIII.* [On Czech Translations from Classical Latin and Greek Poets in the XV–XVIII Centuries] by A. Truhlář (1887).

Specialised monographs on the 18th century are W. Fränzel's *Geschichte des Übersetzens im 18. Jahrhundert* (1913) for German literature and journal articles by W. J. Draper (1947) and C. B. West (1932) for English and French. No analysis of translation method in the classicist period is available for Czech, because this era in the evolution of Czech literature occurred later and took a different form. On the other hand, essential facts about translation are found in works by Vašica (1938) and Bitnar (1940), so the translation method of the Baroque is better known for Czech literature than for most other literatures. No literature possesses a comprehensive monograph on 19th and 20th century translation, probably because this is a period when literary evolution became particularly complex. For Czech translation this happens to be the era which is the most significant. In previous centuries, too, Czech literary evolution was so distinct from that of other nations that the methodological principles presented in foreign monographs are of very limited significance for the history of Czech translation. In general a historian of Czech translation cannot treat the numerous reviews of or articles on individual translations scattered amongst the literary journals as reliable material because as a rule they restrict themselves to picking up factual misunderstandings. Not even some important essays by leading Czech translators proceed beyond the assembly of philological detail. An example of such an article is František Táborský's *O překládání uměleckém* [On Artistic Translation] published in 1917. Only a limited number of studies are of methodological value, principally two monographs – *Počátky krásné prózy novočeské* [The Beginnings of Modern Czech Literary Prose] by Felix Vodička (1948) and *Dva překlady Fausta* [Two Translations of Faust] by V. Jirát (1930). There are also journal articles, such as Otókar Fischer's article *K ohlasu písní ruských* (1932) or Karel Polák's chapter on Fischer (1933); there are commentaries on a new edition of Josef Jungmann's translations, Bohuslav Ilek's article on diachronic characteristics of words (1960), Blahynka's essay on translations by modern Czech poets (1965), and in Slovakia, most importantly, the monograph by Anton Popovič *Ruská literatura na Slovensku v rokoch 1863–1875* [Russian Literature in Slovakia 1863–1875] (1961). Considering what has been written so far, it can be said that the study of the literary

history of Czech translation has only just begun and that in this neglected area there is a need for monographs devoted to individual authors, translation issues and periods; above all, methodological principles and periodisation must be established. A first step towards such a comprehensive treatment of the evolution of Czech translation was taken with Levý's 1957 monograph *České theorie překladu* [Czech Theories of Translation], but this first step could do no more than present basic facts about the evolution of translation methods and theories of translation in relation to cultural and social evolution; it was not possible to carry out a detailed investigation into the wealth of outstanding translations written in the past.

So far, Czech translation output has waited in vain for evaluation and analysis by literary historians of individual works, authors and periods. As it is not even clear what methodology might be appropriate in this sphere it may be worth offering some notes on the specific considerations translation by literary historians demands.

6.2 Translation analysis

Unlike original works, literary translations are not independent artefacts; they aspire to be reproductions of their originals, and indeed it is the relationship to the source that is their most essential feature. A translation is assessed in terms of its relationship to the original, and it is precisely for this reason that we find it so interesting to trace the path from the starting point to the outcome of the creative process. To trace the translator's creative process is more difficult than to trace the genesis of the original work. This is why, in the study of translation, analysis of its genesis is so important; again, it is more difficult to grasp the creative process of a translator than that of an original author, since the former process can be traced only through the verbal expression used, normally involving subtle semantic nuances; besides, journal editors, book publishers or other revisers have often intervened to adapt the translator's literary stylisation.

Above all, if conclusions regarding the relationship between the translated version and the source are to be reliable, the source text the translator actually worked from must be identified with absolute certainty. Investigation of translation history is further complicated by the fact that even many prominent authors were translated second-hand. For example, translations of oriental literatures were often made via English, translations of lesser European literatures via German or other languages. Czech translations were often based on German versions; in the nineteenth century Czech Revival the source would often be a Polish translation, whereas at the outset of the humanist era Polish translators often took Czech

translations as their source texts. Researchers investigating the translation conception of Czech translators therefore always run the risk that they will end up describing versions that served as the source for the Czech translation rather than the Czech translation itself.

Jan Neruda's translation of Victor Hugo's poem *Conscience* differs quite markedly in form and ideas from the original, as the following lines show:

> Vous ne voyez plus rien? dit Tsilla, l'enfant blond,
> La fille de ses fils, douce comme l'aurore;
> Et Caïn répondit: «Je vois cet œil encore!»
> [...]
> Cria: «Je saurais bien construire une barrière.»
> Il fit un mur de bronze et mit Caïn derrière.
> Et Caïn dit: «Cet œil me regarde toujours!»
> Hénoch dit: «Il faut faire une enceinte de tours
> Si terrible que rien ne puisse approcher d'elle.
> Bâtissons une ville avec sa citadelle.
> Bâtissons une ville et nous la fermerons.»

> A Zilla táže se teď, světlovlasá
> to vnučka Kaina, líbezná jak jitro:
> "Což nevidíš nic více?" – vece Kain.
> [...]
> "Však vystavím ti, otče, pevný val!"
> A kovovou on stěnu zbuduje
> a Kain dí: "Zřím posud oko to!"
> I praví Hennoch: "Plot teď vystavme
> ze samých věží vše odpuzujících,
> hrad v městě vystavíme s cimbuřím
> a město uzavřem pak závorou."

> [And Zilla enquires now, the blonde
> granddaughter of Cain, pretty as the dawn:
> "Do you see nothing more?" – quoth Cain.
> "But I will build thee, father, a firm rampart!"
> And he erects a wall of metal
> and Cain says: "I still see that eye!"
> And Hennoch says: "That barricade we will now build
> with many towers repelling all,
> a castle we will build in the town with battlements
> and then we will bolt the town gates."]

Neruda's translation is in many respects far removed from the source; if we did not investigate the reason for this disparity we could characterise Neruda's translation conception and draw ingenious conclusions regarding his translation

method, for example the way he replaces the alexandrine of the original by blank verse, the fact that Hennoch speaks in continuous sentences instead of in short, incisive ones, that the direct speech is delayed until after the description of the speaker and that the biblical characters address one another informally instead of formally. However, a comparison of Neruda's version with Ludwig Seeger's German translation published in 1860, the year when Neruda was translating extracts from *La Légende des Siècles*, shows that these shifts are the result of translation via the German version:

> Und Zilla sprach, das blonde Kind, die Tochter
> des Sohns von Kain, lieblich wie der Morgen:
> "Siehst Du nichts mehr?" – Und Kain sprach: "Ich sehe
> [...]
> "Ich will schon eine Schutzwehr bau'n dagegen."
> Und eine eherne Wand aufrichtet' er,
> Und Kain sprach: "Noch immer schaut mich's an."
> Und Hennoch sprach: "Wir bauen einen Zaun
> Von Thürmen, der zurückschreckt, was sich naht,
> Wir bauen eine Stadt mit Burg und Zinnen,
> Wir bauen sie und schliessen fest si zu."

A number of details are also convincing evidence of Neruda's dependence on the translation by Seeger: Tsilla – Zilla – Zilla; La fille de ses fils – die Tochter des Sohns von Kain – vnučka Kaina; Je saurais bien construire – Ich will schon ... bau'n – Však vystavím; un mur de bronze – eine eherne Wand – kovovou stěnu; une enceinte de tours – einen Zaun von Thürmen – Plot ... ze samých věží; une ville avec sa citadelle – eine Stadt mit Burg und Zinnen – hrad v městě vystavíme s cimbuřím.

Dependence on a translation into another language is most often brought to our attention by errors of comprehension or deviations from the source which are difficult to explain as direct translations (for example, the expression 'modern foliage' in a translation from Swedish can only have come via the German translation 'das moderne Laub').

In 1889 a French translation of Jan Neruda's tales was published in the *Bibliothèque populaire* series under the title *Contes tchèques*. Some errors clearly suggest that it was not a direct translation from the Czech, but a translation from German versions: for example, *Selský trh – Bauernmarkt – Marché aux Maçons* (instead of *Marché aux Paysans*), *Petřín – Laurenzenberg – le mont Saint-Laurent* (instead of *le mont Saint-Pierre*). It is not difficult to identify its German intermediaries – Jurenek's German translation of Neruda's *Malostranské povídky* as *Kleinseitner Geschichten* and A. Smital's version entitled *Genrebilder*, both published between 1883 – 1886 in the *Reclams Universalbibliothek* series. Proof of the fact

that these German translations served as the source is found in the literal translation of the free German version in the following examples:

"Šedivé oči užívaly skel, zabraných do černé kosti" [die grauen Augen verwendeten in schwarzes Bein gefasste Gläser] – "seine grauen Augen hatten einen glasigen Glanz" – "ses yeux gris avaient un aspect vitreux".

"Velš, ten měl lázně" [Welsch, der hatte ein Bad!] – "Und der Welsch, der hatte die Hölle!" – "Et son Welsch, que le diable ait son âme!"

Furthermore, it can be seen that the French translator had a very poor command of German. There are numerous errors similar to the mistranslation of *Bauernmarkt*, noted above, e.g. "Procházel se v sadech" [he went for a walk in the orchards] – "ging er in den dortigen Anlagen spazieren" – "et nous le voyons visiter l'un après l'autre les débits de vin"; "krajan mé matky" [my mother's fellow-countryman] – "der Landsmann meiner Mutter" – "le propriétaire de ma mère". (Stupka 1960)

As a matter of fact, second-hand translation was not always a simple task, as the translator often worked from several texts, either using translations into a foreign language as a guide to help resolve semantic or technical issues, or subsequently using them to check his second-hand translation against the original version. Even in such cases, the method used can usually be identified; if the original was the source text and a foreign translation merely an aid, the translator is usually caught out in places where the source is deceptive though the interpretation is apparently straightforward and clear, relying on the foreign version in difficult cases. For example, in his translation of Shakespeare's *King Lear*, published in 1835, the Czech dramatist Josef K. Tyl leaves "Steward" unchanged, taking it to be a proper name; on the other hand he translates difficult expressions from the German version: "unaccommodated" as "unembellished" ("nevyšperkovaný" – from the German "unaufgemodelt") and "when a man's overlusty" as "when a man's choosy" ("když si člověk vybírá" – from the German "ist der Mensch gar zu wählig") (Vočadlo 1954: 3). Ladislav Cejp (1958: 377 n.) established an even more complex 'translation filter' in Josef Jungmann's translation of Milton's *Paradise Lost*, published in 1811. Jungmann used the German translation by J. F. W. Zachariae mainly to discover the meaning, the German translation by S. G. Bürde to assist in matters of style, Jacek Przybylski's Polish translation for inspiration in coining neologisms and the English original only for checking accuracy. In one of the passages the following relationship was found between Jungmann's translation and the texts consulted for support: in 50% of cases, Jungmann follows Bürde, in 25% he follows Zachariae, in 20% he follows Przybylski, and in 1% of cases he finds his own solutions, capturing the original better than any of the consulted texts.

In order to assess the Czech translator's own contribution it is important to establish its relationship to earlier Czech translations of the same work as well,

i.e. the extent to which he relied on earlier versions or found his own innovative solutions, which are still unsurpassed. Even the most renowned poetry translator sometimes defers to a predecessor's solution where it is difficult to improve on it, or where the new translator's poetic talent and combinatory skill simply fail. For this reason, even Josef Hora, for example, relied on František Táborský's earlier translation of Lermontov's *The Demon* in places:

> Dům vysoký, dům široký
> si vybudoval Gudal sivý ...
> Stál mnoho slz a námah divy
> poslušné z dávna otroky.
> (*Táborský*)

> [A tall house, a broad house
> grey-haired Gudal built himself ...
> many tears and prodigious toil it cost
> obedient slaves in ancient times.]

> Dům vysoký, dům široký
> si vybudoval Gudal šedý ...
> Stál mnoho slz a mnohé bědy
> poslušné z dávna otroky.
> (*Hora*)

> [A tall house, a broad house
> grey-haired Gudal built himself ...
> many tears and woes it cost
> obedient slaves in ancient times.]

Compiled translations, representing combinations of earlier versions, are of theoretical interest, though they are mostly of little literary value. In the preface to his translation of the libretto to Mozart's *Don Giovanni* published in 1940, Georg Schünemann admits that he compiled the text from fifty earlier translations.

Once the literary historian has established the points of reference the translator used, work can proceed on the main task, which is to analyse the fundamental principles governing a translator's actual working procedure, both in terms of the translation method and the translation conception. In simple terms, every translation – depending on how precise it is – contains a higher or lower proportion of deviations from the original introduced by the translator. It is these deviations from the source which can best reveal the translator's artistic method and his view of the work he is translating. This means that analysis must begin with a detailed comparison of the translation and the source, assembling in a virtually statistical manner every detail of the deviations found. A proportion of the deviations found will be accidental, but others will be characteristic of the interface between the

translator's personal, period style and the style of the source, and symptomatic of the relationship between the translator's view of the work on the one hand and the objective idea of the work itself on the other hand. Accidental deviations which merely serve as evidence of the translator's language competence or attention to detail include straightforward semantic errors; these are what the majority of reviews and articles on translations focus on, so these materials are of limited value for research into translation history. Other cases of imprecision detected tend to fall into one of several sets, each characterised by a particular type of semantic or aesthetic shift in relation to the source. These sets of deviations then point the way to the main principles on which the translator's interpretation of the source is based.

To illustrate clearly how the translator's poetics can be reconstructed on the basis of frequently recurring features in the translation, a comparison will be made of two German translations of Verlaine's poem *Spleen*, considering each of the six verse couplets in Stanza I:

> Les roses étaient toutes rouges,
> Et les lierres étaient tout noirs.

> Die Rosen waren überrot,
> Der Efeu ward zur Finsternis.
> (*Transl. Georg von der Vring*)

> So rot erglühten einst die Rosen,
> schwarz war der Efeu wie die Nacht.
> (*Transl. Fritz Kögel*)

The French original rests on a principle which might be termed elegiac antithesis or relevant contrast; the ideas are presented in symmetrical pairs and they end on a calm, soft note. The first lines are structured as:

Les + subst. + étaient + tout + adj.; they end in a falling intonation on the phrase tout + adj. and the transition between the lines is fluid; they are linked by the conjunction *et*.

Georg von der Vring demolishes this structure. There are two terse statements; their symmetry is diminished, the flow from one line to the next is interrupted and the cadence is attenuated by the nominalisation of the qualifier (Der Efeu ward zur Finsternis for Et les lierres étaient tout noirs). These bald statements are expressed in a line which is one syllable shorter than the original, with a hard masculine ending.

Fritz Kögel converts the qualifiers into comparisons: (der Efeu war wie die Nacht) and as an expressive action (erglühten, which actually also incorporates a simile: rot erglühten = rot wie die Glut). Kögel's version is softer, as he makes the line longer and alternates masculine and feminine endings in Stanza II:

> Chère, pour peu que tu te bouges,
> Renaissent tous mes désespoirs.
>
> Liebste, dein kleinster Schritt bedroht
> Mein Herz mit neuer Bitternis.
> *(Transl. von der Vring)*
>
> Ach, Liebste, durch dein leises Kosen
> sind meine Qualen all erwacht.
> *(Transl. Kögel)*

Here Verlaine makes a direct, though not bald, statement. The movement of the loved one is confronted by the anxiety in the poet's lyrical appeal, yet they form a unity.

Von der Vring again blurs this symmetry, destroying the opposition between the two lines by the enjambement and presenting the content through a single bald statement in which the action is once again expressed in a nominal form; in fact it is broken down into separate situations and steps.

In this case Kögel employs different poetic means, the interjection *Ach*; instead of a simple gesture we have 'dein leises Kosen' in Stanza III:

> Le ciel était trop bleu, trop tendre,
> La mer trop verte et l'air trop doux.
>
> Des Äthers Strahl war allzu blau,
> des Meeres Bucht war allzu weit.
> *(Transl. von der Vring)*
>
> Zu reich erglänzte einst des Himmels Bläue,
> des Meeres Grün, der Lüfte süsser Hauch.
> *(Transl. Kögel)*

The motif of the first stanza, natural colours, appears to disintegrate and fragment; the semantic dynamic is accelerated – each line comprises two pairs of impressions, quantitatively characterised by the adverb *trop*, which also acts as a comparative of *tout*.

Von der Vring continues to establish his manner of expression; he eradicates the symmetry in each line; singling out a specific detailed feature of the general natural phenomena, he expresses it by a new noun to which the semantically more important noun becomes subordinate:

> Le ciel – Des Äthers Strahl, la mer – des Meeres Bucht.

Kögel also establishes his own means of expression; the highly expressive verb rendering the optical impression (erglänzte), the reference of the action to past time (einst), an expression from the repertoire of traditional poeticisms

(süsser Hauch) and the emotionally ordered syntax which places adjectival or adverbial properties at the beginning of the sentence as in the first couplet (So rot erglühten ... schwarz war ... Zu reich erglänzte) in Stanza IV:

> Je crains toujours, ce qu'est d'attendre!
> Quelque fuite atroce de vous.
>
> Ich hoffe noch. Ich weiss genau,
> Ich hoffe nicht. Du gehst. O bleib!
> (*Transl. von der Vring*)
>
> Nun quält mich Angst, mir bangt aufs neue,
> du –, du verlässt mich auch!
> (*Transl. Kögel*)

In the original the antithesis between the anxiety of the lyrical subject and "her" inconstancy, change and flight is again expressed as follows: the simple sentence beginning the first line is interrupted by a parenthesis, functioning as a theatrical aside, and continued in the second line.

Von der Vring handles this stanza differently from his stanza II, but the principle remains the same – a tendency to bald statement, and a failure to treat the line as a whole; these two tendencies result in a series of convulsive outcries, which do not, however, correspond to the content of the original. They decompose doubt into its separate elements of belief and hopelessness, and fear of separation into separation and the appeal "O, stay!"

Kögel, by contrast, continues his tendency to duplicate (du ... du) and to produce a smooth, continuous flow. He changes the first line, as he did in stanza II, into two independent co-ordinate clauses, and once again we see an orientation of the motifs to the "here" and the "now" of the lyrical subject: "nun", contrasting with "einst" in stanzas I and III; here also, there is an emphatic *du* in opposition to the *ich* in Stanza V:

> Du houx à la feuille vernie
> Et du luisant buis je suis las,
>
> Das blanke Blatt von Ilex und
> Geleucht von Buchs ward ekel mir
> *(Transl. von der Vring)*
>
> So müde macht der Blätter Glänzen
> des Laubes Leuchten ward zur Pein
> (*Transl. Kögel*)

The original again contains, as in all odd stanzas, a pair of natural impressions. After a descriptive statement in the first couplet and the finding that the sky is too blue

in the third, in the fifth couplet these motifs are clearly a source of exhaustion. In von der Vring's version we once again find a preference for specific objects or motifs: (Blatt von Ilex, Geleucht von Buchs) resulting in the familiar noun pairs. His austere manner of expression even brings in the botanical term "Ilex" for holly.

By contrast, Kögel indulges in sentimental moods: "so müde macht, ward zur Pein". The fluency of the lines and the grouping of words in pairs within the lines are emphasised by alliteration (müde macht, Blätter Glänzen, Laubes Leuchten). Again he sees things as inter-related (so müde macht*)* in Stanza VI:

> Et de la campagne infinie
> Et de tout, fors de vous, hélas!

> Und dieses Landes ganzes Rund,
> Und alles, ausser dir. Weh mir!
> (*Transl. von der Vring*)

> zur Last die Felder ohne Grenzen;
> auch dich noch heb ich, dich allein!
> (*Transl. Kögel*)

In the concluding stanza of the original poem both main series of motifs are generalised; here, rather than impressions of individual natural phenomena, we have la campagne infinie; rather than the antithesis between the subjective world of the author and the world of the woman he loves we have "tout" – functioning as a superlative in relation to "tout" in stanza I and "trop" in stanza III – and we also have "vous". And the resolution of the anxiety is "hélas!"

Von der Vring had no problem with rendering the content by the most general motifs in the final line, but he destroyed the logic by rejecting their inter-relationships. In the penultimate line, his habitual manner of expression re-appears; instead of das Land (la campagne) he again has a bi-partite expression: dieses Landes ganzes Rund.

In Kögel's version the by now familiar features of his style also re-appear, e.g. in the addition of the emotional motif nur dich noch lieb ich and in the impassioned doubling-up dich ... dich.

All six phases of this analysis show that the fundamental principles of the authors' poetics are maintained throughout each of the three versions; however, these principles are realised through different specific means in the respective versions. The devices recur in each version because in all three cases a system is at work which has its own intrinsic logic, usually manifesting itself in a more or less clear-cut form in each self-contained segment of the work – which is in this case the verse couplet. Refinement of the representation of the translator's poetics through further analysis will usually yield only the identification of secondary characteristics;

or the main features will re-emerge, realised by various particular stylistic means. Of the structure of the original, it is the pattern of the motifs that has been preserved, but the opposition between the odd and even stanzas is diminished, as are the parallels between stanzas II and IV where one of the two antitheses was incompatible with the poetics of the translator concerned.

The poetics of the two translators is patently governed by one or two dominant principles. Von der Vring decomposes the original semantic system into simple elements, showing a tendency to subdivision and fragmentation; he eliminates certain relationships of form (antithesis, unity) and of content. The result is a cold, austere style reminiscent of some 20th century poetry. Kögel, by contrast, establishes interrelationships between individual semantic elements (by similes and the reinforcement of antithesis) and also between these elements and the lyrical subject (the relationship to the "here" and "now", to "du", as well as expressions of emotionality). The result is a lyricised, sentimentalised version, reminiscent of the 19th century romanticist poetry of the era preceding Verlaine. While identical verbal means (such as nominalised qualifiers and alliteration) are employed by the two translators, these means perform different functions in the respective translations because they are components of two different systems.

For any translation, given a sufficiently refined analysis, it is possible to establish the translator's interpretation of the source, his aesthetic view, the characteristic rhythm of his verse, the sentence intonation in his prose and the values to which he was most receptive. Failure to establish these characteristics means simply that we have not performed a sufficiently refined translation analysis, that we have detected only the crudest deviations, the majority of which in fact tend to be accidental. Translation analysis therefore often requires highly refined methods, because one is dealing with details which are significant, although they are often difficult to discern, and because in this case the artistic characteristics are identified not by the topic, the composition and the representation of reality but by subtle stylistic nuances. Generally speaking, the translator's creative contribution to a work is greatest where the text is most powerfully conditioned by linguistic and historical factors. For this reason the translation of a poem is as a rule less precise than a translation of a prose work, so it is easier to characterise and assess the work of a poetry translator. A contrary view, which still survives, is predicated on an assumption that translation 'analysis' involves no more than the calculation of semantic errors and cases of inept stylisation.

When discussing the translation method of an individual translator – the establishment of which is a fundamental task in any translation analysis – it must first be noted that the majority of studies concerned with such research seek to characterise the entire translation output of a particular author uniformly, overlooking the fact that as a rule the translator will have gone through a fairly well-defined

process of evolution, that as a rule his style, skills, translation aesthetics and views on the literature to be translated may all have been subject to change.

In the history of translation practice some well known cases of radical changes in the method of an individual translator could be mentioned, for example the case of Schlegel. In Germany, August Wilhelm von Schlegel applied the classicist adaptation method in his first attempt at translating Shakespeare, but later he adopted the 'faithful' approach to translation which became the model for German romanticism. Different editions of the same translation represent an invaluable resource for the study of a translator's evolution. J. V. Sládek published his Czech translations of Longfellow's *Song of Hiawatha* twice, in 1872 and 1909. The two versions differ considerably.

Sládek abandoned his notorious tendency to extend the number of lines in the source. In his first version the second chapter has 322 lines, whereas the second version has 305, only one more line than the original. On the other hand, the later version omits many semantic wholes and certain parallels with folk poetry are disturbed. Given that we also have evidence that Sládek's tastes changed when it came to selecting works for translation, we have two established points of reference providing the basis for a detailed study of the course of evolution of his translation practice. This evolution also suggests what kind of a translator Sládek was, and the nature of his skills. It is clear that he initially concentrated firmly on the meaning of the work; only in later editions of his translations did he take up the new challenge to contain this meaning within the bounds of the original metre. In this respect he was the opposite of Jaroslav Vrchlický, the outstanding Czech poet and translator and contemporary of Sládek, who in his early translations sought to preserve form, whereas in later editions he sought to render the semantic content more closely, as can be seen by making a comparison of his two editions of the *Divine Comedy,* discussed below.

We are only rarely in such a favourable position as to have at our disposal two versions of the same translation; in many cases, however, a researcher can alternatively derive the same advantage to some extent from manuscript drafts of a translation, as stylistic variations also indicate the direction in which the translator 'over-represented' the text. In summary it can be said that since translation researchers frequently have to rely on minute nuances and fragmentary detail they typically have to adopt a much more finely-tuned approach than that of literary historians, whose descriptions of the original work are couched only in the broadest terms. Translation researchers have to meticulously gather the available data external to the work itself. Not only must they establish what earlier published translations could have been at the disposal of the translator, including those into other languages, but they must also consider any theoretical statements made by the translator and especially any personal correspondence, as this may contain

expressly declared intentions which could otherwise be established only by means of complex stylistic analysis.

6.3 Translation in national cultures and world literature

Over time, there has been a gradual alienation in the relationship between authors and their audiences.

1. The first stage was the substitution of personal performance by bards, troubadours or minnesingers by an impersonal print medium. Subsequently, literature has been continually seeking to recover its oral tone and style.
2. The second, later and less conspicuous stage of alienation has been the substitution of direct contact between the author's words and the reader by indirect contact, mediated by the translator. This second type of alienation is a consequence of the increasingly universal nature of modern culture, a universalism which is fundamentally different from medieval universalism. What is understood as medieval universalism was the result of the fact that:

    (a) The majority of works that were of fundamental importance for medieval readers were written in Latin or some other generally recognised language;
    (b) The majority of works of national literature represent variations on generally known topics, derived from biblical or oriental themes or the chivalric novel;
    (c) These themes were treated according to a generally binding ideological position based on Christianity.

The consequence of this linguistic, thematic and ideological universalism in medieval culture was direct communication between author and reader. Writers in Latin directly addressed the Latin-reading audience of various nationalities. Authors of works in vernacular, popular language engaged directly and as individual personalities with their readers; the respective medieval versions of the *History of Troy*, although based on the same models, were adapted with such a degree of individual licence that the English author addressed his version in English to the English reader, the French author addressed the French reader and so on.

Universalism in modern literatures is not based on shared cultural assets but on the exchange of these assets, on the establishment of communication between individual cultural regions. A successful book is translated into many languages and the circulation of a book distributed in translation usually exceeds that of the original. This means that the more successful a book is, the smaller the proportion of its readership in the original language.

In the Middle Ages translators spoke as individuals through their own translations, as they did later, in the Renaissance and classicist periods; Alexander Pope

wished to introduce Homer in a non-anonymous form to the English-speaking world. During the 19th and 20th centuries translators increasingly became anonymous mediators between original authors and readers who were unfamiliar with the language of the original; consequently authors of translated texts lost their own identity, becoming impersonal interpreters of foreign authors. On the other hand, however, this process means that the original authors do not come into direct contact with foreign readers, as they address them through someone else's voice, and they are not the authors of the words the reader actually sees. In other words, during the last hundred to two hundred years translation has become a means of communication standing between the author's work in its authentic version and the majority of the readers of the work. Although we are unused to hearing it referred to in this way, we have to say that translation has become a means of mass communication in the true sense of the word.

It is considered appropriate here to attach a few remarks regarding the impact on our literary culture of this progressively more influential factor, this covert means of mass communication between author and reader.

From the perspective of national literatures, translations represent a factor contributing to greater diversification as domestic, autochtonous styles and ways of thinking are pervaded by new impulses, from Hemingway, Faulkner or Ionesco, for example, contributing to the growing differentiation within national literatures. On the other hand, from the perspective of world literature, translation helps to disseminate a dozen dominant poetry, drama and prose styles, thus acting from the point of view of world literature as an integrating element. This process can be compared with the following representation from physics: two containers are filled with different gases and joined together; in each container the separate gases gradually intermingle and entropy in the containers increases. However, if we take the system of the containers as a whole, the initial heterogeneity is replaced by the spread of homogeneous mixture in both containers; entropy thus decreases. From a national perspective translation is a factor which increases entropy, from an international perspective it is a factor which reduces it. Translations therefore stimulate evolution towards a world literature, as Goethe understood the concept, although the evolution of original literatures counteracts this tendency. Today we witness fragmentation of national literatures more often than their integration; (note the proliferation of national literatures in Asia and Africa, but also the process of evolution in Europe: Czechoslovak literature has divided into Czech and Slovak literatures, and even in a country with such a traditional culture as Great Britain fairly powerful centrifugal tendencies are exerted by Scottish, Welsh and Cornwallian authors).

It is common knowledge that translators tend to erase certain personal traits of an author, imposing their own subjective traits on the work they are translating.

Many studies, indeed hundreds of them, have demonstrated which aesthetic attributes of the original are the most vulnerable in translation and which stylistic dispositions of translators are the most invasive, but this is not at issue here. If we consider translation not from the usual perspective (comparing a translation with its original), but observing from a bird's-eye view the overall impact of this mediating factor of mass communication in the sphere of contemporary culture, a different dimension emerges. In a sense, in fact, several notable, outstanding literary personalities are confronted by a larger number of less notable and less distinctive translators. The activity of translators could therefore simply result in the reduction of world literature to a state of uniformity. Fortunately, however, the truth is not so simple; although many individual traits of original authors are lost in translation, on the other hand individual nations produce a range of translations, creating numerous variants of poems, prose works and drama, by Bertolt Brecht, for example. Once again it turns out that translation represents a factor leading both to more variety and to more uniformity.

Speaking of communication between author and reader, one usually forgets that direct communication is involved in only a minority of outstanding works, and as a rule the more outstanding the work the lower the proportion of such direct communication tends to be. In the context of translation research, we should be concerned not only with individual translated works but also with the functions performed by translation as a whole in the context of the interaction between all the components of contemporary culture.

Research into the function of translation in the receiving literature – an essential component of any translation analysis in terms of literary history (actually the culmination of this analysis, for which the study of the genesis of translation was merely a preparatory, though pivotal procedure) involves the identification of its reception in the receiving culture and of its position in the evolutionary sequence of the receiving literature.[1] In short, the task performed by translation in Czech literature must be established, as well as the way in which this task conditioned the selection of a work for translation and the selection of translation means.

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1.   An evolutionary sequence (*vývojová řada*) is the genetic pathway of a literary tradition constituted as a succession of evolutionary stages of models (matrices) up to its current stage; each stage results from previous developments and synchronous practices (cf. synchrony in diachrony and diachrony in synchrony). The positioning of a translation in the sequence depends on (a) the translation method applied and (b) the evolutionary stage of the source literature represented by the original in respect of the receiving literature. The communicative value relies on the identification by the reader of the model applied, while the developmental value may reside e.g. in filling a gap in the sequence, in genre differentiation, etc. (Editor's note)

Reception is also more difficult to discern in the case of translation than in the case of original literature. While contemporary critics most frequently dismiss translation in a single sentence, it is not easy to distinguish the contribution to the cultural significance of a translated work made by the translator from the impetus the Czech version derives from the source itself. The translator's contribution tends to be underestimated, but sometimes it is overrated, as was the case of Bohumil Mathesius's paraphrases of classical Chinese poetry, for example; in the light of the widespread flourishing of interest in Chinese poetry throughout Europe in the 1920s its popularity with Czech readers and the impetus it gave to Czech poetry seem to have derived mainly from the imaginative qualities of the sources. Translations by M. P. Alekseev in Russia, by Arthur Waley in Britain, paraphrases of American Imagists and French adaptations enjoyed a similar popularity.

The issue of the reception of translated works is further complicated by the fact that the Czech readership was not uninfluenced by the nationality of the original author and that attitudes to particular foreign cultures were also of considerable significance. Defensive rejection of translated literature was common, especially during the Czech National Revival in the 19th century, in particular translations of German literature, but cases of gratuitous over-estimation of literary works of foreign origin were even more frequent. In 1893 Jakub Arbes (1916: 226) wrote: "The most original Czech works, those which are truly gems of Czech literature of world class, remained almost unnoticed in their own country, whereas many foreign goods of average quality truly triumphed in their Czech garb." Naturally, some Czech writers wished to enjoy similar prestige, especially the commercially-minded, so certain Czech crime novels, for example, masqueraded as translations of fictitious sources. In translation history we have to take into consideration that many ostensibly original works turn out to be translations (e.g. the majority of works by A. J. Puchmajer and J. K. Tyl); but the reverse may also be the case.

Once we have established the objective validity of a translated work in Czech literature, we have to take into account a range of different kinds of relationship with the original literature: (a) between original and translated works by the same author, (b) between a specific work of translated literature and particular works in the recipient domestic literature and vice versa, (c) between the whole body of Czech translated literature and Czech domestic literature.

A translated work by a translator who is also a domestic author should not be studied without reference to the relationship between the two creative spheres; for example, the analysis of the versification in Josef Jungmann's translations would be incomplete without consideration of versification in his original writing and of the overall situation in Czech poetry after 1800. At the same time the specific conditions applying respectively to the two types of creative writing should be taken into account. Artistic devices and verbal means created in translated works will

frequently be at a disadvantage by comparison with linguistic incursions occurring in original works, as we have seen in the case of F. L. Čelakovský above. There may by several reasons for this. The inevitable tension between ideas and their linguistic expression in translation certainly obliged Čelakovský to violate his native language in ways which could have been avoided in an original text. At the same time, however, neologisms in Čelakovský's *Ohlasy písní českých* [Echoes of Czech Songs] survived better because the *Echoes* are so well-known to every Czech reader that this vocabulary became common currency. This example illustrates the dialectic of two fundamental values of a translation in terms of literary history: its lifespan and its evolutionary significance. There are translations still read today that may have had above average evolutionary significance (e.g. V. B. Nebeský), but on the other hand there are also translations of considerable importance in terms of evolution which nevertheless are now rather obsolete (e.g. Josef Jungmann).

The relationships between particular original works and translated works are numerous, but they may be difficult to discern. It would certainly be possible to determine the influence of Čapek's *French poetry* or Jiří Taufer's *Maiakovskii* on modern Czech poets, and one could look into the inspiration for new interpretations of Dickens's *Sam Weller* derived from Jaroslav Hašek's *Švejk*. In a broader perspective, one could investigate to what extent translation output was conditioned in a particular historical era by the culture of the time and how, on the other hand, the production of translated works is reflected in original writing of the period. One could consider, for example, whether the translation activities of the Czech Lumír School succeeded in becoming so extensive and versatile because the style of this school suited translators so well, with its inversions, its clipped word endings and its fluency, or whether on the contrary it was their copious translation output that substantially contributed to the establishment of the style of the period. It is not enough to account merely for the local reception that commonly filtered through into Czech literature; further to what was said about Czech detective stories – a whole repertoire of 'artistic' means could be described which proliferated in Czech adventure narrative as clichés borrowed from the detective novel.

Of course, the most important and the closest correlations between original literature and translated literature are to be sought in the overall cultural and political leanings of Czech literature, to which translation contributed in a very significant way. Suffice it to mention the significance of the Czech translation of Lenin's *State and Revolution* published in 1920:

> The translation of Lenin's book, published in 1920 in Neumann's *June Edition*, is indisputably the most significant event in Czech intellectual life at that time, not only because it lays down the theoretical, programmatic basis for the revolutionary working class movement but because it demonstrates to all honest and thinking beings in Czech culture and Czech poetry the new boundless horizons of the attainable future happiness of the human race. (Štoll 1950: 29)

Likewise, of course, it would also be possible to trace the misleading influences of 'fashionable commodities' which Czech publishers were importing at that time. Analysis of translation practice between the two world wars will be indispensable to enable us to fill in the picture of Czech cultural evolution in that period.

PART II

Original verse and translated verse

1.1 Verse and prose

Specific issues of poetry translation are generally narrowed down to a quest for formal domestic equivalents of foreign rhythm and rhyme. In fact, however, differences between verse and prose are more deeply embedded in the linguistic stylisation of a work. Broadly speaking, this means that the building blocks of prose tend to be more complex ideas, expressed in more complex sentences, whereas in verse they are specific motifs, expressed by images, for example. Poetry exhibits freer syntactic relations, because, for one thing, additional structural factors apply. In verse, the continuity of the syntax is interrupted by line breaks and caesuras, while by contrast individual, syntactically unrelated components are linked by rhyme and other formal parallelisms. These factors all contribute to the independence of smaller segments and to a weakening of the role of connectors and sentence-level functions.

The Polish scholar Maria Mayenowa (1961: 369–371) has identified statistically the following major distinctions between verse and prose in Polish:

1. In verse a relatively higher occurrence of asyndetic structures (i.e. without conjunctions) is found – this is evidently influenced by the frequency of formal parallelisms and the necessity to constrain the syllable count.
2. In verse, appositional constructions are remarkably common.
3. Verse employs a less developed system of subordinate syntactic constructions.

The findings of Pierre Guiraud (1953: 194) in his chapter entitled *Distribution des conjonctions de cause, conséquence et but* also confirm that in French the frequency of conjunctions of cause, result and purpose is between 50% and 25% lower in poetry than in prose.

1. Formal constraints lead to a higher incidence of ambiguous constructions in poetry. It could be demonstrated that this proportion is still higher in the case of translations in verse.
2. Usually, verse contains a higher proportion of metaphorical expressions, but this characteristic cannot be over-generalised.

Mayenowa's findings (1961) support the common experience that prose exhibits more complex and more idiomatic syntax. For this reason, not all translators of poetry are good translators of prose. Many come to grief precisely as a result of their more limited experience of the syntax differential between prose and verse. Poetry demands, by contrast, closer attention to imagery and more sensitive treatment of individual words.

The language of verse also has its characteristic lexical features, because for one thing the selection of vocabulary is frequently governed by formal requirements; verse generally exhibits a higher proportion of shorter words, which are easier to accommodate in a metrical scheme, and the frequency of longer words consisting of four syllables and above is very low. According to statistical data in Guiraud (1953), Trnka (1951: 69) and Levý (1957c: 56), the average word length in Czech prose is 2.4 syllables, in verse 1.8 syllables; in English the figures are 1.4 and 1.28 respectively; in French 2.4 and 1.4 (though here the word is only 'constrained' by the line breaks and caesuras).

What is more significant, however, is that this quantitative difference has stylistic and semantic consequences, depending on the language concerned. In English, short words are mainly of Germanic origin, and in semantic terms they are mainly concrete and down-to-earth – in contrast to the more academic, longer, more abstract words of Romance origin. In French the situation is less sharply defined, though similar, and in Russian also the choice between an archaic Church Slavonic word and a vernacular word is often determined by the syllable count. Additionally, of course, the language of verse exhibits many 'poetic' features also characteristic of poetry in prose or lyric prose, mainly containing a higher proportion of concrete meanings and in certain styles exhibiting a predominance of nouns and adjectives, for example.

When deciding what to translate, specifically (not merely what form to adopt), one must sometimes also take into account the fact that the range of literary genres and themes traditionally encompassed by poetry in verse does not coincide in all literatures. For example, Czech and Russian children are accustomed from an early age to rhyming pop-up picture books and all kinds of didactic and other stories in verse, including poetic masterpieces by Samuil Marshak (Russian) or František Hrubín (Czech). In English literature too there is a firm tradition of children's verse. In French children's literature, by contrast, verse is found only exceptionally, and translations of children's verse into French can hardly expect a lively reception.

1.2   Rhymed and unrhymed verse

Rhymed verse exhibits its own quite specific tendencies and its own specific translation problems. The language is even more stylised here, and similar devices are employed in the respective national literatures.

In English rhymed verse, in contrast to blank verse, the following principal tendencies are found (cf. Frost 1955):

a. Inversion of the verb, in order to position a rhyming word – usually a verb – at the end of the line:

> We have the king of Mexico *betrayed.*
> (*John Dryden*: *The Indian Emperor*, Act I, Scene 2)

b. Enjambement, not justified by the semantic and rhythmic structure; the relevant phrase is shifted to the rhyming position, and it carries over to the following line:

> I hold not safe, nor is it just to *bring*
> A war, without a fair defiance made.
> (*John Dryden*: *The Indian Emperor*, Act I, Scene 1)

c. The use of periphrastic verb forms (mainly with *to do* and *to be)* so that the verb form carrying the substantive lexical meaning is transferred to the final position in the phrase:

> So strong a hatred *does* my nature *sway*
> Small use of reason in that prince *is shown.*
> (*John Dryden*: *The Indian Emperor*, Act I, Scene 2)

Modern poetry, both original and translated, generally avoids these techniques, or foregrounds them, turning them into a stylistic device. For example, Hans Magnus Enzensberger adopts category (b) enjambement in order to de-poeticise the following lines by Archibald MacLeish:

> Quite unexpectedly, as Vasserot
> The armless ambidextrian was lighting
> A match between his great and second toe
> And Ralph the lion was engaged in biting
> The neck of Madame Sossman while the drum [...]
> (*Archibald MacLeish*: *The End of the World*)

> Es kam ganz unerwartet, gerade als Vasserot,
> das armlose Wunder, anriss
> ein Zündholz mit seinem linken Zeh,
> in den Hals von Madame Sossmann Cäsar der Löwe biss [...]
> (*Transl. H. M. Enzensberger*)

Translators adopt similar strategies in other languages, though this stylistic device has only a limited effect in Slavonic and other languages where a freer word order applies.

A specific and generally unavoidable feature of rhyme in translated poetry is its looser association with the poem's semantic composition. Only rarely does a rhyming pair of words in the target language correspond semantically to a rhyming pair of words in the source language. In such cases rhyme can be employed to reinforce and link the same meanings as in the original. Generally speaking, such favourable circumstances occur only in translation between closely related languages, as for example in Josef Hora's translation of Pushkin's *Eugene Onegin* into Czech:

> Все украшало *кабинет*　　　　To vše krášlilo *kabinet*
> Философа в осьмнадцать *лет*　mudrce osmnácti *let*
>
> [Everything adorned the *study*　[This all adorned the *study*
> Of the philosopher of eighteen *years*]　of the philosopher of eighteen *years*]

In etymologically less closely related languages, corresponding meanings can be accommodated in rhyming positions, but they generally have to be expressed through different lexical and phraseological means:

> Though they go mad they shall *be sane,*
> Though they sink through the sea they shall *rise again.*
> (*Dylan Thomas*: *And Death Shall Have No Dominion*)
>
> Wenn sie irr werden, solln sie die Wahrheit *sehn,*
> wenn sie sinken ins Meer, solln sie *auferstehn.*
> (*Transl. Erich Fried*)

The poetry translator usually considers it an achievement if at least one rhyme pair can be found to represent the meanings contained in the two lines of the original. The semantic arrangement of the lines and their semantic inter-connection are altered, but the overall semantic content can be preserved:

> Dead men naked shall be *one*
> With the man in the wind and the west moon;
> When their bones are picked clean and the clean bones *gone,*
> (*Dylan Thomas: And Death shall Have No Dominion*)
>
> Die nackten Toten, die sollen *eins*
> mit dem Mann im Wind und im Westmond sein.
> Blankbeinig und bar des blanken *Gebeins,*
> (*Transl. Erich Fried*)

In many cases translators are unable to achieve even such a solution, either because no rhyme pair exists in the relevant semantic fields or because their creative imagination is not up to the task. Then the rhyme is often supplied by some insignificant word, a mere extension of meanings already contained elsewhere in the text.

> Under the windings of the sea
> They lying long shall not die windily.
> (*Dylan Thomas: And Death Shall Have No Dominion*)
>
> Die da liegen in Wassergewinden im Meer
> sollen nicht sterben windig *und leer.*
> (*Transl. Erich Fried*)

Earlier translators in particular used to have a repertoire of rhymes containing meaningless short words (i.e. padding) they could call on in a great variety of contexts:

> Nein, Herr! ich find' es dort, wie immer, herzlich schlecht.
> Kennst du den Faust? Den Doktor? Meinen Knecht!
> (*Goethe*: *Faust*)
>
> No, Lord! I find things, there, still bad as they can *be*
> Know'st Faust? The Doctor Faust? My servant, *he*!
> (*Transl. Bayard Taylor*)

Rhyming padding of this kind need not appear out of place, as long as the emphasis achieved by the semantic content of the rhyme is not a significant feature of the poetic style. The poet's intention may be much more noticeably distorted if the rhyme is achieved at the cost of unavoidably introducing entirely new semantic components:

> Da du, o Herr, dich wieder nahst
> Und fragst, wie alles sich bei uns befinde,
> Und du mich sonst gewöhnlich gerne sahst,
> So siehst du mich auch unter dem Gesinde.
> (Goethe: *Faust*)
>
> Since Thou, O Lord, deign'st to approach again
> And ask us how we do, *in manner kindest*,
> And heretofore to meet myself wert fain,
> Among Thy menials, now, my face Thou findest.
> (*Transl. Bayard Taylor*)

Padding is a ubiquitous feature of longer poetry translations, but if the translator possesses poetic talent its incidence is lower; and above all it is organically associated with the style and the idea of the source. In rhymed poetry translation accuracy usually declines towards the end of the line, so the translator's conception of the translation and personal style are most clearly revealed in the closing words of the line. The approach of an individual translator can also be characterised in rhyming poetry according to whether padding predominates in the first or the second member of the rhyming pair.

Rhymes form a lexical system of their own in original poetry, as well. As Guiraud (1953: 124) pointed out, French poetry exhibits a higher frequency of longer words in the end-rhyming position than within the line, evidently because the former includes endings, important nouns and adjectives, and excludes auxiliary grammatical words, and because the rhyming vocabulary exhibits no preference for a poet's particular semantic leanings, having much in common with the language of neutral prose; it is general rather than specific, as authors are obliged to select rhyme words from the entire vocabulary range of their native language, regardless of their own stylistic preferences. This simplifies the task of translation, because if formal considerations oblige translators to call on the entire vocabulary of their native language they are drawn towards the same general vocabulary as occurs in the source language rhymes.

By combinatorial calculation it is possible, for example, to arrive at a rough estimate of the probability that for approximately 50 lexical meanings contained in a Russian sonnet the Czech target language has at its disposal 7 rhyme pairs, and to work out the approximate extent of the required padding, i.e. words with meanings not found amongst these 50.

According to A.N. Kolmogorov's calculations, one can form on average 6 rhyme pairs out of 50 different Russian words; according to Guiraud (1953: 109–111) one can form about 9 rhyme pairs out of 50 French words. Basing his findings on a comparison of Baudelaire's prose poem *Un hémisphère dans une chevelure* and the corresponding verse poem *La chevelure*, Guiraud calculated that a French text of 200 words, 100 of which are different, yields in total 37 potential rhymes, of which 16 are 'grammatically correct'[1] rhymes, 2.5 rich rhymes, and 1 is both a 'grammatically correct' and a rich rhyme. However, some of these potential rhymes are excluded by constraints of semantic context and syntax. The 200 words represent some 12 alexandrines. If the acoustic quality of the rhyme is not considered crucial, a greater number of semantically suitable rhymes can be identified amongst the 37 rhyme words in the text. However, if stem rhyme or indeed rich rhyme were to be reproduced by importing the majority of rhyme words, resort to some padding rhyming words is inevitable.

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1. The French terms '*rimes grammaticalement correctes*' and '*rime riche*' (e.g. assez-placés) are translated by Levý as 'stem rhyme' and 'rich rhyme', respectively. Stem rhyme involves the correspondence of at least parts of word-stems (e.g. their consonant) in paired words with different meanings of their stems; this is a feature distinguishing it from other rhymes (grammatical, homonymous, identical). Rich rhyme is based on supporting consonants but the French *assez-placés* rhyme type also requires rhyming vowels. Differences between languages and their versification sysems result in different conceptual systems with terms not commensurate across languages. (Editor's note)

The change of the relationship between content and form which occurs in translation is most clearly revealed in those parts of a poem where key concepts are contained in the rhyme:

> Geschrieben steht: "Im Anfang war das *Wort!*"
> Hier stock' ich schon! Wer hilft mir weiter fort?
> Ich kann das *Wort so* hoch unmöglich schätzen,
> Ich muss es anders übersetzen,
> Wenn ich vom Geiste recht erleuchtet bin.
> Geschrieben steht: Im Anfang war der *Sinn*.
>
> Bedenke wohl die erste Zeile,
> Dass deine Feder sich nicht übereile!
> Ist es der *Sinn,* der alles wirkt und schafft?
> Es sollte stehn: Im Anfang war die *Kraft!*
> Doch, auch indem ich dieses niederschreibe,
> Schon warnt mich was, dass ich dabei nicht bleibe.
> Mir hilft der Geist! auf einmal seh' ich Rat
> Und schreibe getrost: Im Anfang war die *Tat!*
> (*Goethe*: *Faust*)

The key concepts *Wort – Sinn – Kraft – Tat* occur in stressed rhyme positions. Additionally, semantically important words occur in rhyme pairs: *schätzen – übersetzen, Zeile – übereile, niederschreibe – bleibe*. Only key concepts have semantically weak rhyming counterparts, giving the key words a marked semantic predominance: *Wort* – fort, bin – *Sinn,* schafft – *Kraft,* Rat – *Tat.* In Taylor's translation, this rhyme composition is partially preserved, whereas in some cases the semantic units are re-arranged, so that concepts which have secondary importance in the poem's philosophical message replace key ideas in rhyme position:

> Tis written: "In the Beginning was the *Word*."
> Here am I balked: who, now can help afford?
> The *Word?* – impossible so high to rate it;
> And otherwise must I translate it.
> If by the Spirit I am truly taught.
> Then thus: "In the Beginning was the *Thought*"
> This first line let me weigh completely,
> Lest my impatient pen proceed too fleetly.
> Is it the *Thought* which works, creates, indeed?
> "In the Beginning was the *Power,*" I read.
> Yet, as I write, a warning is suggested,
> That I the sense may not have fairly tested.
> The Spirit aids me: now I see the light!
> "In the Beginning was the *Act,*" I write.
> (*Transl. Bayard Taylor*)

1.3 Semantic density

The poetry translator often encounters the problem that a particular idea is rendered by different syllable counts in different languages. A discrepancy in semantic density between source and target language forces the translator either to compact the semantic meaning into a concise expression or, in contrast, to resort to padding, with implications for the overall interpretation of the poem.

The French alexandrine comprises on average 8.7 words in a line, 4.15 of them stressed (Guiraud 1953: 29–31). Ideally, it corresponds to a sentence segment consisting of three to four components: (1) subject, (2) predicate, (3) object and (4) qualifier or adverbial of circumstance:

> La valeur/ n'attend point/ le nombre/ des années
> (9 words, 4 stressed semantic nuclei).

English blank verse contains a comparable number of words and meanings, on average 8 words and 4 stressed sentence components. The French dodecasyllable and the English decasyllable therefore represent the optimum length for a self-contained sentence segment, and it is hardly surprising that these metres are the most commonly used in both literatures.

The semantic density of the German language is somewhat lower than that of French, English and Czech and greater than that of Russian. The average word length for prose is 1.4 syllables in English, 1.8 in German, 2.4 in Czech, 2.47 in French and 3.0 in Russian. In practice, however, a Czech translation of an English text is only 20% longer, because English, an analytical language, often requires two words to represent a Czech lexical unit. In general, the original metre can readily be maintained in translation from French, German or even from Russian. By contrast, German, Czech and Russian translators have considerable difficulty in accommodating the content of an English poem within the bounds of its original metre. German, Czech and Russian ten-syllable lines typically contain only three semantic nuclei, rather than four. A glance at translations of English poetry shows the strategies adopted in order to accommodate its content:

a. Selection of shorter words from the available synonyms, frequently creating artificial 'poetic' vocabulary, e.g. in Schlegel's version of *Hamlet*:

> O what a rogue and peasant slave am I!
> O, welch ein Schurk' und niedrer Sklav' bin ich!

b. Compacting multiple meanings into a single expression:

> The instant burst of *clamour that she made*
> Der erste Ausbruch *ihres Schreies* hätte!

c.   Omission of semantic components:

> Who this had seen, with tongue *in venom steep'd*
> Wer das gesehn, mit *gift'gem* Schelten hätte.

Compression is naturally the most satisfactory solution, though it is true that certain shades of meaning frequently have to be sacrificed; thus the boundary between compression and omission remains fluid.

d.   Exceptionally, translators also increase the number of lines in a poem. This is possible only in non-stanzaic poetry, such as dramatic blank verse, and even so the latter adversely affects the tempo of the action and the rhythmic structure of the thought:

> Run barefoot up and down, threatening the flames
> With bisson rheum; a clout upon that head
> Where late the diadem stood, and for a robe,

> Wie barfuss sie umherlief und den Flammen
> Mit Tränengüssen drohte, einen Lappen
> Auf diesem Haupte, wo das Diadem
> Vor kurzem stand; und an Gewandes Statt

e.   The metre is commonly extended by one syllable, replacing the English masculine ending with a feminine ending, or (exceptionally) by several syllables, i.e. an entire foot, as in Heinrich Heine's five-foot German translation of Byron's four-foot verse in *To Inez*:

> It is that weariness which springs
> From all I meet, or hear, or see:
> To me no pleasure Beauty brings;
> Thine eyes have scarce a charm for me.

> Es ist kein Überdruss, der mich erdrücket
> Bei allem, was ich hör' und seh' und fühl',
> Denn keine Schönheit gibt's, die mich entzücket,
> Kaum noch ergötzt mich deiner Augen Spiel.

It is clear from Heine's translation that an extension of the metre may be the only opportunity to couch the meaning of the original in a single line of German verse (e.g. line 2); elsewhere the extension of 8-syllable lines to 10–11 syllables renders them less expressive, introducing padding (lines 1, 3 and 4). A similar extension of the metre is also found in modern translations. Von der Vring, for example, translated the four-foot iambic of Walter Savage Landor's *Dirce* in five-foot lines.

Bearing in mind that the alexandrine has a similar status and a similar range of applications in French literature (drama, epic poetry) to those of blank verse in

English, it is theoretically not inconceivable in many particular situations to experiment with the rendering of English decasyllabic verse by dodecasyllabic verse in French, Russian and perhaps even German. However, the alexandrine is too symmetrical and too stylised for dramatic blank verse, and it is not acceptable if a lengthening of the lines results in a significant reduction of the tempo or a significant weakening of the dynamic rhythmic expression.

As a result of differences in semantic density, a given metrical form is not always associated with identical stylistic values and historical traditions in two different literatures. Instead, there may be a correspondence between a shorter and a longer metre, e.g. four feet in English and five feet in German. Whereas in 1775, in his preface to the tale of *Geron der Adelige*, Wieland emphasised that the four-foot iambic was more appropriate to comic than to serious narrative, which was why he had chosen five-foot blank verse for his elevated theme rather than the octosyllabic verse of the old Meistersingers and Minnesingers, in 1805, indeed still in 1830, Walter Scott considered the four-foot iambic the natural form of English narrative verse, even for serious themes.

Such problems occur in reverse when it comes to translating Latin poetry, since the semantic density of Latin is relatively lower than that of most modern European languages. The typical hexameter of the latter usually has six semantic nuclei, while in Latin there are between 3 and 7, but as a rule fewer than 6 (Nováková 1947: 75). Translated hexameters, especially those with a strong preponderance of dactyls, give preference to longer words and they complete the line with semantically less significant words or with supplementary semantic components:

> Multa quoque et bello passus, dum conderet urbem
> Inferretque deos Latio – genus unde Latinum
> Albanique patres atque altae moenia Romae.
> (*Vergil, Aeneid*)

The verbosity of English translations of classical poetry is reminiscent of many outdated forms of 19th century verse, which, as T. S. Eliot rightly points out, makes it alien to the modern reader:

> Greek poetry will never have the slightest vitalizing effect upon English poetry if it can only appear masquerading as a vulgar debasement of the eminently personal idiom of Swinburne. These are strong words to use against the most popular Hellenist of his time; but we must witness of Professor Murray ere we die that these things are not otherwise but thus. This is really a point of capital importance. That the most conspicuous Greek propagandist of the day should almost habitually use two words where the Greek language requires one, and where the English language will provide him with one; that he should render σκιάν by *grey* shadow; and that he should stretch the Greek brevity to fit the loose framework of William

> Morris, and blur the Greek lyric to the fluid haze of Swinburne; these are not faults
> of infinitesimal insignificance. (T. S. Eliot 1960: 737)

In addition to the quantitative aspect (the syllable count required to express a given idea), disparity in semantic density has a qualitative aspect – the idea is segmented into larger or smaller clusters. A synthetic language segments ideas into a smaller number of richer semantic complexes (the word with all its grammatical qualifiers), thereby giving the impression of a greater semantic condensation. English translators complain, for example, that they have to use more words than the original when translating Latin poetry (cf. Humphries, in Brower 1959: 61). They have the impression that the English text is diluted by articles, pronouns and other auxiliary words, although they are undoubtedly capable of expressing the relevant quantity of information with fewer syllables than the Latin author. Evidently, in addition to the ratio of information density to syllable count, the ratio of content words to function words also comes into play.

1.4 The verse of the source and the translator's verse

Generally speaking, the translator may be expected to preserve the style of the translated poetry, but a more relevant approach is to investigate poetry translations with the objective of establishing which of their formal aspects reflect the style of the source and which represent the translator's own poetics.

Modern poetry translations generally retain those features which used to be referred to as surface or *outer form* – i.e. stanzaic pattern, rhyme sequence and metrical scheme. This cannot be taken for granted, however, as we have already seen, because certain west European literatures do not adopt this principle, which is in any case somewhat inconclusive. In German, and especially in Hungarian and Czech, iambic verse maintains the principle that odd syllables are unstressed and most even syllables are stressed; however, words with falling stress patterns are more common. Translators are usually more at home with those prosodic features of their native language which are referred to as *inner form* – in the sphere of rhyme, for example, the relative proportions of grammatical and stem rhyme, tendencies to adopt conspicuous or inconspicuous semantics, or to evoke specific acoustic effects (e.g. with rhyming long vowels) etc.

It can be determined with greater precision which stylistic features are specific to the poetics of the translator and which are variable, conforming with the original, if we can compare a number of translations by a given translator made from sources written in disparate styles and if we can further compare these translations with original writing by the translator. We therefore analysed three translations by

the Czech translator and poet Otokar Fischer – of Marlowe's *Edward II,* Shakespeare's *Macbeth* and Pushkin's *Boris Godunov.* The sources themselves represent three distinct types of blank verse:

1. Marlowe – rhythmically regular, syntactically end-stopped, tending to be arranged in couplets;
2. Shakespeare – rhythmically loose and syntactically open;
3. Pushkin – a regular caesura after the fourth syllable.

Broadly speaking, Fischer preserves the characteristic sentence-line relationships of the sources, because none of the three types conflicts with the principles of his own poetics.

> The sight of London to my exiled eyes
> Is as Elysium to a newcome soul:
> Not that I love the city or the men,
> But that it harbours him I hold so dear,
> The King, upon whose bosom let me die,
> And with the world be still at enmity.
> (*Marlowe: Edward II*, Act I, Scene 1)

> Zří na Londýn můj vyhnanecký zor,
> jak byl bych v Elysium zavítal:
> ne z lásky k městu nebo k měšťanům,
> však že tu žije on, jejž mám tak rád –
> můj král, jenž svírej mne v své náručí,
> nechť sebevíc mne nenávidí svět.
> (*Transl. Otokar Fischer*)

> [My exile's eyes behold London,
> as though I had arrived in Elysium;
> not out of love for the city or its citizens,
> but because he lives here, he of whom I am so fond –
> my king; may he embrace me in his arms,
> however much the world may hate me.]

> Two truths are told,
> As happy prologues to the swelling act
> Of the imperial theme.– I thank you, gentlemen.
> Cannot be ill, cannot be good: if ill,
> Why hath it given me earnest of success,
> (*Shakespeare*: *Macbeth*, Act I, Scene 3)

> Dvě pravd je vyřčeno:
> Toť šťastný proslov před nádherným dějstvem
> her královských. – Dík, pánové. – Ni zlé

to pokušení světa onoho
být nemůže, ni dobré.
(*Transl. Otokar Fischer*)

[Two truths are spoken;
that happy address before the grand act
of the royal plays. – Thank you, gentlemen. – Neither ill
that temptation of that world
can be, nor good.]

Neither of these two types is in conflict with the principles of Fischer's poetics, so on the whole Fischer clearly distinguishes them. Further analysis would show that in respect of the sentence-line relationship Czech translators generally follow the source closely, since there is no conflict with their own style in this respect; many adopt both types in their own writing.

The rhythmic verse contour is a different matter altogether. This is generally constant in Czech translations and unrelated to the rhythm of the source. This is clearly demonstrated by a statistical analysis of the relative, i.e. percentage distribution of word stress in the above-mentioned translations of 10-syllable lines by Fischer:

Although the three sources are rhythmically quite distinct, the only distinction made by Fischer, and it is not very marked, is the greater proportion of stressed initial syllables (an in-built feature of Czech) after the fifth syllable in *Boris Godunov*, under the influence of Pushkin's distinct caesura. The caesura is a feature of both rhythmic structure and semantic structure, and the approach of Czech translators to the preservation of this feature varies considerably (e.g. V. Č. Bendl and Eliška Krásnohorská do not retain the caesura in their Czech translations of *Boris Godunov)*.

In general it is the case that Czech translators follow a verse architecture which tends to remain a stylistic constant in their original and translated work, their style being little influenced by the rhythmic characteristics of the original. The relationship between syntax and verse form (in enjambement, and to a much lesser degree in caesura) is more or less rigorously subjected to the forms of the source. However,

Table 1. Word stress distribution (%) in 10-syllable lines (Fischer)

Syllable No.	1	2	3	4	5	6	7	8	9	10
Edward II	99	18	69	31	75	32	80	22	45	100
Macbeth	99	13	70	35	78	31	85	19	51	100
Godunov	99	9	65	29	83	18	83	11	34	100

the relationship between constant and variable features is not the same in all versification systems. In English, for example, syntactic structure is less variable, and translators tend on the whole to adopt either enjambement or syntactically end-stopped verse in their style.

1.5 The original metre

There is a complex relationship between the formal features of verse and the ideas it conveys; in their quest for a key to the form, translators should have particular regard for the pertinent semantic functions of the form. The relationship between the acoustic form of verse and its content is a close one, but not so close that one might assume, for example, that the rapid rhythm of a poem represents the galloping pace of the hero's horse. A prosodic device expresses nothing in itself, as its semantic value is not conceptual.

Acoustic devices in verse are capable of rendering merely a few very general semantic opposites – dynamic versus static mode, brightness versus drabness etc. (for more detail see Levý 1966a and 1966b).

In a poem, a relationship arises between this semantic potency of the verse form and the poem's content, either reinforcing certain meanings (e.g. a rapid rhythm emphasises the theme of a rapid walking pace or dynamic action) or conflicting with them. The latter case sometimes arises where, in the process of transfer from one language to another, the natural interaction of content and form is disturbed as a result of a shift in the semantic values of the formal components. A poetic device which in one language is neutral and apparently stylistically unmarked sometimes emerges from its 'anonymity' when mechanically transferred to another language, frustrating the author's stylistic intentions.

Therefore, if the relationship between the verse form and its content is not to be altered, its actual acoustic expression (rhythm, tempo etc.) should be the point of reference, not its formal structure (the metre), since it is the former which is closely associated with the content. In cases where certain forms of the target language have different acoustic values and therefore evoke moods and semantic values that are different from those of the source language, it is more appropriate to render the *rhythm* of the original than the *metre* of the original. So far, our approach to the translator's task has varied according to whether the prosodic systems are related or unrelated.

When translating from non-cognate versification systems, especially quantitative (stress-timed) and syllabic (syllable-timed) systems, the requirement to preserve the prosodic principle is relaxed. Not that modern languages are unsuitable for quantitative prosody or syllabic systems, but contemporary readers are unable

to comprehend such alien rhythmic arrangements or they would perceive them in a distorted way through the lens of their own versification system. It is an advantage to adopt this approach also in translation from a *cognate* system in those exceptional cases where, for linguistic reasons, the values of the formal features do not correspond in the respective languages. Translators should be made aware of such exceptional situations by the findings of comparative prosody.

A comparative analysis of the relationships between the linguistic material resources, poetic devices of artistic composition and their semantic potency in and between languages, as testified by the practice of translation, may also serve as the best antidote to formalist tendencies in domestic poetry, as it lays bare the inextricable connection between content and form. Awareness of the interdependence between a language and its versification system can help to distinguish fertile innovations from sterile formalist word-play, thus facilitating the delimitation of potential variabilities as well as the natural evolution of the respective national versification systems.

Translating from non-cognate versification systems

2.1 Quantitative verse

Ancient Greek and Latin poetry, the poetry of some oriental peoples (e.g. Persian and Turkish) and certain modern European poetry is written in quantitative metre. The rhythm of quantitative verse is based on the arrangement of long and short syllables, and in its classical form as we know it from ancient poetry it rests on the following conventions:

a. In addition to syllables containing a long vowel (syllabae natura longae), syllables containing a vowel followed by at least two consonants (syllabae positione longae) are also treated as metrically long.
b. One long syllable and two short syllables are considered metrically equivalent; a long syllable and two short syllables may therefore occur alternately without affecting the metre.

In modern European literatures, quantitative verse has been translated into pure accentual-syllabic verse for centuries. There have been only occasional attempts to apply quantitative prosody, for example in translations of oriental quantitative genres. Friedrich Rücken attempted a quantitative translation into German of a Persian *Bustan* in the original *mutaqārib* metre (v--/v--/v--/ v--):

> Takasch-Scháh vertrauť ein Geheimnis den Knechten,
> Damit sie an niemand es ausbringen möchten.
> Ich weiss nicht, von wem ausgeplaudert es ward;
> Der Scháh sprach: ‚Ihr Unweisen boshafter Art!'

Translations from quantitative into accentual-syllabic verse generally preserve the metre of the original in broad terms, replacing long syllables with stressed syllables, and short syllables with unstressed ones. In technical terms, this principle of imitation of the metre by the substitution of one characteristic (a quantitative one, based on the alternation of long and short syllables) by another characteristic (an accentual one, based on heavily and lightly stressed syllables) is fairly straightforward, but it gives rise to a number of aesthetic issues in individual literatures. The three most common of them are considered below:

1. The charm of classical metre lies mainly in the mutual interlacing of the words and the units of metre (feet); the rhythmically very variable series of alternately falling, rising and rising-falling phrases was firmly interlinked by the metre to form a unified whole, interrupted only at the end of the line or at the internal caesura. This principle can be demonstrated by the hexameters of Vergil's *Aeneid* (Act I, scenes 1, 2), for example.

Modern languages are capable of reproducing this rhythmic variability only to a more or less limited extent, actually insofar as they have at their disposal longer words with a variable stress pattern. Russian, with its repertoire of polysyllabic words and a free stress pattern, is in a relatively favourable position in this respect.

English verse, consisting predominantly of monosyllabic words, is too atomised to achieve this characteristic inter-relationship between words and feet, even taking into account the fact that English words combine to form accentual units.

Arma virumque cano, Troiae qui primus ab oris

Italiam fato profugus Laviniaque venit
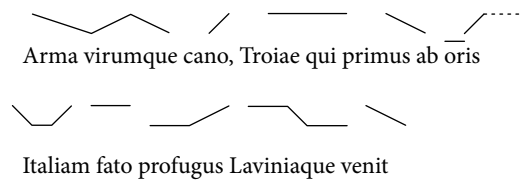
Figure 1. Latin hexameter (Vergil)

Брани и мужа пою, что от Трои пределов изгнанный,

Роком ведомый, в Италию встарь и к далекому прибыл
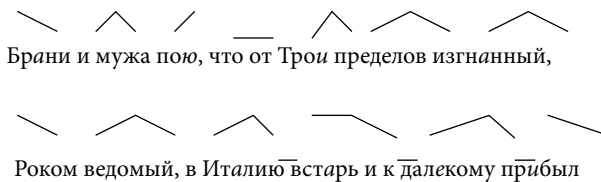
Figure 2. Russian translation (N. Kvashnin-Samarin)

Arms and the man I sing, who, forced by Fate

And haughty Juno's unrelenting hate
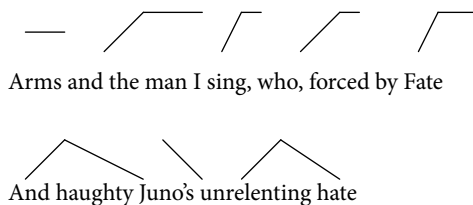
Figure 3. English translation (J. Dryden)

Waffen ertönt mein Gesang, und den Mann, der vom Troergefild' einst

Kam, durch Schicksal verbannt, gen Italia, und an Lavinums […]
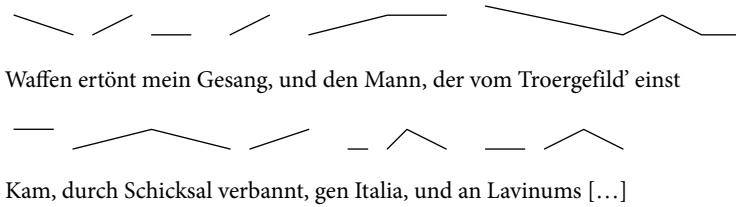
Figure 4. German translation (J. H. Voss)

German, though better equipped, is far from possessing ideal preconditions, lacking as it does a substantial repertoire of amphibrachic and spondaic lexis:

On this point Werner Winter (1961: 74 -75) notes:

> One important characteristic of Latin poetry is split constructions which create an effect similar to that of retardation and resolution in music, and which one might call suspension […] When a writer like Hölderlin tries to do it in German, we get a stanza like this:

> > Nun! sei in deinem Adel, mein Vaterland
> > mit neuem Namen, reifeste Frucht der Zeit!
> > Du letzte und du erste aller
> > Musen, Urania! sei gegrüsst mir!

> By so doing, he seems to overtax the potential of the German language and to achieve only a rather poor quasi-classical effect, without real poetic weight.

It is virtually impossible to reproduce this specific quality of Latin verse in languages which have fixed initial word stress, such as Hungarian or Czech:

O. Vaňorný attempted as a matter of principle to break up the monotonous sequence of phrases with falling intonation in Czech, but the frequency of preclitic groups (a reku, jenž první) is low, their cohesion is uncertain and their repertoire is essentially restricted to a single type, i.e. words with falling intonation preceded by a monosyllabic preclitic. This is a weak substitute for the Latin diaerisis;

O válce zpívám a reku, jenž první z krajiny trójské

k italské připlul zemi, hnán osudem, k lávínským břehům
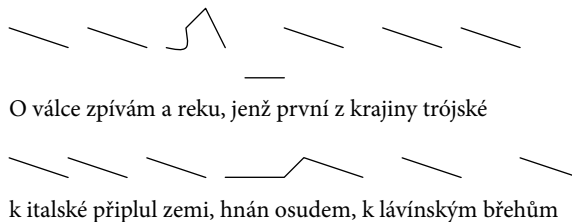
Figure 5. Czech translation (O. Vaňorný)

in Czech verse no more than a suggestion of this characteristic of classical metre can be given, despite the fact that choices of words and their combinations are highly stylised in translations of classical poetry. In eighty eight texts subjected to statistical analysis by J. Ondráčková (1954: 151), only in the translation of Sophocles's King Oedipus by Král was the monosyllable the second most frequent word type (rather than only third or fourth).

A secondary problem, associated with the limited rhythmic variability of the lexis in most European languages, is the controversial nature of the spondee in most of these languages. Classical metres rest on the interplay of dactyls (D), trochees (T) and spondees (S). In most modern European languages the dactyl occurs only exceptionally, where two stressed monosyllabic words occur adjacently or within certain rare compound words. This weakens the role of the spondee in the rhythm of the verse and imitations of the hexameter in accentual verse only occasionally exhibit variety, by contrast with the limited variability of dactyls and trochees:

> Arma virumque cano, Troiae qui primus ab oris (DDSSDS)
> Italiam fato profugus Laviniaque venit (DSDSDT)
> Waffen ertönt mein Gesang, und den Mann, der vom Troergefilď einst
> (DDDDDS)
> Kam, durch Schicksal verbannt, gen Italien, und an Lavinums (TDDDDT)

2. The second problem arises because classical metre, when adapted to a different prosodic principle of another language, acquires new qualities which were not present in the original. In languages with a tendency to an isochronic foot pattern (see 3.1.1), such as English and to some extent German and Russian also, irregularities in the number of unstressed syllables occurring between stressed syllables result in a change of tempo. A line with a varying number of unstressed syllables between stressed syllables automatically becomes an ictic, accentual line in which the dactylic and anapaestic feet cause acceleration and the trochaic and iambic feet cause deceleration. It was therefore difficult for English translators to create rhythmic equivalents for the monumental classical metres which have dactylic tendencies:

> To Greeks and Romans dactylic was a weighty, sonorous, regular metre, used for heroic themes; iambic a light, pliant, colloquial type of verse, admitting greater variety. With us, though the names are identical, the characters are reversed (Omond 1903: 52).

In classical metre translated into English a tension arises between the acoustic qualities of the rhythm inherent in the original material and the cultural associations of this metre. The tradition of some types of metre is so powerful that they

become emblematic of a given cultural sphere, a given semantic type etc. For this reason Pushkin converted the alexandrines of some of André Chénier's poems on Hellenic themes into hexameter.

3. The third fundamental issue is whether contemporary readers, amongst whom familiarity with classical metre continues to decline, are at all capable of apprehending many complex stanzas (alcaic, sapphic etc.) and how far they consider these free verse. The Sapphic stanzas of Catullus, for example, can be followed exactly, but in the German rhythmic context they are associated more with freie Rhythmen, 'loose rhythms', or with ictic (accentual) verse:

Ille mi par esse deo videtur,	-v-v-vv-v-v
Ille, si fas est, superare divos	-v- – -vv-v-v
Qui sedens adversus identidem te	-v- – -vv-v- -
Spectat et audit	-vv-v

Himmelwonnen mögen den Mann berauschen,
Himmelwonnen weichen dem Glück des Mannes,
Der zu dir aufblickt, den dein Wort, dein Antlitz
Immer beseligt.
(*Transl. M. Schuster*)

It is not surprising, therefore, if in transversification adopting accentual metre the structure of these stanzas becomes more relaxed and the rhythm tends towards free verse form, as for example in this English translation:

Blest as the very Gods is he, meseemeth –
If I dare say it, even Gods excelling –
Who face to face upon thy beauty dreameth,
Sitting and dwelling.
(*Transl. A. S. Way*)

After all, Ezra Pound, for example, considers Greek choral verse *expressis verbis* as the counterpart of modern free verse. Theoretically, then, there are three approaches to the rendering of these classical systems:

1. *Preservation of the metre*, taking into account the fact that only some readers can apprehend the rhythmic arrangement;
2. *Adaptation to a metre* traditionally associated with a given genre in the literature of the target language, as promoted in theory and practice by Ulrich von Wilamowitz-Moellendorff (1902); (on this approach, however, the poem is to some extent uprooted from the context of classical literature, forfeiting the tone of the latter;

3. *Translation into free verse*, a method rendered suspect by its sheer convenience. In certain exceptional cases, however, the effect is not substantially different for the reader from that of a metrically accurate translation.
All the above techniques involve some compromise.

2.2 Syllabic verse

The principle on which the structure of syllabic verse rests is that the number of syllables per line is constant and that the lines follow a regular pattern within the stanza. This means that either the entire poem is composed in lines with an equal number of syllables, e.g.:

Vivante ou morte, ô toi qui me connais si bien,	12
Laissez-moi t'approcher à la façon des hommes.	12
(*Jules Supervielle*)	

or that lines with different syllable counts alternate according to a fixed composition pattern:

Aimons-nous et dormons	6
Sans songer au reste du monde!	8
Ni le flot de la mer, ni l'ouragan des monts,	12
Tant que nous nous aimons	6
Ne courbera la tête blonde,	8
Car l'amour est plus fort	6
Que les Dieux et la mort!	6
Le soleil s'éteindrait	6
Pour laisser ta blancheur plus pure.	8
Le vent qui jusqu'à terre incline la forêt,	12
En passant n'oserait	6
Jouer avec ta chevelure	8
Tant que tu cacheras	6
Ta tête entre mes bras!	6
(*Theodore de Banville*)	

Longer lines (usually consisting of at least ten syllables) are divided into two by a compulsory caesura. The accentual arrangement in pure syllabic verse is not metrically organised. Many regularities in its distribution derive from the syllabic arrangement of the lines:

a. In languages with final-syllable stress (French), naturally, the end of each line or half-line is accentuated (though a silent *e* may follow); in languages where the stress falls on the penultimate syllable (Italian, Polish, Spanish) the

accentuation is mainly on the penultimate syllable of the rhythmic unit. Consequently, a secondary characteristic of syllabic verse is that particular languages generate either masculine or feminine line endings.

b. Internal variation in syllabic verse chiefly follows from the fact that a given number of syllables can be made up of individual words in different ways, e.g. an eight-syllable line can consist of 3 + 2 + 3 or 2 + 4 + 2 syllables etc. Since in languages which apply the syllabic verse principle accent is determined by the word boundary, the word order also governs the accentual arrangement. For example, the French alexandrine with its 3 + 3/ 3 + 3 structure also has the rhythmic form of an anapaestic tetrameter (vv- vv- vv- vv-), though this is not the rhythmic framework of the verse but a concomitant phonetic feature of the lexical composition. Spanish and Polish poetry also employ, in addition to such pure syllabic verse (*versos sueltos* in Spanish), forms which are transitional between syllabic and accentual-syllabic versification. In eleven-syllable Spanish verse (endecasilabo), for example, 3 out of 5 even syllables must be accented. In this case the distribution of the stresses, and therefore of the words also, is subject to an iambic rhythmic tendency.

Let us now briefly consider translation (1) from syllabic into syllabic and (2) from syllabic into accentual-syllabic verse.

1. Translation *from syllabic into syllabic verse* may be demonstrated by French translations of Polish poetry by Adam Mickiewicz. Translation of poetry into prose, converting a poetic stanza into a paragraph of prose or a poem in prose, cannot be seriously considered:

Stary Budrys trzech synów, tęgich jak sám Litwinów	7 + 7
Na dziedziniec przyzywa i rzecze:	10
Wyprowadźcie rumaki narządźcie kulbaki,	7 + 7
A wyostrzcie i groty, i miecze.	10

Le vieux père Boudrys appelle ses trois fils, tous bons Lithuaniens comme lui, dans la cour du castel, et leur dit: "Apprêtez les chevaux et les selles, aiguisez les glaives et les dards"
(*Transl. C. Ostrowski*)

Let us now consider two translations into French syllabic verse:

Dans la cour de Boudrys – sont debout ses trois fils –
ceux qu'en rudes Litvins il élève:
'Sortes dans vos coursiers – et vos cottes d'acier,
aiguisez javellins et glaives.'
(*Transl. H. Grégoire*)

> Brave Letton, le chef Boudris,
> Dans son vieil âge, avait trois fils
> Qu'un jour il apella près de lui, sur sa terre:
> 'Aiguisez bien dards et couteau,
> Dit-il: mettez à vos chevaux,
> Les selles et harnais, pour aller à la guerre.'
> (*Transl. C. de Noire-Isle*)

Both French translators preserve the basic stanzaic pattern – two shorter rhyming pairs of lines (7-syllable lines in the original), followed by a longer (10-syllable) line, these longer lines forming rhyming pairs:

```
-------------------------a -------------------------a
--------------------------------b
-------------------------c -------------------------c
--------------------------------b
```

The line endings (and half-line endings) are adapted to the customary French rhythmic pattern. Grégoire maintains the syllable count and the line breaks of the original.

De Noire-Isle adopted a different method, extending 7-syllable lines to 8-syllable lines and 10-syllable lines to 12-syllable lines, adapting them to French octosyllabic and alexandrine metre. A pair of 8-syllable lines was too long to form a single line (16-syllables), so the translator employed the device of the caesura, turning half-lines into full lines in their own right.

```
-------------------------a
-------------------------a
--------------------------------b
-------------------------c
-------------------------c
--------------------------------b
```

The positioning and functioning of the caesura are the most critical factors involved in translation from one syllabic versification system into another. The poet has the option of preserving the caesura as in the original or of adapting it to the conventions of the target culture. Let us consider two translations of a stanza from Mickiewicz's *Konrad Wallenrod* in this respect:

> La Wilia, de nos ruisseaux la mère,
> a l'or pour fond, le ciel dans ses eaux claires,
> Et la Litvine y vient puiser, s'y joue:
> plus pur est son coeur, plus céleste est sa joue.
> (*H. Grégoire*)

> La belle Vilia, claire et fraiche rivière,
> Roule ses flots d'azur sur du sable doré;
> La Lithuanienne, attrayante et légère,
> A le coeur aussi pur, le teint rose et nacré.
> (*C. de Noire-Isle*)

In place of the caesura following the fifth syllable, not customary in French poetry, Grégoire inserts irregular caesuras, forming dodecasyllabic lines, rather unusual in French poetry; de Noire-Isle adapts his translation to the regular alexandrine with a caesura following the 6th syllable.

In summary, then, technical issues involved in translation from one syllabic versification system to another are mainly related to the position of word stress in the respective languages or to adaptation to the metre customary in a given language.

2.   In translations *from syllabic verse into an accentual-syllabic* versification system, it is above all the syllable count of the original that is generally preserved. Regarding rhythm, the majority of European literary languages possess sufficiently well-established rhythmic conventions for translating syllabic verse (e.g. the alexandrine is usually translated into six-foot iambics, although the accentual arrangement in the French originals corresponds more closely to the 4-foot anapaest). The establishment of conventions is based on (a) the attempt to preserve the rhythmic flow of the original, i.e. to turn the stress pattern determined by the original composition into a prosodic principle; (b) the tendency to subordinate the translations to the rhythmic conventions prevailing in the literature of the target language. In most literatures, both of these factors reinforce the strong tendency to reproduce syllabic metre by iambic metre.

For example, Dmitriev (1966: 36) reports that 94% of G. Shengeli's translation of a collection of poems by Victor Hugo was written in iambic metre, which is even more predominant in Germanic literatures: iambic is the most widespread metre in contemporary European poetry and at the same time its rising cadence corresponds to the rising rhythmic tendencies of languages with fixed final-syllable or penultimate-syllable word stress, actually those with syllabic versification systems (French, Italian, Spanish, Polish). Particular problems arise in the case of certain types of Spanish verse with a marked trochaic structure (e.g. octosyllabic classical Spanish drama); here, translators either preserve the trochee (especially in German) or replace it with iambic verse (especially in English).

Issues of rhythm cannot be solved in isolation from the overall verse pattern, for example without regard for rhyme. In translation of syllabic into accentual-syllabic verse, i.e. from verse with fewer organisational principles into a type which has more of them (accentual as well as syllabic), a factor must be taken into account which may be termed *prosodic saturation* of the verse. In a somewhat

simplified formulation, this factor is referred to by Paul Lindau, who draws a rather uncompromising conclusion from his reflections:

> Rhyme is a *sine qua non* of French poetry [...] In German, rhyme is not *the* criterion distinguishing poetry from prose, but *one* feature of poetry, and an insignificant one at that. [...] It follows that German translators of a French poem are entitled to render poetic expression by resorting to the rich resources their language offers and that they are permitted to replace the surface characteristic which distinguishes French poetry from French prose – that is to say rhyme – by the innate distinction between German poetry and German prose, which is in the rhythm. The closest equivalent of the French alexandrine in every sense is the German five-foot iambic. (Lindau 1882: 19)

This otherwise correct argument takes into account only one aspect of the problem. The second aspect is that, for linguistic reasons, syllabic verse, although it is rhythmically not internally organised (except in respect of phenomena relating to the caesura) effectively performs the same functions in French poetry as do the rhythmic patterns of accentual-syllabic verse in German or English poetry. From the standpoint of prosodic usage and the standpoint of the hearer/reader, accentual-syllabic verse cannot be considered a 'gain'. The fact remains, however, that in certain extreme cases the translation of syllabic poetry is complicated by its prosodic saturation.

2.3 Accentual verse

Purely accentual alliterative verse is the form in which the oldest poetry of the Germanic peoples is written – Old English, Old Icelandic, Old High German (modern accentual-syllabic verse with a predominant accentual principle will be discussed later). Relatively speaking, the most straightforward case is Old English alliterative verse, the framework of which is formed by four stressed syllables (B), at least three of which begin with the same consonant (alliterative A); the number of unstressed syllables is free. The sentence generally ends in the middle of the line, the mid-line pause (caesura) is prosodically prominent and the accentual peaks (ictuses) are symmetrically spaced around the caesura (mainly B + AB/AB + AB):

> hildewæpnum   ond heaðowædum,
> billum ond byrnum; him on bearme læg
> madma mænigo,   þa him mid scoldon
> on flodes   æht feor gewitan.
> (*Beowulf, Prologue*)

The four accentual peaks are linked to four basic lexical units which form the semantic nuclei of the line. Depending on the number of syllables forming the individual words from which it is made up, the line is more concise or more extensive. Semantic density was an important factor governing the variability of Old English verse, as can be shown by comparing the following two 4-ictus verse types:

> Mid Lidwīcingum ic waes ond mid Lēonum ond mid Longbeardum,
> ond mid Hoele um und mid Hondingum.
> (*Widsið*)

> Hwīlum ic gewite, swā ne wēnaþmen,
> Under ýþa geþraec eorþan sēcan.
> (*Old English riddle*)

Exceptionally, translation of accentual verse is attempted, usually to modernise old monuments of poetry. The main problem here is generally to achieve a sufficiently dynamic 4- or 3-ictus framework to render the line cohesive. This is relatively straightforward in condensed verse types, e.g. in a modern English translation of the lines quoted from *Beowulf*:

> With the warrior-weapons and the weeds of fight,
> With the blades and byrnies. On his bosom lay
> Treasure to fare with him far o'er floods away.
> (*William Ellery Leonhard*)

Issues of translation of accentual verse become more complex where lines are long, above all in languages with a less prominent dynamic stress (accent), which do not tolerate significant irregularities in the length of heavily stressed syllables. [...]

Translating from cognate versification systems

3.1 Rhythm

3.1.1 Two types of rhythm

The pattern of accentual-syllabic verse is based on two principles: syllable count and accentuation. In other words, the rhythmic pattern is formed by (1) the number of stresses in the line and (2) the number of syllables in the line, but also by (3) the occurrence of unstressed syllables between stressed syllables. According to the sequence in which stressed and unstressed syllables occur, the following most important types of feet are distinguished: trochee (-v), iamb (v-) and dactyl (-vv) etc.

Today, virtually all Germanic and Slavonic poetry, with the exception of Polish, is written in accentual-syllabic metre. Translations between these languages are therefore translations between cognate prosodic systems, and on the face of it there should be no problems in such cases. In practice, however, the translation of poetry from one accentual-syllabic versification system to another is the very situation in which subtle, but aesthetically significant distortion is occasioned by differences in the rhythmic arrangement of individual accentual-syllabic lines.

Kenneth L. Pike (1946: 35) found that there are two types of rhythmic arrangement of oral utterances, stress-timed rhythm and syllable-timed rhythm. This is of fundamental significance here. The rhythm of English prose has been quoted as the purest case of the first type of rhythmic pattern:

> Utterances normally consist of sound sequences which tend to be of equal length and contain syllables whose length tends to be inversely proportionate to their number; one such sound sequence is the normal rhythmical unit. (Jassem 1952: 39)

In terms of quantity, English unstressed syllables are reduced – long vowels and diphthongs are with few exceptions bound to the stress; likewise with regard to quality – the repertoire of vowels in unstressed syllables is (again with few exceptions) limited to the weakest vowels *i* and *e*; even the syllabic value of unstressed vowels is variable: [nesəsəri] – [nesisri].

In an utterance in which the timing of the beat is measured by the syllable, the duration of the interval (foot) depends directly on the number of unstressed syllables (off-beats) in between stressed syllables (beats or ictuses). In this case the syllable count within the rhythmic unit has no significant influence on the duration of the respective syllables. Pike (1946) selects Spanish as an example of a language with this type of rhythmic pattern; the same applies to Czech. In Spanish and Czech, stressed and unstressed syllables are quantitatively equivalent and the stress, which is weak, has no significant effect on their acoustic form. As the measurements taken by J. Chlumský (1928: 91) show, there can be no question of a significant shortening of unstressed syllables in Czech; on the contrary, syllables in final position are sometimes longer.

Whereas in languages with vowel reduction unstressed syllables are in practice always short, Czech has many long word endings and according to statistics given by J. Nováková (1943) it seems that in the light unstressed syllables of the dactyl there are relatively more long vowels than in stressed syllables. In such circumstances, therefore, one cannot assume that two unstressed syllables can be accommodated within a rhythmic interval which otherwise contains only one syllable.

The two different rhythmic patterns of prose correspond to two prosodic systems. As extreme examples we will again compare English and Czech versification. Czech is useful for our enquiry in theoretical terms because it is the 'most syllabic' of the accentual-syllabic versification systems. Spanish versification is fundamentally syllabic; with its fixed accentual arrangement it is subject to principles other than those applying to accentual-syllabic versification in most other European cultures.

The rhythmic framework of English versification is based on stressed syllables; the intervals between them remain on the whole the same even when the number of unstressed syllables varies. The rhythmic framework of Czech versification is syllable-based, assuming a new form with every change in the syllable count. The difference between the two rhythmic types can be represented graphically as follows (S denotes a stressed syllable; 1 denotes an unstressed syllable):

Czech versification (syllable-timed rhythm):

S	1	S	1	1	S	1	1	1	S

English versification (stress-timed rhythm):

S	1	S	1	1	S	1	1	1	S

In English versification the stressed syllables form a framework on which unstressed syllables have a limited effect. If the number of unstressed syllables varies in the rhythmic units (feet) within the line this is therefore not felt to be a significant rhythmic deviation:

> Bréak, bréak, bréak,   X X X
> At the foot of thy crags, O Sea   x x X x x X x X
> (*Alfred, Lord Tennyson*)

The fundamental rhythm, based on a framework of three stresses, is not affected, although from a Czech point of view these lines are quite irregular. This is typical *ictic* (accentual) verse.

In Czech, by contrast, every additional or omitted unstressed syllable alters the length of the interval, disturbing the fundamental rhythm and changing regular rhythm into loose rhythm. Czech verse is therefore very sensitive to irregularities in the number of unstressed syllables and irregularities in the feet; its versification is typically metrical, foot-based.

Because the intervals between stressed syllables in English verse are equal in length (subjectively at least) two syllables occurring in one light beat within the foot must be compressed into a time interval normally occupied by one syllable. This means that anapaestic and dactylic feet or lines are distinguished by their rapid tempo when written in disyllabic metre. In Czech versification, by contrast, an additional unstressed syllable extends the interval between rhythmic stresses (accents), thereby decelerating the tempo.

In Czech versification, the timing of the beat is measured by the syllable (each occupying equal space in time), and in English versification by the foot (the syllable group surrounding a stressed syllable). In other words, the basis of Spanish and Czech rhythm is isosyllabism (i.e. equal syllable count in corresponding rhythmic segments), whereas the basis of English rhythm is foot isochrony (i.e. more or less equal duration of feet, regardless of the number of syllables contained in them).

A tendency to isochrony is also found in the versification systems of other languages with strong stress and significant reduction of unstressed syllables, in particular Russian and German.

For German versification, the principle of isochrony was formulated by Heusler (1901: 265–266), and his findings were developed in more detail by e.g. Minor:

> Where, on the other hand, there is no regular alternation of stressed and unstressed syllables, i.e. in the alternation of disyllabic and trisyllabic feet, two adjacent stressed syllables in classical stanzas, in Old German verse, in *knittelvers* and in what is known as loose rhythms, the foot duration is more significant and at least approximate foot isochrony is attempted [...] oratorical style also quite evidently seeks to approach foot isochrony; we utter trisyllabic stresses so quickly and we observe monosyllabic stresses with their pauses so precisely that virtual foot isochrony is achieved [...] we instinctively attempt to even out the differences between trochees and dactyls in hexameter. (Minor 1902: 60)

Extra-prosodic influences, especially semantics, are one factor which can considerably disturb isochrony, much more markedly so in German versification than in English. Eduard Sievers writes:

> The foot duration in speech [...] is governed in individual cases by two major, mutually counteracting factors – the specific wording (which is dependent on the content and word choice) on the one hand, and general rhythmic tendencies on the other hand. The former is conducive to variation in the foot pattern while the latter is conducive to its uniformity, i.e. [...] the tendency to foot isochrony in terms of their similar duration. The result of this counteraction is not always the same, as it depends which factor is predominant; the more concerned the speaker is to present the content of his speech in a clear, logical manner, the weaker the influence of the levelling rhythmic sensitivity becomes, and vice versa. (Sievers 1901: 266)

The argument over isochrony in German prosody continues to this day, mainly because scholars of prosody have not accepted the conclusions of Sievers and because they have taken into account only the acoustic aspect of poetry, either promoting or opposing isochrony uncompromisingly. This is evident also in the light of the polemic between Stüben (1953: 129) and Kayser (1949: 9). In Russian versification the dominance of the accentual principle is weaker than in English, but stronger than in German:

> The rhythmic pattern of Russian verse is however quite different from that of English or of German, as is indicated by the different impression the latter make upon a Russian: German verse seems to him too monotonous, and English verse lacking in rhythm. This impression is due to the fact that German binary meters (trochaic and iambic feet) show little deviation from the metrical scheme, whereas English binary meters tolerate far greater deviations from the metrical scheme than do Russian iambs and trochees. (Stankiewicz 1960: 79)

The issue of foot isochrony was considered earlier by Bobrov (1919) and Zhirmunskii (1925: 191–192); more recently, Soviet scholars such as Selvinskii (1958) Shervinskii (1961), Kovalenkov (1960: 81: n.) etc., have made particularly close studies of the topic.

The gradation of the tendency to isochrony in European versification systems may be clearly demonstrated by the response (in terms of the phonetic qualities they perceive as prominent) of observers whose prosodic systems are cognate with that of the original. Jakobson (1953: 5–7) sees the difference between Czech and Russian verse, amongst other factors, in the significant quantitative and qualitative predominance of stressed over unstressed syllables in Russian. In a similar sense, English stressed syllables are also quantitatively more prominent in English than in German, as Saintsbury (1923: 511) points out.

Perceptions of English and German readers, when confronted, clearly demonstrate that there are more irregularities in the numbers of unstressed syllables in

English verse – a consequence of the more pronounced tendency to isochrony (i.e. a truer 'ictic' versification). Saintsbury (1923: 336) summarises Germans' assessment of English versification as follows: "the Germans are prone to exaggerate the accentual and 'irregular' element in English." Saintsbury (1923: 463) also describes the impressions of English poets and prosodists regarding German versification: "It is very interesting to find a critic like Dr. Brandes complaining of the 'stiffness', 'sameness', of too 'classical effect' [...]"

The difference between the rhythmic patterns of English and Czech verse also has an impact on the relationship between prose and verse in the two literatures. The difference between these two forms of literary expression is less pronounced in English than in Czech. In English there is a common tendency in favour of isochrony of the rhythmic positions in both verse and prose, and the degree of irregularity found in the syllable count in prose can occur to the same extent in verse. The boundary between prose and non-rhyming verse is fluid in English. Verse is contextually not markedly distinguished from prose. It is unclear whether certain scenes in Shakespeare are written in prose or in verse. An English reader does not even notice the blank verse in Dickens's *Tale of Two Cities*. C. F. Jacob (1918) showed that a significant portion of Shakespeare's and Milton's blank verse is prose roughly divided into ten-syllable lines. As proof of this she claims that English readers who were shown this verse as continuous text were unable to identify the line breaks of the blank verse.

In Czech prose, by contrast, a regular iambic sequence is vividly perceived as a linguistic expression of a different order, as a parody by Otokar Fischer (1937: 300) shows. Iambic prose creates the effect of a parody in Czech, not only because there is a tension between the rising iamb and the falling rhythm of Czech prose; the regular alternation of stressed and unstressed syllables, i.e. the repetition of stresses at isochronic intervals, is in itself felt to be unnatural, imposing on Czech prose an alien rhythmic principle.

There are two circumstances affecting the work of the poetry translator, governed by the differing rhythmic patterns of Spanish and Czech verse on the one hand and English, Russian and German on the other:

1. If the variations in the number and distribution of unstressed syllables in English, Russian or German ictic verse are maintained, the translation into a language with a stricter rhythmic pattern disrupts that rhythmic pattern rather than merely relaxing it.
2. Where the metre is strictly observed in the translation of dactylic and anapaestic verse there is a risk of changing the tempo.

Both these phenomena will be considered in closer detail below.

3.1.2 Freed verse

In the historical evolution of the respective national literatures, in addition to strictly regular accentual-syllabic verse, we also find whole tracts of poetry written in freed verse. It is as a rule the secondary, less significant rhythmic principle that is freed. In syllable-timed languages (Spanish, Czech) it is the number and distribution of the stresses; in stress-timed languages (English, Russian, German) it is the number of syllables in the line. It is very clear that this relaxation of versification arose under very specific circumstances in the history of poetry:

1. In early poetry, before the establishment of regular accentual-syllabic rhythm (here, for example, Old English and Old High German accentual verse on the one hand are in confrontation with Old Czech and Old Spanish syllabic verse on the other);
2. In folk poetry (here the accentual verse of English ballads, the Russian *bylina* and German folk poetry are in confrontation with Czech and Spanish folk poetry);
3. Folk poetry gave rise to the freed verse of the Romantics (on the one hand the accentual verse of Coleridge's Christabel, Heine, Lermontov etc. and on the other hand the syllabic verse of romantic poetry in 'folk tone' in Czech literature);
4. In the freed verse of modern experimental poetry, which is either in tune with domestic tradition (e.g. Maiakovskii's verse is based on the accentual principle of the Russian *dolnik*; Brecht's verse is based on the German *knittelvers* and loose rhythms) or, exceptionally, reacts against it in theory and practice.

The fundamental difference between the respective accentual-syllabic versification systems is also evident in historical styles, and so are individual degrees of the tendency towards tonality in English, German and Russian; English freed verse types exhibit a wider variation in syllable count than those of German and Russian. In translation the difference in rhythmic patterning is usually noticeable: in translation from English into German the variation in the number of unstressed syllables is more limited, and in translation into Russian it is eliminated altogether. If this formal shift does not take place, a stylistic shift occurs; freed verse is somehow felt to be either a more radical or a less radical diversion from regular verse (in Czech it counts as completely free verse).

There are two kinds of difference in syllable count between corresponding lines within a stanza (especially between rhyming lines):

1. Variation resulting from an unequal number of feet, e.g. through the alternation of 4-foot and 3-foot lines: v-v-v-v-/v-v-v- = 8 : 6 syllables. The lines are

thus distinguished by the syllable count in one or several feet (here, by two syllables); in the case of iambs and trochees a line with an even number of syllables must correspond to a line with an even number of syllables, and an uneven line can only rhyme with another uneven one;

2. Variation caused by either an additional or a missing syllable within one or more of the feet: v-v-v-v-/v-v-vv-v- = 8 : 9 syllables; in this case the respective lines of verse can vary arbitrarily in their syllable count.

A disruption of the regular alternation of stressed and unstressed syllables occurs only in the second type, and such loose rhythm is characteristic of languages with an accentual tendency (stress-timed languages). In languages where the syllable determines the timing of the beat (syllable-timed languages), only the first type is permissible. The irregularities of the second type are moderated in translation from English into languages with less marked accentual tendencies.

This process can be demonstrated by Otto Gildemeister's translation of the introductory lines of Byron's *Bride of Abydos*:

Know ye the land where the cypress and myrtle	a11
Are emblems of deeds that are done in their clime,	b11
Where the rage of the vulture, the love of the turtle,	a13
Now melt into sorrow, now madden to crime?	b11
Know ye the land of the cedar and vine,	c10
Where the flowers ever blossom, the beams ever shine;	c13
Where the light wings of Zephyr, opress'd with perfume,	d12
Wax faint o'er the gardens of Gúl in her bloom;	d11
Where the citron and olive are fairest of fruit,	e12
And the voice of the nightingale never is mute,	e12
Where the tints of the earth, and the hues of the sky,	f12
In colour though varied, in beauty may vie,	f11
And the purple of Ocean is deepest in dye;	f12
Where the virgins are soft as the roses they twine,	g12
And all, save the spirit of man, is divine?	g11
'Tis the clime of the East; 'tis the land of the Sun –	h12
Can he smile on such deeds as his children have done?	h12
Oh! wild as the accents of lovers' farewell	i11
Are the hearts which they bear, and the tales which they tell	i12
Kennt ihr das Land, das Zypressen und Myrten,	a10
Sinnbilder des Glücks und des Todes, umgürten?	a12
Wo die Liebe der Taub' und des Geiers Wut	b11
Bald schmilzt in Trauer, bald schwelgt in Blut?	b9
Kennt ihr das Land der Cedern und Reben,	c10
Wo die Blume nie welkt und das Licht nie erbleicht,	d12

Wo von Düften erdrückt und von Rosen umgeben,	c13
Leiser der Flügel der Zephyre streicht?	d11
Wo Citron' und Olive die Hügel bekränzen,	e13
Wo die Nachtigall nimmer verstummt in der Nacht,	f12
Wo die Tinten der Erd' und des Himmels erglänzen,	e13
An Farben verschieden, wetteifern an Pracht,	f11
Und der Purpur des Oceans dunkeler lacht?	f12
Wo die Jungfraun blühn wie Blumen der Wonne,	g11
Wo nur eins nicht göttlich, – das menschliche Herz?	h11
Kennt ihr den Osten, die Heimat der Sonne?	g11
Sie lächelt zu Freveln und blutigem Schmerz!	h11
O, wild wie das Schluchzen geschiedener Liebe	i12
Sind die Sagen im Land und im Herzen die Triebe!	i13

Although the prosodic principle remains unchanged, the variation in syllable count according to the second type (i.e. within the feet) is reduced here: compared with six pairs in the original only three such pairs occur in the translation.

Understandably, rhythm is even more strictly regulated when translated into syllable-timed verse. If a Czech poet alternates lines of varying syllable length, the general rule is that lines which rhyme or otherwise correspond in the composition of the stanza will have the same syllable count, unless they differ in the number of feet. Sometimes, therefore, variation in syllable count, only coincidental in the original, may acquire a compositional function in the Czech version:

The wandering airs they faint	7
On the dark, the silent stream –	7
And the Champak's odours pine	6
Like sweet thoughts in a dream;	6
The nightingale's complaint,	6
It dies upon her heart;	6
As I must on thine,	5
O! beloved as thou art!	6
(*Shelley*: *The Indian Serenade*)	

Umlká vítr hravý,	7
kde se tmí tichý proud –	6
Jak přelud ve snu musí	7
vonný květ vyvanout.	6
I slavíku zpěv lkavý	7
na hrudi doznívá –	6
jako já na tvém srdci	7
mru láskou za živa!	6
(*Transl. O. Beneš, 1960*)	

The above are just some typical examples. The same formal shift could also be noted in translations of Russian and German accentual poetry. It also occurred when alien forms were adopted; Czech blank verse is inevitably decasyllabic (in the case of masculine endings) or hendecasyllabic (in the case of feminine endings), whereas English blank verse (e.g. Shakespearean) has a certain proportion of lines with an irregular syllable count. It could also be noted that attempts to introduce ictic verse into Czech poetry on the model of German *knittelvers* or the Russian *dolnik* have been unsuccessful, because the accentual principle offers the translator no firm support for Czech rhythmic sensibilities; the poem disintegrates structurally, and it is not even possible to maintain the set number of stressed syllables.

When comparing translations one must of course take into account that earlier poetic genres are rendered by later translators in the context of a quite different, contemporary poetics. Furthermore, translators often tend to 'normalise' the style and rhythm of the original and to introduce regularity. This means that we cannot fully or reliably document the formal shifts which occur in the translation of rhythmically loose types of verse, but we can present some typical examples of such shifts.

How irregularities in the second type (i.e. the variation in syllable count within the feet) are reduced in the translation of English verse into German – and more radically still in its translation into Czech – can be shown in numerical terms in the following selection of Byron's poems:

Parisina (lines 1–28)	
Original English	4
German translation by Strodtmann	2
German translation by Gildemeister	2
Czech translation by Klášterský	0
Prisoner of Chillon (lines 27–38)	
Original English	4
German translation by Gildemeister	2
German translation by Seubert and Schäffer	0
Czech translation by Klášterský	0

The syllabic principle therefore varies most markedly in English verse, less so in German (and in Russian, one might add), and it varies least of all in Czech.

It is a further characteristic of the relationship between the versification systems of the respective cultures that English translators, in accordance with their prosodic norm, relax the fixed syllable count of Czech poetry. In his translations of Russian folk poetry, František Ladislav Čelakovský evened out the variable rhythm of the original. By contrast, many of his own poems lose their fixed syllable count when translated into English and acquire a constant number of accentual peaks

(ictuses). Čelakovsky's poem *Rusové na Dunaji* [The Russians on the Danube], 1829, consists of 35 decasyllabic lines; Paul Selver's translation (1946) has five-ictus lines of varying syllable count (8 decasyllabic, 15 hendecasyllabic, 8 dodecasyllabic, 2 13-syllable, l 14-syllable). Syllable count varies in Hugh Hamilton McGoverne's translation (1949) of Mácha's *Máj* [May]; to a lesser extent, though still recognisably, in the English version of Karel Havlíček's *Baptism of St. Vladimir* by E. Altschul in1930 and in other translations of Czech classical poetry. The same is true of translations of contemporary poets. The 14-syllable verse of Vítězslav Nezval's *Historický obraz* [A Historical Picture] is rendered by lines varying between 11and 14 syllables in the transversification by N. Cameron and J. Mucha, published in 1947.

The evidence of the translations is unambiguous. The strict rhythmic basis of the English verse (to a certain extent of the Russian and German also) is the fixed number of accents (ictuses); in Czech verse it is the fixed syllable count. Attempts to imitate ictic verse usually result in a complete loss of the rhythmic form of the Czech verse, since the latter relies on a principle that is only latent (stress), and relaxing its active compulsory principle (fixed syllable count).

In English freed verse, the number of accentual peaks (ictuses) in a line is constant (e.g. four), or there is a regular alternation of four-ictus and three-ictus lines, and this rhythmic framework contains an arbitrary number of unstressed syllables. But if the English poet maintains the syllable count without regard for the distribution or number of ictuses in the line, he creates one of the types of free verse. Similarly, in Czech freed verse the number of stressed syllables and their distribution varies. If a Czech poet introduces variation in the syllable count he creates a type of free verse.

1. In the syllabic variant of accentual-syllabic verse, either the syllable count of the lines is constant, or syllable counts in the lines vary according to a regular stanzaic pattern (e.g. 4676 4676). No counterpart for this verse form can be found in English classical poetry. It first appears in modern times in the formalist experiments of Marianne Moore and W. H. Auden as a rhythmic foregrounding device, i.e. as a reaction against the accentual tradition of Old English poetry:

One by one, in two's, in three's the seagulls keep	11
flying back and forth over the town clock,	10
or sailing around the lighthouse without moving their wings	14
rising steadily with a slight	8
quiver of the body – or flock	8
mewing where	3
a sea of purple of the peacock's neck is	11
paled to greenish azure as Dürer changed	10

the pine tree of the Tyrol to peacock blue and guinea	14
grey. You can see a twenty-five-	8
pound lobster and fish nets arranged	8
to dry. The [...]	3

(*Marianne Moore: The Steeple-Jack*)

Despite its superficial similarity to syllabic poetry, the stylistic value of these lines is different. For the English reader the syllabic pattern is actually only a numerical model with no rhythmic significance. Despite the absolute regularity of the syllabic pattern, the English reader perceives these stanzas as one of the types of free verse.

2. In the accentual (ictic) verse type the number of accentual peaks or ictuses (heavy stresses) is either the same in all lines, or two or more accentual metres alternate according to a regular pattern (e.g. in the balladic couplet IV III IV III):

And the good south wind still blew behind,	IV 9
But no sweet bird did follow,	III 7
Nor any day for food or play	IV 8
Came to the mariner's hollo!	III 8

(*Coleridge: The Rime of the Ancient Mariner*)

This type of versification predominates in the freed verse forms of English and German folk poetry and *Kunstpoesie* (formal poetry). Nothing similar is found in traditional Czech poetry. Where attempts were made to introduce formal echoes of alien accentual verse forms, e.g. the Russian *bylina*, the result was usually a freed verse form with an irregular count not only of syllables but also of accentual peaks. The accentual rhythm can only become a solid framework of Czech verse if it is supported by extra-prosodic factors such as music, mimicry or a deliberate recitation style[1], as in nursery rhymes or children's counting rhymes. The independence of the beat is very limited in Czech, however, so this rhythmic pattern can only be effective where it is emphasised by line endings, as in Maiakovskii's ladder-like stepwise line breaks. The respective literatures differ in their historical categorisation of syllabic and accentual variants of accentual-syllabic verse. This is relevant to the issue of the degree to which a particular form is in tune with the folk idiom in translated poetry. Maiakovskii's accentual verse has roots in certain genres of Russian folk poetry, for example, Heine's in German folk poetry, that of Burns in English folk poetry. However, if accentual verse types are mechanically transferred into Czech, they differ fundamentally from folk poetry and take on the character of an experimental, modernist form.

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1. Levý himself uses the English term 'exaggeratedly strong scansion'. (Levý 1971: 17) (Editor's note)

3.1.3 The tempo of the dactyl

Amongst the rhythmic properties of verse it is tempo that is particularly closely associated with meaning. A feeling for the tempo of a translated poem is more important than many other details. A fluent, rapid rhythm can turn a philosophical poem into a quite superficial commentary, and a political propaganda poem can lose its punch if it is written in a dull, long-drawn-out metre. Because the translator is influenced by the customary rhythms of his native versification system when assessing the tempo of the original, at least the most important example of the way in which the tempo associated with a given metre differs significantly in the respective national versification systems should be pointed out here: the rhythmic realisation of trisyllabic metres, i.e. the dactyl, the anapaest and the amphibrach.

In English poetry, anapaestic and dactylic verse is, on average, faster and livelier than iambic and trochaic. These metres are therefore popular in combative (Walter Scott's *Marmion),* dynamic (Robert Browning's *How They Brought the Good News)* and jocular or ironic poetry (numerous examples can be found in the *Oxford Book of Light Verse*). The rhythmical nature of English trisyllabic metres is so pronounced that English prosodists characterise them as rapid, lively metres – cf. e.g. Guest (1882: 162), Kaluza (1911: 324), Brewer (1923: 51), Alden (1903: 11), Brooks and Warren (1939: 227).

The acoustic basis of this generalisation is confirmed by the disparity between the metrical rhythm and the mood of the content that was apparent in cases where English authors attempted to treat a serious theme in a pronounced trisyllabic metre; English critics remarked on this contradiction with regard to Thomas Hood's poem *The Bridge of Sighs* and *The Day of Doom* by Michael Wigglesworth.

In recent decades some Soviet and American scholars, e.g. S. V. Shervinskii (1961) and W. Draper (1947: 65–74) have determined the tempo of the respective speakers' lines and internal changes of the tempo directly according to the proportion of trisyllabic feet in dramatic blank verse (for more detail see Levý 1962).

On the basis of the tempo Pushkin or Shakespeare assigned to the lines spoken by the respective characters and the situations in which their diction deviates, they draw conclusions regarding the attributes of the persons and the overall conception of the play.

Somewhat more complex and unclear is the issue of the rhythmic value of the Czech dactyl. In general, one can perhaps say that the Czech dactyl is far more heterogeneous than the English, German or Russian and in terms of tempo less unequivocal. Foot isochrony is the exception rather than the rule in Czech. Therefore, the differentiating factors noted by Sievers with regard to German verse have a more marked impact also in Czech, namely the meaning of the words and the

wording of the lines, the prominence of stressed syllables, the occurrence of long vowels in unstressed syllables, consonant groupings at word boundaries etc.

A Czech translator therefore has a varied repertoire of slower and more rapid dactyls at his disposal. The Czech dactyl offers the translator many advantages. It can express the sprightly rhythm of dance music, but also the solemn style of the dactylic hexameter. If a discrepancy between the tempo of the original and that of the corresponding form in the target language cannot be resolved, the rhythm and tempo should be preserved; to abandon the metre would be the lesser evil in this case.

Specifically then, a translation which preserves the metre of a poem with contrasting iambic (or trochaic) and dactylic (or anapaestic) lines may actually reverse the tempo differential; lines which are more rapid in the original are slower in the translation and vice versa. This cannot be without significance for the poem's mood and its composition. The German translations of two poems by Petr Bezruč can serve as an example: in the original, the first iambic poem has a more rapid tempo than the second one, which tends more towards a dactylic metre:

> Jen jedenkrát
> Už nevím kdy a kde   v-v-v- etc.
> jsem slyšel jednou vypravovat pověst.
> Kdes na severu země
> je smutné údolí, sevřené vrchy;
> to smutné jest a temné,
> neb žádný den tam nezasvitne slunce.
> Tam smutný žije národ
> u věčném sněhu v začouzených jurtách,
> kol ohně sedí muži,
> jimž zlata dražší bývá každé slovo [...]

> Kdo na moje místo?
> Tak málo mám krve a ješte mi teče   v-vv-vv-vv-v etc.
> z úst.
> Až bude růst
> nade mnou tráva, až budu hnít,
> kdo na moje místo,
> kdo zdvihne můj štít?
> V dým zahalen vítkovských pecí jsem stál,
> noc zřela mi z očí, plam z nozder mi vál,
> nech zářilo slunce, nech večer se šeřil [...]

Rudolf Fuchs follows the metre of the original in both poems; in doing so he reverses the relationships between the respective tempos. In his German translation the first poem *Nur einmal* is slower than the second *Wer springt in die Bresche*:

Nur einmal
Ich weiss nicht, wann und wo   v-v-v etc.
ich einmal eine Sage hört' erzählen:
Im hohen Norden lag
ein trübes Tal, von Bergen schroff umschlossen,
ein traurig Dämmertal,
das nie der Strahl der Sonne noch berührt hat.
Dort lebt' ein düstres Volk
in ewigem Schnee, in rauchgeschwärzten Kuppen.
Am Feuer sassen Männer
– ein Wort wog schwerer da als Klumpen Goldes –
die Weiber bang dahinten,
und in die Felle duckten sich die Kinder [...]

Wer springt in die Bresche
So wenig nur Blut, und doch strömt es mir aus dem Mund.   v-vv-vv- etc.
Bald spriessen bunt
über mir Gräser, dann lieg ich, gestillt,
wer springt in die Bresche,
wer hebt meinen Schild?
In Witkowitz stand ich im Hochofenbraus,
Nacht starrte ins Auge mir, Glut hauchte ich aus,
die Sonne zu Mittag, den Abend vergass ich,
gekniffenen Auges die Mörder dort mass ich;

Changes like these are particularly disruptive where the contrast between a slower and a more rapid tempo is of significance for the composition (one example amongst many is the poem by Ralph Hodgson *Time, you old gipsy man*). In translations from other languages similar shifts sometimes occur where the metre is preserved. Such cases may not be very common, but they are of theoretical importance; they show that the principle *translate using the metre of the original* should be replaced by the principle *translate using the rhythm of the original*, in other words it is not the formal pattern but the acoustic pattern that must be preserved.

3.1.4 Accentual-syllabic versification

A comparison of Czech and English verse leads to the conclusion that the evolution of traditional English poetry straddles the boundary between pure accentual (ictic or beat verse) and accentual-syllabic (foot) verse; Czech poetry oscillated between syllabic verse and accentual-syllabic verse.

English rhythm is dominated by accent, English regular foot verse is accentual-syllabic. Czech rhythm is dominated by the number of syllables; its regular verse (foot verse) is syllabic-accentual. The two extreme cases of the English and Czech

English verse: ictic   foot

Czech verse: foot   syllabic
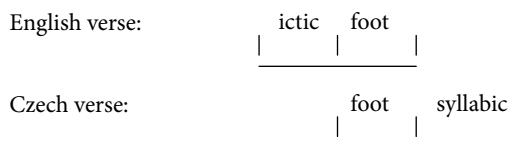
Figure 6. Versification systems (English and Czech)

versification systems – beat verse and syllabic verse – are not different in principle from the corresponding foot verse; they are organised by the dominant principle only, while the secondary variant is neglected. This is also why in the opposite case – English syllabic verse and Czech accentual verse – the respective potential rhythmic principles may come to the fore, while the dominant principle is suspended; therefore they represent forms of free verse.

The customary classification of European versification systems as syllabic, accentual-syllabic and accentual is a very crude abstraction. In reality, the poetry of European literatures does not fall into a number of sharply differentiated prosodic groups. Actually, each of them is slightly different from the rest, the differences between them are gradual, and the boundaries between the respective prosodic groups are fluid (cf. Levý 1961a). The two basic rhythmic principles applying to present-day European versification are the syllabic principle and accent.

The following table of versification systems can be tentatively proposed, based on the relative significance of the two principles in the respective languages.

Unless we are familiar with the inter-relationships of the prosodic factors in a given versification system we cannot reliably assess the appropriateness of the respective versification patterns for particular works of poetry or estimate the range of options available to the translator.

Table 2. Types of versification systems

	Accentual	Accentual-syllabic	Syllabic	
				S
A	Old English	English	Polish	Y
C	Old High German	German	Spanish	L
C	Old Icelandic	Russian	Italian	L
E		Bulgarian	French	A
N		Serbian		B
T		Czech		I
				S
				M

3.2 Rhyme

Rhyme is not merely some isolated feature of a poem, but rather a component in the complex interplay between the acoustic and the semantic values of a poem. It has several functions in versification:

1. *Semantic* – it establishes a semantic link between rhyming words (and therefore also between the corresponding lines), a link which may also take the form of a contrast (e.g. *night – light*, *Queens – screens*, *elope – Pope*) – for more detail see 3.2.1;
2. *Rhythmic* – rhyme highlights the conclusion of the line; a monosyllabic rhyme can emphasise a rising final intonation, whereas a polysyllabic assonance can emphasise the 'soft' ending of a line – for more detail see 3.2.2;
3. *Euphonic* – rhyme is actually a sequence of sounds (repetition of sounds) which has acquired a prominent rhythmic and semantic function at a position in the line crucial to the composition. These two functions are usually foregrounded; however, the intensity of their impact may at the same time depend, for example, on the extent and the acoustic form of the rhyme – for more detail see 3.2.3 and 3.2.4.

The three functions are present in every poet's rhyme scheme, interacting with one another and vying for priority. Some schools of poetry give precedence to the richest possible harmony (i.e. euphony or con-sonance) of vowels and consonants, highlighting the euphonic function of rhyme, whereas others seek to maximise semantic associations, rejecting grammatical rhyme.

Evidence of the fluidity of norms in rhyme is seen in certain phases of the evolution of French rhyme from the 17th to the 20th century:

> Having restricted its vocabulary to the extreme, classicism was left with a limited number of rhymes, which rapidly became hackneyed. [...] Romanticism, with Victor Hugo, revolutionised the old lexis, increasing the number of available rhymes by extending the range of poetic vocabulary. The Parnassians, who insisted on the greatest possible acoustic similarity and the greatest possible semantic dissimilarity of rhyme words, rejuvenated the old classical repertoire. [...] Symbolism, weakening rhyme and assonance, opened the flood-gates to the poor relations of rhyme words, which were however full of humour and subtlety. It revived those poetical, original combinations which had hitherto been considered phonetically too poor. (Guiraud 1953: 112–113)

3.2.1   Rhyming vocabulary

It is crucial for the semantic validity of a rhyme: (1) whether semantic associations exist between various lexical units, or only between identical grammatical suffixes

(rich rhyme versus grammatical rhyme); (2) whether rhyme pairs occur frequently, to the extent of becoming clichés, or whether unusual associations are created (banal rhyme versus original rhyme).

The way associations are formed between meanings depends on the structure of the rhyming vocabulary. There is a fundamental difference between the rhyming vocabulary in a synthetic language on the one hand and an analytical language on the other. The two language types demand two different approaches to rhyme.

1. Synthetic languages (Russian, Czech and to a certain extent also Italian, German and French) have a far broader repertoire of rhymes than analytical languages (again, English is the purest example). Every inflected word occurs in poetry with many acoustically different suffixes, substantially enriching the rhyming vocabulary. The Italian verb *amare,* for example, enriches the repertoire of Italian rhymes by 40–50 items:

By contrast, the English word *love* – which furthermore functions as a noun and an adjective as well as a verb – has only four distinct forms: love, loves, loved, loving.

The number of lexical units (words) is a quantitative index of the lexical richness of any language, and its capability to express nuances of meaning depends on it. The extent of the repertoire of lexical items with acoustically differentiated endings determines the rhyming potential of a language; in other words the ability to vary the acoustic form of line endings is dependent on this repertoire. For French, which unlike English possesses some of the advantages of a synthetic language, Guiraud calculates some one and a half million rhyme combinations, adding:

Table 3. The rhyming potential of amare

amo	amavo	amai	amerò
ami	amavi	amasti	amerai
ama	amava	amò	amerà
amiamo	amavamo	amammo	ameremo
amate	amavate	amaste	amerete
amano	amavano	amarono	amaranno
amarei	ami	amassi	
ameresti	amiamo	amasse	
amerebbe	amiate	amassimo	
ameremmo	amino	amassero	
amereste	amante	amato	
amerebbero	amando	amata	
		amati	

The number falls to 650,000 if we reject grammatical rhyme, to 100,000 if we seek rich rhyme, to 40,000 if we are looking for rich rhyme which is also grammatically correct[2]. [...] Clearly, the demands of semantics, and even more so of semantics in a given context, would reduce our 40,000 rhymes to a handful. We know which these rhymes are – they are of the *ombre – sombre*, *funèbres – ténèbres* type, the only true rhymes in the French language, but they are so few that they have long since been recognised and exploited *ad nauseam*. (Guiraud 1953: 109)

2. More important than the number of potential rhymes is the difference in the quality of the rhyme pairs in the two language types. The English *love* can only rhyme with words ending in *-ove*, and there are altogether only three of them *(glove, dove, above* – and a few eye-rhymes like *move, prove).* An Italian word rhymes not only with words ending in the same syllable in their base form *(amare, altare, palmare* etc.), but also with inflected forms which end differently in their base form. In tabular form, the respective rhyming potential of the English *love* and the Italian *amare* is as follows.

The rhyming vocabulary of the analytical English language is divided into about 400 fixed rhyme groups, i.e. groups of words with the same endings (French has nearly 600 rhyming groups of this kind). Unlike Italian, Russian and to some extent German, each word can rhyme only with other words in its group, and not with members of other groups. The rhyming vocabulary of an analytical language is disjunctive by contrast with the continuous structure of the rhyming vocabulary of synthetic languages. This is very evident in rhyming dictionaries. In Puchmajer's Czech rhyming dictionary the entries are arranged simply alphabetically according to the final letters of their basic forms (i.e. word stems), representing a coherent alphabetical dictionary. In languages with a less explicitly synthetic character – French, for example, as well as English – most rhyming dictionaries categorise rhyming words into a specific number of rhyme groups of varying extent.

Table 4. The rhyming potential of love and amare

```
                              ↑
                           altare
                             |
love – move      ←stellare – amare – chiamare→
loves – moves    ←animate – amate – chiamate→
loved – moved                |
                          fiammate
                             ↓
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2. "La rime à la fois riche et grammaticalement correcte" (Guiraud 1953: 109).

The rhyming vocabulary of analytical languages has a number of disadvantages by comparison with that of a synthetic language:

1. The number of members of a rhyming group is limited. Especially in English, the categorisation of words in rhyming groups is aesthetically disadvantageous. Groups with limited numbers of members predominate; 60% of the groups have 2–15 members, and only 40% have more than 15 (cf. Minor 1893: 379). There are only about 25 groups containing more than 50 items, which are the only groups able to offer an adequate variety of rhymes. On the other hand, it is these groups which predominate in synthetic languages. An Italian poet has a thousand rhymes for *-are (amare)*. The English poet, however talented he might be, can find no more than three acoustically impeccable rhymes for *love*, and he is unable to write a half-way original sonnet involving a rhyme for the word *love*. Many inconvenient (or inflexible) yet semantically significant words actually have no available rhyme whatever. In German, according to Minor (1893: 379), no natural rhymes exist for *Bruder*, *Tochter*, *Frühling*, *Kirche*, *Apfel*; none in French for *pourpre*; none in English for *false*, *fugue*, *gulf*; there is only one rhyme in English for *starve*, *scalp*, *revenge*, for French *aigle*, etc.

2. Because an English poet can rhyme such a common motif as love with only three possible concepts – *dove*, *glove* or *above* – these semantic associations are very hackneyed. The extent to which rhymes are over-exposed in English becomes clear when a poet is obliged to resort to other members of a rhyming group. For example, in his translation of a stanza from Heinrich von Morungen involving seven repetitions of a rhyme, J. B. Leishmann used up half of the twelve-member rhyming group *long*, *prong*, *song*, *strong*, *thong*, *throng*, *wrong*, *along*, *among*, *belong*, *ding-dong*, *prolong*:

    > On the heath on a morning
    > I heard clear singing and sweetest *song*.
    > Thence came without warning
    > Sharp delight and thinking *long*,
    > To her in a *throng*
    > Wishes *strong*
    > Haled with *thong*.
    > I found her a-dancing to her *song*.
    > Freed from mourning
    > I leapt *along*.

    Repetitive rhymes are therefore considered a sign of aesthetic weakness in English poetry, rather than a sign of virtuosity.

3. The number of available rhyming groups (i.e. those with a sufficient number of appropriate semantic members) is so limited that it is in fact difficult to

differentiate rhymes to the extent that they will not tend to occur in the vicinity of a rhyme pair with similar endings. It is expected that an English poet is obliged to repeat a rhyme pair on average every 1 to 2 pages. The rhymes *love – move* and *love – above* occur fourteen times in the first and second acts alone of Thomas Otway's tragedy *Alcibiades* (Grübner 1912).

English poets therefore find themselves trapped in the vicious circle of a limited and restricted repertoire of rhymes. The small number of rhyming groups obliges them to keep returning to the same rhymes, but they cannot use the same acoustic rhyme in a series of successive rhyme pairs, as this is technically difficult, given the limited number of members of a rhyming group, and aesthetically unacceptable. The difference in the possibilities of rhyme in English and Italian was presumably the main reason why Petrarch's sonnets with their *abba abba cdc cdc* rhyme pattern have traditionally been rendered in English according to the simplified Shakespearean *abab cdcd efef gg* pattern.[3]

The consequences of disparate rhyming vocabulary structures can be observed in the following text, for example, by comparing Faust's words addressed to Wagner in the original and in the English translation by Bayard Taylor:

> Vom Eise befreit sind Strom und Bäche
> Durch des Frühlings holden, belebenden Blick;
> Im Tale grünet Hoffnungsglück;
> Der alte Winter, in seiner Schwäche,
> Zog sich in rauhe Berge zurück.
> Von dorther sendet er, fliehend, nur
> Ohnmächtige Schauer körnigen Eises
> In Streifen über die grünende Flur;
> Aber die Sonne duldet kein Weisses, [...]

> Released from ice are brook and river
> By the quickening glance of the gracious Spring;
> The colours of hope to the valley cling,
> And weak old Winter himself must shiver,
> Withdrawn to the mountains, a crownless king:
> Whence, ever retreating, he sends again
> Impotent showers of sleet that darkle
> In belts across the green o' the plain.
> But the sun will permit no white to sparkle; [...]

In the English text nearly all the rhymes involve same-sounding base word-forms, a rhyme of two or three members of a very limited and therefore hackneyed rhyming group (the total number of rhyming words in a group is shown in

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3.   For detail see Levý 1961b: 214–231.

brackets): *river – shiver* (12); *spring – cling – king* (23); *again – plain* (71); *darkle – sparkle* (3). In the German text there are a number of rhymes combining an uninflected form with an inflected form *(Bäche – Schwäche)* and ending rhymes *(Eises – Weisses*, *Streben – beleben).* The rhymes involving base forms are in a minority *(Blick – Hoffnungsglück – zurück*; *nur – Flur),* but even in cases where these do occur the second rhyme-word does not pop up mechanically as it does in English, because for German readers words like *Blick* are subconsciously associated not only with the words *Glück*, *Stück* etc. but also with combinations such as *Blicke – entzücke*, so the rhyme is less predictable.

In a synthetic language it is easier to distinguish ending rhymes stylistically from stem rhymes, or banal rhymes from original rhymes.

In analytical languages, grammatical rhymes are far from being the numerous and stylistically clearly defined category that they are in synthetic languages. An English poet can use grammatical rhymes only in about 50 out of 400 rhyme groups. The use of grammatical rhymes reduces the number of groups with fewer than 15 members by only about 10%. In English poetry, rhymes involving unstressed function words (in light-beat positions) are generally considered merely convenient and semantically weak: *minute – in it.* The most extensive sources of ending-rhymes are different in different languages. In this respect, Czech nouns and adjectives are particularly productive, in Italian verbs, in French lexical suffixes; French rhyming dictionaries (Landai – Barré, P. Martinon etc.) list some 400 words in *-aine*, 500 in *-able* (but only 4 in *-oble* and two in *-èble);* 700 in *-eur,* 1,200 in *-ment* and several thousand words in *-er.* The so-called *laisses monorimes* of Old French poetry, with their long series of identical rhymes, were able to draw on these extensive groups of identically derived words.

Some poets and entire schools of poetry avoid grammatical rhyme, and many are indifferent towards it, as can be seen from its frequency. For example, in Ronsard there are 40% ending-rhymes, in Racine 40%, in Lamartine 36%; by contrast, Victor Hugo has only 2%.

Restriction to a limited number of mechanical, hackneyed rhymes does not apply to Russian, Czech and Italian poetry; to a certain extent this is also true of German. It is easier to avoid rhyme clichés than it is in English, though as a rule the proportion of traditional to new rhymes varies in individual authors. In Valéry, for example, there are approximately 10% original, 30% banal and 60% neutral rhymes (Guiraud 1953: 119).

In an analytical language the proportion of unanticipated rhymes is almost nil, because all rhymes are in fact pre-determined by the rhyming groups, therefore 'anticipated'. We can speak only of a contrast between banal and neutral rhymes. Poets writing in a synthetic language have at their disposal a wealth of original and

previously unexploited rhyme pairs. An author of satirical or militant poetry has no lack of apparently paradoxical rhyme pairs.

The language of German poetry possesses a sufficiently rich rhyming vocabulary; most importantly, its members are readily interchangeable, and they can be stylistically categorised as grammatical rhyme or stem rhyme, i.e. as traditional and non-traditional rhyme. In this respect, therefore, the translation of German poetry into English is far more difficult than the translation of English poetry into German. In the Slavonic languages, rhyme schemes are more flexible than in western European languages.

3.2.2   Masculine and feminine rhyme

Whether or not a translator ought to preserve the number of rhyming syllables is a frequent polemical issue. The discussion should preferably be informed by an awareness of the extent to which this syllable count is language-specific and of its rhythmic and semantic value, if any.

For most European languages, the extent of the rhyming syllables is defined as Wolfgang Kayser (1958: 83) proposed for German schools: "By rhyme (more precisely, rhyming endings) we mean the same sound of the last fully stressed vowel together with everything that follows, e.g. *Gesang/Klang*; *Lieder/wieder*; *wendige/lebendige*." Depending on the distance of the last stressed syllable from the end of the line, the rhyme is monosyllabic (masculine), disyllabic (feminine) or trisyllabic (dactylic).

Despite this universal principle – or actually because of it – there are linguistic reasons why, with regard to rhyme, traditions vary amongst the respective European versification systems.

1. Disyllabic rhyme is the norm in languages in which the stress falls on the penultimate syllable in the vast majority of words, like Italian, Spanish and Polish. In these languages monosyllabic rhyme is felt to be stylistically marked.
2. Monosyllabic rhyme is the norm in languages in which the stress falls on the final syllable in the vast majority of words, whether it is because there is a predominance of monosyllabic words (as in English) or whether it is because the stress is fixed on the final syllable in a word (as in French – today, 'feminine' rhymes in French poetry are based on convention rather than on phonetics). In English poetry stylistically marked rhyme is disyllabic; in French the alternation of masculine and feminine rhymes is the norm, a violation of this norm being perceived as intentional stylisation.
3. Both types of rhyme are equally valid in languages in which the stress falls on the first syllable (Czech, Hungarian) or in polysyllabic languages in which stress is in principle free (German, Russian).

In translation from a language with limited resources for rhyme (e.g. English, Italian or Spanish) into a language which possesses more extensive resources in this respect it does not make sense to restrict oneself exclusively to the rhyme scheme of the original. The predominance of monosyllabic rhymes in English and disyllabic rhymes in Italian is not a matter of free choice on the part of the author but a consequence of the fact that the rhyme pattern is language-specific. In English poetry three-quarters of all words are monosyllabic, so the probability of at least disyllabic words occurring in a rhyming pair of lines is ¼ x ¼, i.e. 1 : 16 (6%). This is why monosyllabic rhymes so obviously predominate and the 'normal' disyllabic rhyme is the exception in terms of frequency: In 18th, 19th and 20th century poetry, the average frequency of disyllabic rhymes is less than 10%. In English poetry disyllabic rhyme occurs in 98% of cases where disyllabic or polysyllabic words coincide in the line endings. In Italian poetry, by contrast, 85% of polysyllabic words are stressed on the penultimate syllable (in Polish it is 71%); for linguistic reasons, therefore, disyllabic rhymes predominate.

However, when monosyllabic words coincide in the line endings, Italian poets also use monosyllabic rhyme. Dante's *Divine Comedy*, for example, contains some 40 monosyllabic rhymes. It would therefore be pointless to seek pedantically to imitate English monosyllabic rhyme as a matter of principle in German, a polysyllabic language, when English poetry does not in fact avoid disyllabic rhyme (the actual frequency is not below the anticipated 6%). Likewise, a belief that the absence of monosyllabic rhyme in the original meant that it was unacceptable in translation would gratuitously inhibit stylistic variety in translations from Italian, Spanish or Polish.

The rhythmic form of the rhyme has its own specific semantic potency; masculine rhyme sounds more energetic, firmer, giving the impression of a definitive, sharp conclusion to the line. Feminine rhyme sounds softer, more fluid, concluding the line less definitively. It is therefore appropriate to retain the rhythmic form of the rhyme in the case of strict stanzaic patterns.

The sequence of rhymes in many carefully arranged four-line stanzas is also significant. The *f m f m* pattern supports the division into two rhythmically distinct couplets:

> Welle der Nacht –, zwei Muscheln miterkoren,   f
> die Fluten strömen sie, die Felsen her,   m
> dann Diadem und Purpur mitverloren,   f
> die weisse Perle rollt zurück ins Meer.   m
> (*Gottfried Benn*: *Welle der Nacht*)

The *m f m f* pattern, by contrast, erases these compositional contours:

> Прощай! Твой путь лежит поверх меня   m
> и меркнет там, в зеленых отдаленьях.   f
> Две радуги, два неба, два огня,   m
> бесстыдница, горят в твоих коленях.   f
> (Bella A. Akhmadulina: Motoroller)

> Lebwohl! Dein Weg liegt über mir und weit,   m
> wird unbestimmt in gründlichen Distanzen.   f
> Es glühn die Regenbögen, Himmel, Feuer zwei   m
> in deinen Knien, du Schamlose, und tanzen.   f
> (*Transl. E. Kottmeier*)

The rhythmic and semantic contrast between masculine and feminine rhyme is a stylistic device of German, French and Russian verse unavailable to Italian or English verse. This means that German translators, taking advantage of these two forms of rhyme readily available in German poetry, can introduce a stylistic feature not present in the Italian original. Konrad von Pulitz enhances Dante's text with a contrasting alternation of masculine (rising) half-line endings and feminine (falling) line endings, and vice versa, in the following tercets:

> Es neigte sich der *Tag*; die Dämmer*ungen*   ... v -/...- v
> Erbrachten *allen* Erdenswesen *Rast*,   ... - v/ ... v -
> Nur ich allein ward in den Kampf gezwungen   ... v -/...- v

By contrast, in the same tercet, Richard Zoozmann's half-line ending and line ending are rhythmically parallel:

> Der Tag entw*ich,* die Dämmerung brach *ein*;   ... v -/... v -
> Sie nahm den *Wesen,* die auf Erden *leben*,   ... - v/... - v
> All ihr Mühsal *ab* – and ich *allein*   ... v -/... v -

This gives German the possibility of adding variety not present in the original. Stefan George did not avail himself of this opportunity, translating the *Divine Comedy* in feminine rhyme throughout:

> Der tag ging nieder und die düstre *weite*
> Entledigte die wesen auf der erde
> All ihrer mühn ... und ich allein *bereite*

A different stylistic shift occurs in translations into languages with limited rhyming potential, because in such cases an unusual type of rhyme frequently represents a marked, historically specific style. For example, the disyllabic English rhymes favoured mainly by the Romantics often seem archaic today, so in addition to the rhythmic characteristics of the feminine rhymes they are associated with

this historically marked stylistic value. For example, the disyllabic rhymes of Goethe's *Faust* were deliberately preserved by Bayard Taylor:

> Doch wie? – wo sind sie hingezogen?
> Unmündiges Volk, du hast mich überrascht,
> Sind mit der Beute himmelwärts entflogen;
> Drum haben sie an dieser Gruft genascht!
> Mir ist ein grosser, einziger Schatz entwendet:
> Die hohe Seele, die sich mir verpfändet,
> Die haben sie mir pfiffig weggepascht.
> Bei wem soll ich mich nun beklagen?
> Wer schafft mir mein erworbnes Recht?
> Du bist getäuscht in deinen alten Tagen, [...]

> But how! – at once I find them failing!
> This race of minors takes me by surprise!
> They with their booty heavenwards are sailing;
> Thence on this grave they cast their greedy eyes!
> My rare, great treasure they have peculated:
> The lofty soul, to me hypothecated,
> They've rapt away from me in cunning wise.
> But unto whom shall I appeal for justice?
> Who would secure to me my well-earned right?
> Tracked so in one's old days, a great disgust is; [...]

English poets form disyllabic rhymes with a number of stereotypical devices: participles in -ing *(failing – sailing)* and in *-ed (peculated – hypothecated),* pronouns or the verb *to be* attached to the last word in the line *(justice – disgust is)* etc. These stereotypical devices, as well as changes in word order, are still used in new English translations, highlighting the antiquated nature of this style, as Morgan (1956: 163–169) observes.

It is therefore not very easy to say whether the rhythmic form of the rhyme should be preserved; each individual case must be judged on its merits. What is certain is that the contrast between masculine and feminine rhymes represents a range of stylistic values, many of which are lost in translation or, on the other hand, occur in places where they did not exist in the original.

3.2.3   Rich rhyme

In some literatures a distinction is made between so-called rich rhyme and sufficient rhyme. In rich rhyme, in addition to the final stressed vowel, the preceding consonant – called the supporting consonant – is also rhymed: French *accords – encore.* In sufficient rhyme the respective supporting consonants do not match: French

accords – remords. Schools of poetry which aspire to exploit sounds as fully as possible and to use the richest rhyme also rely on the correspondence of the supporting consonants. Only a few literatures have the opportunity to enhance acoustic rhyme in this way, however. In others the correspondence of supporting consonants is in all situations perceived as a highly disruptive prosodic shortcoming.

Rich rhyme is aesthetically unacceptable in English and German poetry. English prosodists who have addressed this issue are unanimous in their view that correspondence of supporting consonants is entirely inadmissible. Chatman (1960: 152) defines rhyme as follows: "Rhyme. Repetition of final stressed vowels and final consonants and consonant clusters, if any, but *not* of initial consonants in the syllable: *be – agree.*"

Brewer's (1912: 147–148) criteria are (1) correspondence of the vowel, (2) correspondence of the consonant following this vowel, if such a consonant is present, and (3) non-correspondence of the consonant preceding the vowel.

Johnson (1904: 16) insists that the consonant sounds which precede the vowel sounds must be different. And according to Young (1928: 107):

> Rime in English does not admit of identity in the full value of the consonants preceding the rimed vowel. In French verse there is a liberty, which in modern times has been raised to the rank of a special refinement, of extending the identity of sound in a rime to the consonant preceding the rimed vowel, and even farther. This they call 'rime riche' as opposed to 'rime suffisante'.

Shipley's *Dictionary of World Literature* (1943: 485) gives a similar definition of rhyme, adding: "[...] in French the rime riche, in disfavour with us, is frequent and valid [...]."

According to Brewer (1912: 147–148) similar consonants in the supporting position are unacceptable because their difference is not conspicuous enough, so the rhymes *zeal – seal, den – ten* are imperfect.

The correspondence of supporting consonants is discredited in German poetry. Understandably, the most negative judgement of it is expressed by Gottsched (1879: 253) declaring that the so-called rich rhyme, given pride of place in French poetry, must be totally rejected in German, deserving to be termed 'poor rhyme'.

Minor's standpoint (1902: 403) is more moderate; he accepts the rhymes *gleiche – Leiche*, though he does also mention a general aversion on the part of the critics towards rich rhymes. He points out that while aversion towards rich rhyme is not as widespread in German as in English literature, it nevertheless predominates here too.

In French poetry, on the other hand, as remarks by English and German prosodists show, correspondence between supporting consonants is a recognised and widely used device for the acoustic enhancement of rhyme. According to Guiraud

(1953: 116) the proportion of rich rhymes is relatively high in poets of various eras – Du Bellay 55%, Ronsard 35%, Racine 25%, Lamartine 19%, Musset 23%, Vigny 42%, Hugo 31.3% Verlaine 28%, Valéry 58.3%; Guiraud includes under the concept of rich rhyme the correspondence of the vowels in penultimate position (e.g. *assez-placées*), so the actual proportion of rhymes with correspondence of supporting consonants is smaller.

Of course, not all poets employ this type of rhyme to the same extent or in all situations. Grammont (1911: 38) warns against using it in paired rhymes, because such rhymes would be too prominent if the rhyming words were too adjacent.

The situation is similar in Russian poetry, as pointed out by Strakhovsky (1957: 265):

> [...] Saintsbury states that the rhyme must be 'full', i.e. consonantal, (on the vowel and the following consonant or consonants), not merely an assonance (on the vowel only), since assonance by itself is insufficient. While on the whole Russian prosody would subscribe to this rule, particularly so far as single rhymes are concerned, it goes a step further by requiring that the consonant preceding the vowel should be rhymed, particularly in words ending in a vowel, of which there are many in Russian.

Tomashevskii (1959: 70–71) holds that in Russian rhyme, in addition to the stressed vowel, at least one consonant must correspond (i.e. the supporting consonant in open monosyllabic rhymes); this function can also be performed by an intervocalic [j] or [u], as in *ai – moi – strui*; *boa – Dellakrua*.

Naturally, the aesthetics of rhyme is historically variable. However, in very broad terms, it tends to oscillate on a scale of evaluation between neutral and negative in Germanic literatures, and on a scale between neutral and positive in French and Russian literatures.

Czech verse also adopts rich rhyme as a prosodic device; it is deliberately implemented and positively evaluated by some poets at least. Amongst noted scholars, only the Germanist Vojtěch Jirát (1946: 122–124), evidently influenced by German versification, has criticised this form of rhyme, although it was introduced already in the early 19th century by the romantic poet Mácha, and not, as he believed, by Czech decadents and symbolists in the late 19th century.[4]

There are thus two opposing schools of prosody; one of them evaluates a correspondence of supporting consonants positively, at least in some poetic genres, while the other rejects it. Unless translators are aware of this and unless they assess a verse form according to its own conventions rather than those of the target culture, they will in certain cases apprehend the style of the foreign text in an entirely

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4.   Original passage abridged by editor.

false manner. French, Russian or Czech sensibilities may see nothing wrong with the following English translation from Czech:

> After an endless wandering the whole world through,
> The worlds which scorched my heart and beat me tough
> I return, my home, under thy faithful roof
> A child again. If you could only write an epitaph
> To my illusions with some kind reproof
> And on my coffin a few flowers strew,
> You will have done enough.
> (*Karel Toman: Nápis/Epitaph*)

This version, written by a Czech translator who has attempted to introduce the 'rich rhymes' *through – strew*, *tough – epitaph*, *roof – reproof*, is appalling doggerel to the English reader. Rhyming conventions evidently have a linguistic basis; they are not a matter of chance, as the straightforward confrontation of the following two facts demonstrates:

1. In French, Russian and Czech poetry supporting consonants are evaluated positively, whereas in German and English poetry they are evaluated negatively;
2. According to Sievers (1901: 209), German and English have a tendency to closed syllables, whereas Romance and Slavonic languages incline to open syllables.[5]

As a rule, in Slavonic and Romance languages, the consonant is more closely associated with the following vowel than with the preceding one within a word. The syllable division of the *a/ pa* type is predominant. Open syllables therefore predominate in these languages and consonant groups are mainly concentrated at the beginning of a syllable. Germanic languages have a less marked but nevertheless distinct tendency to locate the syllable boundary internally, after a consonant: *ap/a.*

This difference in phonetic structure between languages is reflected in rhyme. The French word *valise* is divided into the syllables *va/lise*; the rhyming component is *-lise,* which rhymes naturally with the word *lise*, for example. However, when the similarly sounding English word *malice* is divided as *mal/is*, the rhyming syllable is just *-ice* [is], and a natural rhyme for it is the word *hiss*, for example. In English, a rhyme in which the supporting consonant *l* corresponds would encroach on the preceding syllable; such extended rhyme is considered excessively rich rhyme in Germanic languages. The extent of the rhyming correspondence

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5.   In Czech Levý uses the terms *open syllable cut* and *closed syllable cut* to highlight the principle of syllabic in-line and line segmentation. Open syllables are ascending, closed syllables are descending. (Editor's note)

evidently depends at least partly on the syllable boundary, i.e. not on the syllable boundary in a particular word but on the general tendency to syllable division in the language concerned. In Germanic languages, for example, a consonant following a long root vowel is more closely associated with the next syllable *(Bo/te, See/le),* yet here too, with regard to the rhyme, the consonant is perceived as a component of the preceding syllable.

Whether rich rhyme is accepted or rejected depends not on the actual syllable boundary but on the type of syllable boundary predominant in the given language, which is a factor of its phonetic system as a whole. That this 'systemic division' is no fiction, but a fact related to other phonetic facts – actually the most important facts as far as verse is concerned, namely the rhythmic structure of the words – is demonstrated by the findings of Paul Verrier. Applying methods of experimental phonetics, Verrier (1909: 10) investigated the impact of rhythmic factors on syllable shortening and syllable lengthening in spoken English; by establishing which sounds were affected by this shortening and lengthening, he determined which syllables they belonged to. He discovered a surprising structure, which can be illustrated as follows:

> With h/awk and h/orse and h/unting sp/ear.

He found that the words were prosodically structured in an obligatory fashion on the *ap/a* pattern, even at the beginning of the word. This tendency evidently applies also when the supporting consonant is separated from the rhyming syllable. The extent of the rhyme correspondence is therefore dependent on the following principles of phonetic juncture: the syllabic extent of the rhyme depends on word breaks, and the phonetic extent depends on syllable breaks. A rhyme that transcends these breaks is considered excessively rich. Kazimierz Nitsch attempted to offer a different explanation:

> It should be emphasised, however, that the lack of clarity and as it were the mere secondary nature of these vowels are based on the Russian phonetic type – a reducing language. This also explains its frequent tendency towards rich rhyme; while in French rich rhyme compensates for the limited repertoire of rhymes, in Russian it compensates for the reduced final syllable following the stressed syllable; in Polish – apart from open masculine rhymes, perhaps – none of these circumstances apply. (Nitsch 1925: 58)

This explanation, put forward as an argument for the rejection of rich rhyme in Polish poetry as advocated by Leonard Podhorski-Okołów in the journal *Skafander* (1925), does not bear close scrutiny; neither does it explain why rich rhymes are unpopular in Germanic literatures (although unstressed vowels are also

reduced in English and German), nor does it explain why rich rhyme became established in Czech verse.

These conventions also apply to monosyllabic rhyme. In Russian, French and Czech poetry monosyllabic rhyme also demands at least one corresponding consonant, which must either follow the vowel (zis*k* – tis*k*) or precede it (*k*a – *p*a). English and German poetry, even in open rhymes, give precedence to mere assonance over rhyme with correspondence of supporting consonants, i.e. they prefer the type *grow – so* to *grow – row*. Brewer (1912: 148) even rejects rhymes like *bled – bed* or *pray – pay*, not because the initial consonant groups do not correspond, but on the contrary because they are too similar.

There is a further reason why in English poetry, by contrast with German, rich rhymes are evidently so unequivocally and universally rejected. In English there are 87 monosyllabic words ending in a vowel capable of forming rich rhymes (words of the type C + C + V: *free – tree*) and 708 corresponding monosyllabic words ending in a consonant of the type C + C + V + C: *brim – trim* (for detail see Levý 1964a: 205n*).

In both categories, in two thirds of cases, the vowel is preceded either by an *r* or an *l*, so to create rich rhymes the English poet would have to repeat combinations including these two consonants *(dry – try, drew – true, ply – fly* etc.), considerably devaluing them in aesthetic terms.

The variety of rhyme conventions is also reflected in the different terminology and in general in the overall rhyme theory of the respective literatures. Not only do Germanic prosodies on the one hand and Slavonic and Romance on the other evaluate rich rhyme differently, but they also include quite different types of rhyme in this category. English and German scholars regard as rich rhyme any rhyme pair in which the supporting consonants correspond. French prosodists, for example Grammont, oppose this interpretation:

> Everywhere we read that rich rhyme is formed by a supporting consonant, that is to say a consonant preceding a stressed vowel. This is incorrect; *banni* and *fini* do not exemplify rich rhyme, since one cannot be rich if one possesses merely the essentials! Rich rhymes are *bannir – finir*, *parti – sorti*, *noir – soir*.
>
> (Grammont 1913: 350)

This is because French requires the correspondence of at least one consonant in any rhyme, which means that a rhyme including a corresponding supporting consonant can only be designated a rich rhyme when in addition to the supporting consonants the final consonants also correspond.

As a consequence of the negative attitude of Germanic versification theory with regard to the correspondence of supporting consonants, rich rhyme in the

poetry of Germanic languages is identified with other categories of excessively rich rhyme, mainly identical (i.e. homonymous) rhyme.

In French and comparable versification systems, rhyme is considered identical when the same words rhyme: *le soir tombe – vers la tombe; s'enflamme – de flamme.* By contrast to this, Gottsched (1879), Kaluza (1911), Swan and Sidgwick and other Germanic prosodists also consider the correspondence of the same morphemes as identical rhyme, e.g. the suffix *-cation*. Kaluza (1911: 179) considers the rhyme *beauty – city* identical, although in French poetics it would count as a normal monosyllabic rhyme.

Understandably, these two versification theories evaluate identical rhyme differently, as Kayser (1958: 88) points out:

> The French speak of full rhyme when the sounds in the syllable preceding the stressed syllable also sound the same. We call it sentimental (homonymic) rhyme, and the reader may judge its effect by reading one of Schiller's *Sprüchen des Konfuzius*:

> Möchtest du beglückt und weise
> Endigen des Lebens Weise.

> The effect is devastating, and we can establish a rule that such rhyme is outstandingly unattractive, even when it is oblique:

> Wie Delphine sie begleiten!
> Munter in die Ferne gleiten [...]

By contrast, French poetics considers such rhymes permissible, sometimes even very accomplished, as long as both rhyming words have different meanings, i.e. they are homonyms, as Dorchain (s.a: 145) suggests:

> Nevertheless, if the same word offers two very different meanings, an exception may be made to the rule; an amusing example is the following rhyme from *Les Plaideurs* by Racine:
> > Témoin trois procureurs, dont celui Citron
> > A déchiré la robe. On en verra les pièces.
> > Pour nous justifier, voulez-vous d'autres pièces?

> Summing up, when the meanings of the two words as well as their etymology are different, although they are homonyms, the rhyme is perfect:

> Notre malheur est grand, il est au plus haut *point*;
> Je l'envisage entier, mais je n'en fremis *point*.
> (*Corneille: Horace*)

What is a more serious matter is that whereas French versification theory defines assonance as rhymes in which only the vowels correspond (*cri – fils*), it is precisely those rhymes where there is also correspondence of supporting consonants that Germanic versification theorists classify as assonant. Consequently, the concept of assonance has virtually contradictory meanings in English and German prosodies on the one hand and in French prosody on the other. The rhyme *grow – row* would count as normal in French, Russian and Czech, but Brewer (1923) defines it as assonance. By contrast the French consider the rhyme *grow – so* assonant, whereas from the English point of view it constitutes a full rhyme. The comparative view shows that we actually apprehend many prosodic concepts in a one-sided fashion and that they are often even perceived in quite disparate ways in different cultures. The question arises, therefore, as to how assonance should actually be understood, since Romance and Slavonic cultures apply this term to inadequate correspondence of consonants whereas Germanic poetics considers such correspondence superfluous. The only common definition covering both apparently opposed views might be that assonance is any deviation from the obligatory correspondence of consonants, i.e. inadequate as well as superfluous correspondence.

Ultimately, the discrepancy in attitudes to the correspondence of supporting consonants affects even the most general considerations regarding the nature of rhyme. Germanic theories of rhyme designate the tension between acoustic correspondence and lack of correspondence as the essence of this art form. Gottsched (1879: 253) wrote that rhyme demands, besides the charm of repetition, a gentle suggestion of the charm of contrast, achieved through the variety of the initial consonant.

Minor (1902: 403) is of a similar view, and the Czech literary historian Vojtěch Jirát (1946: 154) also follows the German theory of rhyme in this respect:

> For the essence of rhyme is not, as the romantic aestheticians were aware and as the Germanist R. Hildebrand later demonstrated in an article on the topic, the correspondence of morphological endings, but the interplay between the corresponding final sound groups and the preceding non-corresponding sounds; both correspondence and non-correspondence are of equal importance for aesthetic appeal.

This is a purely Germanic viewpoint, a generalisation that applies to Germanic poetry but by no means to all types of poetry.

It is interesting that such an apparently minor detail as differing perceptions of the correspondence of supporting consonants can have an impact on the whole concept of rhyme. The translator should be aware of these differences in the traditions of rhyme in the respective national literatures; otherwise he will apprehend the aesthetic values of the original in a distorted manner, seeing them through the lens of his own national sensitivities regarding form, and in his own version he might

either overlook certain opportunities to exploit the advantages offered by his native versification system, or distort the translation by using inorganic alien forms.

3.2.4 Imperfect and decanonised rhyme

3.2.4.1 *Rhyming conventions and language*
The essence of rhyme is acoustic correspondence, but the rhyming traditions of some cultures admit deviations – and these point in two opposite directions:

1. Acoustically different sounds are considered equivalent for purposes of rhyme;
2. Acoustically corresponding sounds are often considered not equivalent for purposes of rhyme.

The question arises as to whether rhyming conventions are in some sense language-specific or whether the varying traditions in the respective literatures are the result of historical accident, one and the same type of rhyme having become established by sheer coincidence in two cultures and in various types of poetry.

To this day, English prosodists consider a rhyme like *dawn – morn* crude or simply inadmissible, though in the received pronunciation of southern England the words rhyme perfectly in phonetic terms; they call it *cockney rhyme*. The reason is that one of the words in this rhyme pair contains an etymological *r*, silent in received southern English and in cockney speech, but articulated in the north of England, in American and other forms of English, in which case the rhyme is inexact.

A similar phenomenon is found in French verse. Becq de Fouquières, Quicherat and other writers state that a word ending in a vowel or a consonant which is not articulated even before the initial vowel of a following word should not be rhymed with a word ending in a silent consonant which can be articulated. This means that *il arme – ils charment, arme – larmes, accord – corps* etc. are considered false rhymes.

Now for cases of the second category, namely diversions from acoustically exact rhyme which are not perceived as inappropriate. English poetics, sensitive even to the non-existent difference in the case of the silent r, permits and frequently uses merely graphic rhymes, so-called eye-rhymes. Traditionally recognised English rhymes are e.g. *love – move, door – moor,* i.e. graphically similar but pronounced differently. As a rule, the only reason given in support of these rhymes is that they correspond in graphical form. Zhirmunskii (1923: 329 passim) explains all cases where the existing rhyme is not based on sound correspondence (i.e. graphic/ eye-rhyme) as *semasiologisation* of the graphics.

He presumes, for example, that the graphical *r* in the word *morn* is the reason why it does not rhyme with *dawn*. Certainly the influence of the graphical form is significant, but it does not appear to be the only reason, and it is probably not the

essential one. English rhyme pairs such as *door – sure, great – feet, stars – travellers, line – join* cannot be explained in terms of their graphical form. In English poetry it is not only groups of letters pronounced differently though graphically identical that are traditionally considered equivalent, but also those which are related only in the sense that they are pronounced identically in other words, e.g. *tea – obey* – here because the *-ea* in *great* is pronounced like [ej] as in *obey*. Similarly, Zhirmunskii (1923: 329) quotes for Russian the traditional rhyme *bog – rok* where *g* and *k* rhyme due to assimilation of *g* to *k* in word-final position. As it is too imprecise to refer to this as semasiologisation of the graphic form, Tomashevskii (1959: 69–131) attempts a different explanation; he considers all peculiarities of 18th century rhyme (such as truncated rhyme or rhyme on the model *bog – rok)* to be phonetic peculiarities of an elevated style which have survived in the tradition of recitation.

This too is evidently only part of the story, as Tomashevskii himself must have identified as elevated literary style certain pronunciation phenomena considered by other Soviet researchers to be dialect features.

In my view, the actual reason for all these dispensations with regard to rhyme is the following. In a rhyme, a phoneme or grapheme is not represented merely by its current form; it also embodies latent phonetic values determined by morphological and etymological alternation or by variable dialect pronunciation. While the carrier of these potential values is mainly the graphic form as evidence of the etymological origin of a word, this is not always the source of these alternatives. Variations in pronunciation can also serve to distinguish two styles in recitation or in the poetry itself.

The traditions of Spanish rhyme are still more complicated, and they appear to be less logical, permitting the interchange of *e* and *i* and of *o* and *u*, which means that the pairs *Venus – vengo* and *tribu – trigo* are treated as pure assonance, because once again the rhyme vowels function here not simply in their actual phonetic form but also in their etymological variants. Spanish *e* in an unstressed syllable developed from vulgar Latin *i,* and similarly *u* developed from *o.* In stressed positions also, *e* developed in consequence of complex sound change laws into *i* and *o* into *u* or vice versa. In modern Spanish, therefore, the same word often exhibits the doublets *e – i* and *o – u*: *pedir, pido, pides, pide, pedimos, pedis, piden* etc.; *poder, pude, pudiste, pudo* etc. The number of cases in which this potential alternation occurs means that *e* and *i* or *o* and *u* respectively are perceived as equivalent in general, just as in many cases English *ei* and *i* or *ai* and *oi* are perceived as equivalent. This equivalence extends to pairs with entirely different etymological origins (due to the basic tendency to syllabic segmentation even in cases where no syllable breaks existed). For the same reasons, apparently, the pairs *e* and *ie, u* and *ue, au* and *a, ou* and *o* are also considered equivalent, e.g. *solo – monstruo.* These are also variant pairs occurring in various forms of the same word: *tiene, tenemos* etc. This

principle of the equivalence of vowels where a correlation exists between them in the language system applies also in the versification of other cultures; for example, the Czech poet Kollár rhymes *u* with *au,* in Polish poetry the so-called *e pochylone* (oblique *e*) rhymes with *i*, in Romanian the varieties of *a* (graphically *ea, ia, oa, eoa*), and also *â – e, î – i, u – iu, o – eo* (which are morphological counterparts), in German *i – ü* (not distinguished in certain dialects); this is not the case in French verse, however *(lune – colline* do not rhyme).

Inexact rhyme therefore mainly (and probably exclusively so in its traditional, canonical form) takes advantage of phonetic alternations which are features of the given language system, i.e. pairs of sounds occurring as correlations in etymologically related words or in the morphological variants of the same word.

3.2.4.2 *Consonance and assonance*
As a rule, there is sensitivity either to vowel harmony or to consonant harmony. In some literatures rhyme is consonant dominated, so that the evolution of their poetry is usually very sensitive to minor differences in the sound of the rhyming consonants, and even in decanonised types of rhyme it is mostly the vowels which differ, or the reverse is the case. One of the two components (either the rhyming vowel or the rhyming consonant) is dominant and obligatory, the other is subordinate and optional. In other words, the relative predominance of one of the two components of the rhyme varies in the respective European versification systems, as does the ensuing implementation of accentual vis-à-vis syllabic rhythmic principles.

The consonants constitute the most essential component in the orchestration of the rhyme and the internal instrumentation in Germanic prosodies. Consonantal harmony was already operative as rhyme in the alliterative verse of Old Germanic poetry.

Additionally, since later phonetic changes principally affected the vowels, only the consonants correspond today in many traditional rhymes (e.g. the English eye-rhyme *sheaf – deaf)*. Assonance, i.e. vowel or vocalic harmony, is relatively rarely found in Germanic literatures; it is mainly used to imitate foreign forms. Kayser writes on the topic of German assonance:

> Medieval times apart, assonance has been practised in German poetry only since the Romantic era as a conscious artistic technique, and the Romanticists learnt it from Spanish [...] We did not adopt assonance as a means of linking lines of verse. It is not so much a matter of assonance being less suited to German than to Spanish; it has more to do with the fact that unstressed syllables in German almost always contain an unstressed *e*, which is acoustically ineffective [...] Assonance scarcely found foot here and consequently it is difficult to find examples of it in the post-Romantic era, except in translations from Spanish. (Kayser 1958: 96–98)

The same facts are seen in a different light by Chlumský:

> A drawback of German is its abrasiveness, especially the accumulation of consonants in word endings: the powerful acoustic effect of the accumulated consonants drowns out the vowel sounds. Attempts to introduce assonance in German have consequently been unsuccessful, whereas in French this means of bringing variety to versification is readily available. (Chlumský 1901: 24)

On the other hand, correspondence of consonants only, whether within a line at the beginning of words (e.g. consonantal alliteration in the German *stabreim*) or in the final rhyme position, is very common. Most types of modern decanonised rhyme are also organically based on consonants – in English verse, for example, Owen's 'pararhymes' (*summer – simmer*) or the innovative rhyme practices of Emily Dickinson and Archibald MacLeishe.

For linguistic reasons sensitivity to consonants varies in the respective Germanic languages. English, which maintains voiced consonants in word final position, is naturally very sensitive to voiced consonants in rhyme, including those in final position. By contrast, in German a voiced consonant in word final position is often assimilated to a voiceless one (there is no distinction between *Weg* and *Weck*, nor even, in many varieties of pronunciation, between *Rad* and *Rat*), and this of course also relaxes rhyme conventions. To an English reader, the rhymes are impure in Heinz Politzer's translation of his own poem *My Language*, based as they are on the phonological potential of German rather than that of English (Politzer 1956):

> I took your flame into my hand,
> Your poor and overshadowed light,
> Like you in humiliation bent
> I go with you through dusk and tide,

The predominance of the *vocalic* component of the rhyme is particularly marked in Romance literatures. In the earliest stages of the historical evolution of Provençal, Old French and Old Spanish literature assonance served quite adequately.

In Russian poetry the situation is somewhat more complex. The vowels are weak in post-stress position, and they all rhyme mutually, without any distinction. "Vowels ending the rhyme count as irrelevant and void, unless accented. It is only consonants that count and constitute the rhyme." (Jakubinskij, 1941: 184).

On the other hand, however, consonants are also weak in many positions, and here too there is a considerable potential for freedom in Russian rhyme:

> To a Russian ear these assonances [*nabrosit – zlosti, veter – svetel*] separated by an intermediate line, sound like full rhymes, whereas, judging by Saintsbury's statement, an English ear will not respond in the same way. Thus, when in one of my translations I rhymed 'other' with 'udder' I was taken severely to task; but in russian such an assonance would be quite legitimate. (Strakhovsky 1957: 266)

In Czech also, the vowel is the basis of rhyme. Czech vowels are fully articulated, sonorous and not reduced, whereas at word boundaries and in clusters consonants are de-voiced and subject to modification. Assonance is also the fundamental form of Czech folk rhyme. It is common in Czech poetry, and most types of decanonised rhyme are based on it. One wonders, therefore, whether a German or English consonantal rhyme will not in many cases find its equivalent in assonance when translated into Czech.

In the hierarchical and proportional relationship between the two components of rhyme (consonants and vowels), therefore, there is variety in European versifications, similar to the variety in the implementation of accentual and syllabic rhythmic principles. They clearly come to the fore as follows:

a. in traditional poetry in two areas: Old Germanic *stabreim* (consonantal alliterative rhyme) on the one hand and Spanish (vocalic) assonance on the other;
b. in the 20th century process of rhyme decanonisation, discussed in the following chapter.

Here we focus on translation of consonantal alliteration and vocalic assonance in rhyme.

1. Old Germanic *stabreim* is obsolete in contemporary Germanic poetry, but it poses no particular technical difficulties for poets or readers, and so attempts have been made to revive it as a device in contemporary experimental poetry. W. H. Auden composed an entire volume – *The Age of Anxiety* in alliterative verse:

> My *d*earest *d*oll was *d*eaf and spoke in
> *G*runts like *g*randfather, *G*od understood
> If *we w*ashed our necks he *w*asn't ever [...]

The structure of Anglo-Saxon alliterative verse is carefully emulated here (3 out of 4 ictic syllables are emphasised by the alliteration); however, in the contemporary context this poetic form serves more as an instrument of irony.

Alliterative verse is therefore a form which can readily be carried over through translation into Germanic languages. The essence of it is that alliteration applies to the three or four semantically most important words in a line, so the choice of synonyms for expressing the most important poetic motifs is limited. Therefore it is usually not feasible to express them in more than 1–3 different alliterative triplets (or doublets or quadruplets), particularly if the choice of alliterative consonant (or vowel) is predetermined by a proper name. In translations of alliterative verse, therefore, the versions of various translators frequently coincide to a considerable extent, as for example in the following two translations of *Baldr's Dreams* from *The Poetic Edda*:

Die *A*sen *ei*lten	*a*lle zum Thinge,
die *A*sinnen *a*uch	kamen *a*lle zum Rat
er*m*itteln wollten	die *m*ächtigen Götter,
warum *b*öse Träume	den *B*alder plagten
(*Transl. Hugo Gering*)	

Die *A*sen *ei*lten	*A*lle zum Ding
Und die *A*sinnen	*A*lle zum Rat:
Und das be*r*ieten	Die *r*eichen Götter,
Warum *B*alder	*B*öses träumte.
(*Transl. Felix Genzmer*)	

The translation of alliterative verse into Romance and Slavonic languages is more difficult. Readers of these languages are less responsive to repetitions of consonants, perceiving them as an ornamental sound sequence rather than as a prosodic principle, and lines resisting rendition after the ictic principle have to be very clearly segmented into four semantic and phonetic units.

2. The translation of Spanish assonance is also a considerable problem. In Spanish versification vocalic rhyme is the classical and perfect form of rhyme – Spanish poetics distinguishes two equally valid types of rhyme: *asonantes* or assonance, i.e. the correspondence of vowels (generally disyllabic or feminine) and *consonantes* or consonance, i.e. the normal rhyme with correspondence of vowels and consonants. The translation of assonance is particularly difficult in the case of dramatic verse, which is further complicated by the fact that Spanish Renaissance drama employs complex stanzaic patterns: *la redondilla* (four-line stanzas in enclosing abba rhyme), *la décima* (a stanza of ten eight-syllable lines with an abbaaccddc rhyme pattern) and *el romance* (even lines are linked by disyllabic assonance). These forms are traditionally associated with specific themes, as defined by Lope de Vega (in Chabás 1960: 188): "The décimas are appropriate for laments; narrative demands the romance form, in love scenes one employs redondillas, in monologues – sonnets, etc." This thematic categorisation of poetic forms in drama is not coincidental. The least striking form, with alternately rhyming lines, is understandably the most suitable for narrative, but four-line lyrical stanzas with stressed rhymes are appropriate for lyrical declarations etc. This formal highlighting of the compositional structure of a drama assists the audience to perceive this structure and to develop sensitivity to it – especially in a non-Spanish environment, where it is naturally the stylisation of the verse forms that creates an effect rather than the literary associations.

The reason why the poetics of Spanish verse is so difficult for the translator is that the key to its analysis has to be continually sought afresh by the respective target

cultures. A range of types of dramatic verse for translation from Spanish has been developed, each type providing merely a partial solution.

It is worthy of note that German translators, who do not hesitate to render Molière's rhymed alexandrines in blank verse – thanks to German Romanticism, evidently – in the main devote considerable efforts to rendering the rhyme of Spanish Renaissance drama: From Schlegel to J. G. Gries and Wolfgang von Wurzbach they assiduously preserve the long series of disyllabic vocalic rhymes. This is how the characters in Calderón's *La Dama Duende* speak in *romance* form at the beginning of the play:

Don Manuel:	Por un hora no llegamos
	a tiempo de ver las fi*est*a*s*,
	con que Madrid generosa
	hoy el bautismo cel*ebr*a
	del Prímero Baltasar
Cosme:	Como esas cosas se aci*ert*a*n*
	O se yerran por un hora!
	Por un hora, que fu*era* [...]

The *e-a* assonance is maintained without interruption throughout the first 370 lines of the play; after that in the dialogue between Doña Ángela and Isabel the *romance* then gives way to the *redondilla* form. This raises two difficulties at once for the translator; it is difficult to maintain the same assonance (a disyllabic one at that) in Germanic and Slavonic languages over several hundred lines, and it is doubtful in any case whether a German audience would recognise it. Despite these difficulties, J. G. Gries kept this form in his translation, beginning with hundreds of assonances in *ei – e*:

Don Manuel:	Nur um eine Stunde haben
	Wir verfehlt die Festlichk*ei*t*e*n,
	Womit heut die hochgesinnte
	Stadt Madrid eine Taufe f*ei*e*r*t
	Des Infanten Balthasar
Cosme:	Wie man oft denn trifft dergl*ei*c*he*n,
	Oft verfehlt um eine Stunde.
	Nur um eine Stunde z*ei*ʼg*er* [...]

This is an example of the typical German form of assonance mentioned by Kayser (1946: 92–94); the second rhyming vowel is *e*. German assonance is inevitably less rich than the Spanish, because in German the unstressed vowel is usually reduced to the inexpressive *e*. Furthermore, as against the 21 vowels or diphthongs of Spanish (with over 400 potential combinations), German can only offer 11 vowels or diphthongs (with just over 100 theoretically possible combinations). Despite

the poverty and the lack of expressive power of assonance in German, the maintenance of vocalic rhyme is the best option in certain situations.

Although Spanish assonance has the full function of rhyme, it is acoustically less expressive, and therefore in dramatic verse a richer and more complex rhyme can be achieved here than in any other Spanish literary genre (the possibilities are greater here than in the case of the French alexandrine, for example, where a rhyme pair comprises 24 syllables of text, whereas in Spanish octosyllabic dramatic verse it comprises 16 syllables). If normal rhymes are used the line of verse in a translated play is often over-saturated with rhymes, and it acquires operetta-like features (Zagórski 1955: 387). This occurred in the case of the Spanish dramas in L. H. Morstin's Polish translation, the Czech translation by K. M. Walló etc.

It is also appropriate to maintain the stanzaic pattern of the Spanish drama, e.g. the redondilla. Consider, for example, the beginning of Calderón's *Mayor of Zalamea:*

Rebodello:	i Cuerpo de Cristo co quien
	Desta suerte hace marchar
	De un lugar á otro lugar,
	Sin dar un refresco!
Todos:	Amen!
Rebodello:	¿Somos gitanos aqui,
	Para andar desta manera?
	¿Una arrollada bandera
	Nos ha de llevar tras sí
	Con una caja?
Soldado l:	¿Ya empiezas?
Rebodello:	Que este rato que calló
	Nos hizo merced de no
	Rompernos estas cabezas.
Rebodello:	Sacramenter über den,
	Der uns so von Ort zu Ort
	Lässt marschieren immerfort,
	Ohne Speis' und Trank!
Alle:	Amen!
Rebodello:	Sollen wir denn ohne Rasten
	Wie Zigeuner uns gemahnen,
	Hinter aufgerollten Fahnen
	Und 'nem alten Trommelkasten –
Erster Soldat:	Brummst du noch?
Rebodello:	Der just zum ersten
	Mal geruhte durch sein Schweigen
	Uns die Gnade zu erzeigen,
	Und das Trommelfell zu bersten?

(*Transl. E. F. G. D. von Malsburg*)

This scene sounds rather different in the version by Wilhelm von Scholz:

Rebodello:	Hol' der Teufel das Marschieren
	und den, der uns damit plagt!
	statt uns endlich zu quartieren,
	uns nur immer vorwärts jagt!
Erster Soldat:	Du hast recht!
Rebodello:	Was Trommel, Fahne?
	Als Zigeunerkarawane
	ziehen wir im Land umher;
	abgerissen, hungrig, leer!
Zweiter Soldat:	Könnten betteln!
Fahnenträger:	Stille ihr!
	Das vergisst sich im Quartier.

Scholz very often alters (in other scenes of this play as well) the enclosing rhymed redondillas to rhyming couplets, and this gives the lines a somewhat epigrammatic character, slightly reminiscent of the dialogue in alexandrines.

It is easiest to translate Spanish verse drama in an established domestic verse type, which in the Germanic literatures is mainly blank verse. Calderón's *Mayor of Zalamea* was translated into German blank verse by Adolf Wilbrandt:

Rebodello:	Der Teufel soll uns holen, der uns so
	Von einem Ort zum ändern lässt marschieren
	Und nirgends rasten!
Mehrere Soldaten:	Amen!
Rebodello:	Sind wir denn
	Zigeuner, die das Land durchziehn? Beständig
	Die aufgerollte Fahne vor uns her,
	Samt dieser Trommel –
Erster Soldat:	Fängst du wieder an?

Lope de Vega was translated this way into English by John G. Underhill:

Enrique:	Hermosa playa!
Ramiro:	En su orilla
	mil bellas ninfas estan.
Enrique:	Es la noche se san Iuan
	y la fiesta de Seuilla.
	Todo en esta gran ciudad
	es en estremo perfeto,

(*Lope de Vega, Lo Cierto por lo Dudoso,* Acto I)

Don Enrique.	Beautiful shore!
Ramiro.	A thousand sportive nymphs

	Consort upon the strand.
Don Enrique.	This is the night
	And festival of our good patron John,
	Fiesta of Sevilla. All the city
	Is of a rare and most extreme perfection.

(*Transl. J. G. Underhill*)

Sancho:	Nobles campos de Galicia,
	que, a sombras destas montañas
	que el Sil entre verdes cañas
	[besar] la falda codicia,
	dais sustento a la milicia
	de flores de mil colores;
	aves que cantáis amores,
	fieras que andáis sin gobierno,
	¿habéis visto amor más tierno
	en aves, fieras y flores?

(*Lope de Vega, El major Alcalde, el Rey,* Acto I)

Sancho:	You noble pastures of Galicia,
	Under the shadow of these mountain sides,
	Whose skirts the Sil amid his rushes green
	would kiss, sustenance to the marshalled host
	Of flowers, varied in a thousand hues, you give.
	You birds that sing of love, you beasts that roam
	Untrammelled of restraint, where have you seen
	More tender love in birds or beasts or flowers?

(*Transl. J. G. Underhill*)

Translation into blank verse alters not only the style but also the distribution of the lines of the dialogue. While it is true that the verse pattern of Spanish Renaissance drama has been replaced by that of English Renaissance drama, a substitution which is apparently historically justifiable for the English translator. In doing so he fundamentally changed the genre of the play; to be more exact this substitution alters its poetics but it does not alter the conflict, the characters or the theme.

3.2.4.3 *Decanonised rhyme*
In the poetry of the European nations, rhyme has experienced periods of stricter and less strict normativity. Particularly since the end of the 19th and the beginning of the 20th century, tendencies to relax the canonical rules of rhyme have multiplied; for this phenomenon the Russian formalists coined the term *decanonisation* of rhyme. As in the case of rhythm, the relaxation of rhyme drew on the evolutionary potential of individual versification systems, which to a considerable extent

depended on the properties of a given language. In 20th century European poetry – and in the verse translations of this period – three types of decanonised rhyme played a particularly important role:

1. Rhyme exclusively based on vowel correspondence (vocalic rhyme), which has a strong tradition in French poetics (as well as in the poetics of some other Romance cultures and some Slavonic cultures) and which became one of the most conspicuous stylistic devices in avant-garde French poetry;
2. Rhyme exclusively based on consonant correspondence, which has its roots in Germanic poetic traditions and which was adopted by English and American poets as an experimental form;
3. Russian 'truncated' rhyme (i.e. rhyme where the final consonant is missing in one rhyme word: velikii ([velikij]) – oshibki); it became particularly common in the verse of some Slavonic cultures during the early to mid 20th century.

The evolution of French decanonised rhyme is connected on one hand with the relaxation of consonantal correspondence as already seen in earlier poetry in 'in-exact' rhyme, e.g. Lamartine:

> Comme au bleu d'une mer sans écume et sans *algue*
> Le vert des bois se fond en trempant *dans* la *vague* [...]

and on the other hand in the excessively rich rhyme of Charles Baudelaire, for example (also Paul Valéry, Jules Laforgues and others), in which rhyme harmony extends beyond the consonant to the interior of the line (as it does in the above example from Lamartine): l*es* ch*eveux* – J*e* l*e veux; vieillard* – *Vie et* de *l'art*; ch*aud d'automne* – m*onotone*; ch*aleureux* – riv*ages heureux* etc. This stylistic quality of Baudelaire's rhyme, namely the fact that it is only the more strictly arranged con-clusion of a series of repetitive vowels – was captured in a masterly fashion in a translation by Stefan George:

> Les amoureux fervents et les savants austères
> Aiment également, dans leur mûre saison,
> Les chats puissants et doux, orgueil de la maison,
> Qui comme eux sont frileux et comme eux sédentaires [...]
> (*Baudelaire*: *Les Chats*)
>
> V*e*rliebt*e* gl*ü*hend und g*e*lehrt*e* br*ü*tend
> V*e*r*e*hr*e*n wenn d*e*s *a*lt*e*rs r*e*if*e* n*a*ht
> Die k*a*tz*e*n s*a*nft und stark, des h*au*s*e*s st*aa*t
> Gleich ihn*e*n fröst*e*lnd und das zimm*e*r br*ü*tend.
> (*Transl. Stefan George: die katzen*)

These rhyme forms became a programmatic feature of the poetics of a substantial number of French 20th century poets, especially that of Guillaume Apollinaire:

> À la fin tu es las de ce monde ancien
> Bergère ô tour Eiffel le troupeau des ponts bêle ce matin
> Tu en as assez de vivre dans l'antiquité grecque et romaine
> Ici même les automobiles ont l'air d'être anciennes
> La religion seule est restée toute neuve la religion
> Est restée simple comme les hangars de Port-Aviation
> Seule en Europe tu n'es pas antique ô Christianisme
> L'Européen le plus moderne c'est vous Pape Pie X
> Et toi que les fenêtres observent la honte te retient
> D'entrer dans une église et de t'y confesser ce matin
> Tu lis les prospectus les catalogues les affiches qui chantent tout haut
> Voilà la poésie ce matin et pour la prose il y a les journaux
> II y a les livraisons à 25 centimes pleines d'aventures policières
> Portraits des grands hommes et mille titres divers
> J'ai vu ce matin une jolie rue dont j'ai oublié le nom
> Neuve et propre du soleil elle était le clairon
> Les directeurs les ouvriers et les belles sténodactylographes
> Du lundi matin au samedi soir quatre fois par jour y passent
> (*Guillaume Apollinaire*: *Zone*)

For Apollinaire, rhyme was here no longer an exact acoustic correspondence; he began, after the manner of line-internal euphonic series, to build on the principle of analogy, relying mainly on vowels. As well as monosyllabic *(ancien – matin, haut – journaux* etc.), disyllabic (*policières – divers, sténo-dactylographes – passent*) and polysyllabic vowel rhymes (*j'ai oublié le nom – était le clairon*) we find in Apollinaire rhymes with a missing consonant *Christianisme – Pape Pie X, pétille – de ta vie*) and rhyme metathesis (*y gémit – vers midi*). The vowel correspondences which often proliferate within the line form the acoustic framework which renders it uniform purely by basing the sentence intonation on the vowels.

This is in tune with the semantic structure of Apollinaire's poetry, with the technique applied in his poem *Zone*. Precisely this type of verse was remarkably stimulating for those who tackled its translation into other languages. In his youth, the Czech novelist and playwright Karel Čapek, for example, translated a selection of poetry by Apollinaire and his contemporaries, creating a new poetics which was subsequently adopted by a number of Czech poets, in particular Vítězslav Nezval. As will be seen, translations of the work of these French poets also enriched modern approaches to poetry writing in English. So far such a stimulus has been absent from German translations, including the translation of *Zone* by Hans Magnus Enzensberger:

> Am End bist du's leid dieses alte Stück Erde
> Eiffelturm Hirt der Brücken hör wie sie blökt heute früh deine Herde
> Du hast dieses Leben satt unter lauter alten Römern und Griechen
> Hier sehn selbst die Autos aus wie Antiken
> Nur der Glaube ist frisch geblieben und einfach wie
> die Hallen am Flughafen von Orly
> Du allein in Europa o Christentum bist noch nicht alt
> Papst Pius der Zehnte Ihr seid des Erdteils modernste Gestalt
> Aber du schämst dich unter dem Blick der Fenster zu beten
> und um zu beichten heute früh in eine Kirche zu treten [...]

The origins of purely consonantal rhyme in Germanic languages, especially in English, are also of an early date. Leaving aside the Old Germanic alliterative verse (as the counterpart of assonance in Old Provençal poetry), there is the role of consonant correspondence in the rhyme of Germanic folk poetry, as well as the role of consonants in sound sequences (and as a matter of fact also in alliterative pairs in prose and everyday speech – bread and butter – etc.). Phonetically speaking, the conventional graphic rhymes (eye-rhymes) widely occurring in English poetry are consonantal rhymes:

> Break it not thou! too surely shalt thou f*ind*
> Thine own well full, if thou returnest ho*me*,
> Of tears and gall. From the world's bitter w*ind*
> Seek shelter in the shadow of the t*omb*.
> What Adonais, is why fear we to beco*me*?
> (*Shelley: Adonais*)

From here it is but a short step to rhymes which are neither graphic (eye-rhymes) nor traditional:

> The inheritors of unfulfilled ren*own*
> Rose from their thrones, built beyond mortal th*ought*
> Far in the unapparent. Chattert*on*
> Rose pale, his solemn agony had n*ot*
> Yet faded from him; Sidney, as he f*ought* [...]
> (*Shelley*: *Adonais*)

Such deviations from and imperfections in traditional rhyme are turned into a rule by some modern American and English poets, in particular by Emily Dickinson, Wilfred Owen and Archibald MacLeish, who deliberately created rhymes in which only consonants correspond and the vowels differ (Owen called these rhymes *pararhymes*):

> It was not death, for I stood up,
> And all the dead lie dow*n*.

> It was not night, for all the bells
> Put out their tongues for noo*n*.
>
> It was not frost, for on my flesh
> I felt siroccos *crawl*;
> Nor fire, for just my marble feet
> Could keep a chancel *cool* –
>
> And yet it tested like them *all*
> The figures I have se*en*
> Set orderly for buri*al*
> Reminded me of mi*ne* [...]
> (*Emily Dickinson*)

It is of course difficult to translate this type of rhyme into a language which relies more on vocalic rhyme, such as French. Alain Bosquet, who translated Dickinson into French, evidently attempted various techniques. In the French text, correspondence of consonants is perceived as mere coincidence, so the reader is unlikely to be aware that it is intended to be rhyme:

> Tant que je peux je m'en éloigne ensuite
> A l'abri de quiconque frapperait;
> Alors je tire ma petite lettre
> En enlevant sa mêche avec douceur.
> Puis d'un regard furtif au mur,
> Et furtif au plancher,
> Croyant ferme a quelques souris
> Jamais encore exorcisée [...]

Clearly, a more appropriate rendering of the typically English form of decanonised (consonantal) rhyme is the typically French form of decanonised (vocalic) rhyme adopted by Bosquet in his translation of other Dickinson poems:

> Les cieux ne peuvent garder leur s*ecret*!
> Ils le racontent aux coll*ines*,
> Et les collines aux v*ergers*,
> Et ceux-ci aux jonqu*illes*!

When it comes to translations in the opposite direction – from French into English – a number of English translators render Charles Baudelaire, Paul Valéry, Max Jacob, Guillaume Apollinaire and other poets who initiated the new French approach to rhyme in pararhymes throughout:

> They who are as delicate as flowers are co*me*,
> Figures of golden loveliness, minute and sli*m*.
> The frail moon throws its rainbows round them ... Here they co*me*,

Melodious and fleet through the wood's lighted gloo*m*.
Mallow and iris and the deep nocturnal *ro*se
In the dark at their dancing like graces a*rise*.
What scented mists trail from their golden fingerti*ps*!
The azure sky is bare above this barren co*pse*.
(*Paul Valéry: The Exquisite Dancers, transl. J. Kirkup*)

In Russian poetry the relaxation of rhyme took an unusual form; the final conso-
nant ceased to have relevance for rhyme harmony, so rhymes were created in which
the final consonants did not correspond (vecher [vetʃer] – mechet [metʃet]) or the
final consonant was 'truncated' (beregu [beregu] – *gub* [gup]).

The Russian 'truncated' rhyme can also be explained in terms of systemic cor-
relation. Tomashevskii is in agreement with Zhirmunskii (1923) regarding its
origin:

> Truncated rhyme, already familiar in the 18th century, was for a long time restrict-
> ed to truncated -i [j] in masculine adjectival endings in -yi [yj], -*ii* [ij]. Kapnist ex-
> tended truncated rhymes to -oi [oj] endings. With rare exceptions, only feminine
> rhymes were truncated (later dactylic rhymes, eg. Nekrasov: *bozhiei – prigozhee*).
> Subsequently, truncating was gradually extended to various consonants and to
> any type of ending. In the early 19th century it was the exception, by the end of
> that century it was the rule. (Tomashevskii 1959: 121)

However, in all cases where Zhirmunskii (1923) detected truncated rhymes, the
Russian -i [j] endings were coupled with open vocalic endings, which may seem
problematical. The adjective *vysokoi* has a counterpart in the adverb *vysoko*, the
genitive singular *buri* has only the genitive plural *burii,* the pronoun *vashe* match-
es the declined noun form *Sashei,* and numerous other similar doublets could be
listed. If one bears in mind the role played by such systemic correlations in verse,
we can find nothing unusual in the fact that Russian rhyme made use of these
morphological variants; similarly, English and Spanish rhyme exploits the variety
of etymological vowel variants. The possibility of rhyming the very common
closed-syllable -i [j] endings with an open syllable weakened the function of the
closed syllable in Russian rhyme generally, thereby preparing the ground for its
further decanonisation in this way. In fact, morphological doublets are not limited
to the case of -i [j] endings. At a later stage, Russian verse began to employ trun-
cated rhyme both with other consonants and not only in word endings.

Tomashevskii (1959) also pointed out another significant factor, namely the
fact that phonetic imperfections of Russian rhyme are associated with the reduc-
tion of unstressed syllables, especially of those occupying the immediate post-
stress position (N.B. truncated rhyme developed initially in feminine rhymes,
i.e. in post-stress syllables). These syllables (especially their vowels) are so

phonetically reduced and unclear that the differences in their acoustic composition disappear, and it becomes possible to rhyme e.g. *milyi* with *nasilu* and *otradu* with *stado*.

As in French vocalic and English consonantal rhyme, in Russian modernist poetry the 'inexactitudes' of truncated rhyme in traditional poetics were elevated to the status of an aesthetic principle. This evolution, in which Briusov, Blok and Esenin represented important milestones, was completed by Maiakovskii:

> В авто
> > последний франк разменяв.
> – В котором часу на Марсель? –
> Париж
> > бежит,
> > > провожая меня,
> во всей невозможной красе.
> Подступай
> > к глазам
> > > разлуки жижа,
> сердце
> > мне
> > > сентиментальностью расквас!
> Я хотел бы
> > жить
> > > и умереть в Париже,
> если бы не было
> > такой земли –
> > > Москва.
> (*Vladimir Maiakovskii*: *Proshchanie*)
>
> Im Auto
> > Gewechselt den letzten Franken.
> – »Wann geht der Express nach Marseille?« –
> Paris
> > verabschiedet mich.
> > > Ich will danken
> für die tolle Pracht,
> > die ich seh.
> Seid feucht, ihr Augen,
> > vom Abschied,
> > > vom herben.
> Empfindsames Herz,
> > zerbrich!
> Jawohl, in Paris

> möcht ich leben
>   und sterben,
> gäbs nicht auf Erden,
>   Moskau,
>   dich!
> (*Transl. H. Huppert*)

The Russian post-symbolist poets developed a third type of poetry, which, in translation, played a pathfinding role in modern European poetics. Paul Celan systematically introduced truncated rhyme in his translations of Osip Mandelshtam and Sergei Esenin:

> Ihr Äcker, nicht zu zähl*en*,
> du Schwermut unbegrenzt,
> du Gestern auf der Seele,
> du Herz, drin Russland glänzt.
> Der Huf spricht zu den Meil*en*,
> die Ferne sinkt vorbei.
> Es regnet Sonne – eine
> Handvoll wird mir zuteil.
> (*Sergei Esenin: Ihr Äcker, nicht zu zählen*)

Celan also adopted such rhymes in his own poetry, as did Ingeborg Bachmann. Once 'truncated' rhyme had become part and parcel of modern German poetics, attempts were also made to adopt it as a substitute for other types of decanonised rhyme, such as French vocalic rhyme: Georg von der Vring experimented with it in places in his translation of Verlaine's *Faun,* for example:

> Prüfe ihn, *tauche*
> Erlöschend ein in sein Herz, das nie *ruht,*
> – Jubel *rauschen*
> Die reifen Felder dir *zu* –
> Erkenn, wie er's meine,
> Verrate es weiter, send es *hinaus,*
> - Am Wiesenraine
> Blitzen die Halme im *Tau* –
> Sag's, hinter *Meilen,*
> Der Schläferin, ihr, eh den Traum sie verlor,
> - Eile dich, *eile,*
> Schon ist die Sonne empor! –

In most other European languages, truncated rhyme is not based on their systemic potential. It is more a case of chance imperfections; whether it should be systematically adopted in modern verse, original and/or translated, is a matter of dispute.

In French poetics, masculine and feminine rhymes are strictly distinguished, e.g. *parfait* [parfe] and *parfaite* [parfet]; today, however, this is generally treated not as a distinction between rhyme with final syllable stress as opposed to penultimate syllable stress but as a distinction between rhyme with an open final syllable as opposed to a closed final syllable.

The antinomy between these two categories of rhyme is fundamental in French – it is impossible to rhyme a closed syllable with an open syllable. However, it may not be the open syllable that is crucial here, but the traditional antinomy between monosyllabic and disyllabic rhyme, the latter being marked by the silent *e*. Moreover, the difference between open and closed syllables in French is incongruous in general, and not only in genuine disyllabic rhyme, e.g. in pairs like *courtil – pistil, jamais – Metz, fourmis – miss*. In modernist poetry, such rhymes based exclusively on vowel correspondence and ignoring consonant correspondence are perceived as a type of consonantal imprecision – a device systematically applied in rhyming verse.

Polish poetry is an even more interesting case in point, since truncated rhyme was imported here and systematically used especially by the Skamandrite group, at that time represented also by Julian Tuwim. As early as 1920 the Polish linguist Kazimierz Nitsch (in Bogatyrev 1938: 141) identified Russian prosody as the source of this new rhyme pattern and discovered that all the poets who had introduced it into Polish literature, with the exception of Tuwim himself, came from eastern Poland, where the dialects are very close to the Russian (they reduce unstressed syllables). He opposed it, defending the western Polish literary norm.

The conspicuousness of truncated rhyme derives not only from the rhythmic arrangement of the verse, but also from the quality of the final consonant in the line paired with the open syllable in the rhyme.

Nitsch (1925: 57) tolerated truncated rhymes in *m, j, l* and *ch* in Polish verse because these sounds are weakly articulated (in addition, they happen to be conjugational suffixes). It must also be noted that Polish poetry is influenced by the eastern Polish dialects, and in view of the influence of dialect pronunciation on rhyme in all languages this should not be underestimated. Polish therefore possesses certain prerequisites for truncated rhyme, and yet the suitability of this form is a controversial issue.

Truncated rhyme has found its way into Czech poetry as well, particularly after 1945, in imitation of Russian practice (e.g. *popichovat – slova, krátké – zadkem*). However, Czech lacks the two linguistic features of Russian which apparently led to the establishment of truncated rhyme, namely the phonetic reduction of unstressed syllables and the alternation of open and closed final syllables in inflected forms of the same word. Where truncated rhyme was adopted in Czech translations of classical poetry or in established original types of Czech verse, it was felt to be inorganic. It was successful mainly in producing (a) verse with a continuous intonation contour

where the rhyme builds on extended euphonic series of vowels and in (b) other types of verse as a conspicuous form of rhyme, including rhyming puns[6] (which is why it was useful in translations of Maiakovskii, for example). Whereas in Russian verse truncated rhyme additionally occurred in both the above categories, its use in Czech tends to be modernist, differing markedly from its counterparts in both Czech traditional formal and folk poetry, which means that it is stylistically unsuitable for use in the latter two types, either in original writing or in translation.

3.3 Euphony

Euphony is the greatest challenge in poetry translation, since it requires harmony of sound within the line. These are extreme cases of a poetic style whose cultural significance is often not commensurate with its exacting demands. However, such cases must be considered by translation theory, if only because such a concentration of translation problems challenges translators to explore the limits of their art, as witnessed by the numerous renderings of Poe's *Raven*, Verlaine's *Autumn Song* and so on.

Artificial barriers are sometimes placed in the way of translators by literary historians who seek to identify a direct connection between sound sequences in words and their meanings. L. Timofeev summarises his polemic with contemporary Soviet historians as follows:

> Slonimskii (1959: 300) in his *Masterstvo Pushkina* finds in Pushkin's line '*i ozaren lunoiu blednoi*' a link between the 'fluid, lyrical' *l* and *n* with the moonlight motif. He emphasises the concept of the sound pattern, i.e. a choice of sounds which has a directly visualising significance. The choice of *z*, *r* and the soft *l* evokes, according to A. Slonimskii (1959: 270), the concept of the melancholy gurgling of a spring, the name Mariula in *Tsygane* saturates this poem with the sound [u], which evokes associations, the author claims, on the one hand with the concept of endless distance, the howling of the wind etc. (this is the meaning of its acoustic imagery) and on the other hand, on the basis of its pronunciation (involving pursing of the lips), with weeping, a passionate wish etc. (Timofejev 1961: 398)

This is the old view of Maurice Grammont (in Fónagy 1959: 89), which surprisingly still emerges amongst modern researchers: "The nasal vowels are predominant in French, particularly in erotic poetry. They evoke here a nasal sound which is caused by saliva produced at the moment of sexual passion."

Individual sounds express nothing in themselves, of course. In analysis such as the above, critics retrospectively ascribe the meanings of the words in a given line

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6.   Calambour rhyme.

of poetry to the sequences of sounds as well, not hesitating to ascribe quite different 'meanings' to a given sound in different contexts. If there existed such a close connection between sound and meaning it would be impossible to translate poetry at all, because it is out of the question to translate into another language both the meaning and the sounds 'expressing' it.

If one were to investigate the most extreme subtleties one would anticipate that in every language certain combinations of sounds occur particularly frequently in words belonging to a specific thematic category, forming prerequisites for the establishment of associations between the respective sound combinations and the meanings:

> In addition to onomatopoetic words there is another group of words, sometimes called *phonetic intensives*, whose sound, by a process as yet obscure, to some degree suggests their meaning. An initial *fl-* sound, for instance, is often associated with the idea of moving light, as in flame, flare, flash, flicker, flimmer; an initial *gl-* also frequently accompanies the idea of light, usually unmoving, as in glare, glint, glow, glisten. An initial *sl-* often introduces words meaning 'smoothly wet', as in slippery, slick, slide, slime, slop, slosh, slobber, slushy. (Perrine 1963: 182)

Meanings are ascribed here to sound combinations on the basis of observation, calculating precisely that words with the meaning of 'smoothly wet' comprise 6% of all words in *sl-;* words signifying motionless light form 4% of all English expressions beginning in *gl-*, and words signifying moving light comprise 2% of all words in *fl-*. The semantic associations which are formed in this way are rather unstable and subjective; they are semantic values which the translator cannot be expected to render, since in the original text they may mean different things to different readers.

Somewhat more complicated is the question of relationships between certain fundamental sound contrasts (especially the opposition between sharp and dull sounds, which rests on the opposition of high and low pitch) and certain basic moods: "Sombre moods are associated with *u* or *o* (Furcht, Ehrfurcht, Gruseln, Trauer), whereas cheerful feelings are associated with *i* or *e*." (Kronasser 1952: 163).

This association of elemental sound qualities (pitch) with elemental semantic qualities, impressionistically referred to as 'mood', 'atmosphere', 'tone' etc., has a psychological basis, and in its most generalised form it has been identified using methods of experimental psychology. On the other hand, relationships between words (i.e. complex acoustic entities) and concepts (i.e. complex semantic entities) are a matter of linguistic convention.

A far more important semantic role than that which the acoustic characteristics of sounds and words can fulfil on their own is the *pattern* of sounds and the relationship between acoustic and semantic form in verse. From the point of view of the translator, this arrangement of sounds falls into a number of distinct types.

1. The sounds of a language acquire actual 'meaning' when some sound occur-
    ring in nature is imitated, as in onomatopoetic words (German *kikeriki,* French
    cocorico, English *cock-a-doodledoo).* If elements of such onomatopoetic words
    are repeated in verse, their meaning is recalled, and they become carriers of
    meaning:

    > And the silken sad uncertain *rustling* of each purple curtain
    > (*Edgar Allan Poe: The Raven*)

    > Die Gardinen *rauschten traurig* und ihr *Rascheln* klang so *schaurig*
    > (*Transl. Theodor Etzel*)

In Poe's verse the sibilants reinforce the onomatopoetic meaning of the verb *rustle*
(German *rascheln*), and in the translation the repetition of *r* and *sch* in the syllables
rausch-, *rasch-* and *schau-* has a similar function. The vocalic components (*au*, *a*)
and the individual consonants (*r*, *n*), though they have no semantic value in them-
selves, are reminiscent of the basic onomatopoetic core, echoing it. Relatively
speaking, this type of acoustic entity is the easiest for translators to reproduce,
since the acoustic imagery of the expressions representing the same meaning in
the respective languages are generally similar.

2. Acoustic entities which are not evocative of images have merely an echoing
    function, recalling many central motifs, e.g. the repetition of the sound group
    -ein in German, echoing the image of the stone (*Stein*):

    > Come questa pietra
    > è il mio pianto
    > che non si vede
    > (*Giuseppe Ungaretti*: *Sono una creatura*)

    > Wie dieser *Stein*
    > ist *mein Weinen*
    > man sieht es nicht
    > (*Ich bin eine Kreatur*, transl. Ingeborg Bachmann)

A translator who does not preserve the sound sequences of types 1 and 2 impov-
erishes the detail of the poetry; some of the motifs are deprived of their acoustic
emphasis, but this does not necessarily have a negative impact on the overall style
of the poem. The types to be discussed below are more crucial for the rendering of
the original style.

3. It is the relationship between the number of vowels and the number of conso-
    nants and their regular alternation or concentration that is of relevance for the
    sound pattern of a poem. Accumulations of consonants, particularly at word

boundaries, render the style harsh and grating and individual words become detached, all of which may have a stylistic function:

> Это – круто налившийся *свист*,
> Это – щелканье сдавленных *льдинок*.
> Это – ночь, леденящая *лист*,
> Это – двух соловьев поединок.
> (*Boris Pasternak*: *Opredelenie Poezii*)

> [It's a whistle abrupt and shrill,
> It's the crunching as blocks of ice meet,
> It's a night that freezes a leaf,
> It's a duel of two nightingales
> Boris Pasternak, Definition of Poetry]

> Ein scharf fliessender Pfiff
> das Knirschen zusammengepresster Eisstücke,
> die Nacht, die das Blatt erfrieren lässt,
> der Preisgesang zweier Nachtigallen.
> (*Die Definition der Poesie, transl. Alexander Koval*)

By contrast, a style rich in vowels (especially if they are long vowels), avoiding groups of consonants, connects the words making up a line of verse into a flowing sequence of sounds (and so weakens the semantic breaks and contrasts). This style is especially common in French poetry, which is overflowing with open syllables, whereas German translators are unable to follow the style of the original in this respect because their language contains unavoidable consonant groups. This is true even of a poet as dedicated to formal characteristics as Stefan George:

> La Haine est le tonneau de pales Danaïdes;
> La Vengeance éperdue aux bras rouges et forts
> A beau précipiter dans ses ténèbres vides
> De grands seaux pleins du sang et des larmes des morts, ...
> (*Charles Baudelaire*: *Le tonneau de la haine*)

> Der hass ist bleicher Danaïden fass,
> Die rache mag mit händen rauhen roten
> Ins leere dunkel schütten ohne lass
> Aus grossen kübeln schweiss und blut und toten.
> (*Transl. Stefan George*)

4. The most distinctive types of sound pattern – and usually the only ones the translator can follow and the scholar can describe are:

> a. repetition of identical or similar sounds:

> Il *pleure* dans mon *coeur*
> Comme il *pleut* sur la ville,

Quelle est cette lan*gueur*
Qui pénètre mon *coeur?*
(*Paul Verlaine: Chanson d'automne*)

    b. symmetrical arrangement of different sounds as in Coleridge's *Kubla Khan*.

The translation of these stylistic devices in poetry cannot of course be based on the retention of the same formal patterns or the same sounds but rather on the maintenance of the quality present in the acoustic characteristics of the verse.

    In practice, the realisation of acoustic images and their effect depend on the target language, and the relationship between the phonetic structures of the languages concerned also affects the translation process. The pattern of sounds in the verse becomes noticeable – and begins to have an aesthetic effect – when the frequency and the sequence of sounds differ from the pattern which is normal, i.e. unmarked in the language concerned. If, for the sake of simplicity, we begin by considering this quantitative basis of euphony, it is worth remembering that:

1. A sound sequence is most readily and most frequently based on the most commonly occurring sounds in the language;
2. By contrast, repetition of sounds which are less common in the language has a greater aesthetic effect. Jan Mukařovský (1948: 248) pointed out that "[...] the euphonic effect of a sound is not determined by the frequency of its repetition alone but also by its relative frequency in comparison with its normal frequency of occurrence."

Therefore the demand (mainly voiced by late 19th century critics) that the sound instrumentation of the translation should be based on the same sounds as in the original by no means guarantees a similar effect (even if the sound sequence is considered merely in isolation). And furthermore, translators deciphering the acoustic orchestration of the original are bound to be influenced to some extent by the sensibility in respect of certain sounds that they have acquired in their native language. To give an idea of the variety of the material available to poets in different languages, the statistical tables below, adapted from Herdan (1956), show the frequency of the vowels and of the ten most common consonants respectively in four languages:
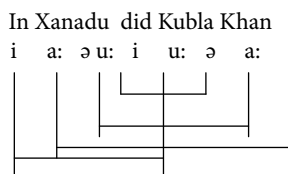
Figure 7. Symmetrical euphony

Table 4. Vowel frequency ranking list

English			Russian			Italian			Czech		
1	i	8.12	5	o	11.0	6	a	11.2	3	e	9.31
2	ae	4.04		je	8.6	1	i	10.3	6	a	7.70
3	ə	3.52	6	a	7.4	4	e stretto	9.6	5	o	7.46
4	e	3.50	1	i	7.4		o stretto	8.0	1	i	7.08
5	o	2.86	13	u	2.5	13	u	3.0	7	i:	2.86
6	^	2.38		ja	2.1	2	e largo	2.2	15	a:	2.18
7	i:	1.96		y	2.0	5	o largo	1.7	13	u	2.04
8	ei	1.88		ju	0.7					e:	1.13
9	ou	1.66	4	e	0.3				10	u:	0.52
10	u:	1.63							9	ou	0.46
11	ai	1.61									
12	o:	1.29									
13	u	0.70									
14	au	0.61									
15	a:	0.50									
16	u	0.31									
17	oi	0.09									
Σ		36,66			42.0			46.2			40.73

Table 5. Consonant frequency ranking list

Rank	English		Russian		Italian		Czech	
1	t	6.5	n	7.38	r	7.9	s	5.72
2	n	6.4	t	7.27	l	7.2	l	5.56
3	s	5.4	r	7.02	n	6.9	t	5.22
4	r	4.7	s	4.64	t	6.0	n	5.14
5	v	4.5	d	4.39	s sorde	4.3	m	4.64
6	l	4.1	l	3.82	d	3.9	v	4.41
7	k	3.3	z	3.03	c gutturale	3.5	k	4.37
8	m	3.1	m	2.83	m	3.2	d	3.53
9	d	3.0	k	2.77	p	2.7	r	3.37
10			v	2.33	v	1.9	p	2.66

It is worth briefly mentioning just some significant features revealed by these statistics.

In English poetry it is far more difficult to compose complex sound sequences based on vowels than in Italian, Russian or Czech. This is because the total ratio of vowels is rather low in English, and moreover, a third of them are accounted for by

the indistinct *i* [i] and *e* [ə]. The remainder is distributed over the fifteen different vowels. In fact, consonants play a much more significant role in the acoustic instrumentation of English poetry than vowels. By contrast, Italian offers an even richer range of possibilities for exploiting vowels than does Czech, for example. A number of details could be pointed out. For example, in English poetry sound sequences including *a,* amongst the most frequent in Italian and Czech poetry, scarcely occur at all (0.5%); in Russian poetry the most common vowels are *o* and *a,* which alone account for almost half of all syllables.

Interestingly enough, when it comes to consonants, in all four languages the same sounds, broadly speaking, are amongst the most frequently occurring phonemes. There are differences in their frequency however; in Czech, *r* and *l* occur relatively less often, but *s* occurs more frequently. The differences in the frequency of the individual consonants are relatively less significant in Czech than in the other three languages.

The fact that the relative frequency of sounds is often more important than their absolute number can be illustrated by an extract from Coleridge's poem *The Rime of the Ancient Mariner*:

> The *f*air bree*z*e blew, the whi*te f*oam *f*lew,
> The *f*urrow *f*ollowed *f*ree;
> We were the *f*irst *th*a*t* ever burs*t*
> In*to* tha*t* silen*t* sea.

Although the consonants *f* and *t* occur with equal frequency (7 x), and although *t* is a component of the rhyme, the repetition of *f* is far more expressive. In addition to the natural acoustic expressiveness of both phonemes, there are probably several contributory factors at work here:

1. In the stressed syllables, *f* occurs more frequently (6 x) than *t* (3 x).
2. In English, *f* mostly occurs at the beginning of words, *t* mostly at the end of words, and alliteration at the beginning of the word is very expressive in English verse.
3. As *t* occurs four times more frequently than *f* (7.27% : 1.88%) in non-stylised authentic discourse, identical frequencies of *t* and *f* in stylised discourse mean a distortion in favour of *f*.
4. Similarity of sounds also supports the euphonic principle; in the above extract the labials *w* and *b* enhance the expressiveness of the labial *f*, while the dentals *th* [θ] and *s* enhance the effect of the dental *t*.

Notes on the comparative morphology of verse

The abstract metrical scheme takes on different rhythmic forms in different languages depending on the specific linguistic material. During their historical evolution these rhythmic variations in the metre occur within a specific range, constrained by the potential of the given linguistic material. This will be demonstrated below, taking the alexandrine and free verse as examples.

In addition, the corresponding rhythmic forms, as realisations of the metrical scheme, exhibit different properties in different languages, offering a range of possibilities in recitation, for example; naturally, therefore, their function in the semantic structure of the poem also differs. This will be demonstrated with examples of blank verse.

The semantic value deriving from the metre is a function of: (a) certain acoustic qualities appropriate for emphasising a particular type of expressive linguistic value, such as rapid tempo, cadence etc; (b) conventional associations with regard to metre which have built up during the historical evolution of poetry in such a way that a given metre is often linked to a particular thematic type.

4.1 Blank verse

During its historical evolution, blank verse has chiefly been associated with one of three pairs of antinomic forms. This may be demonstrated by an excerpt from *Hamlet*:

I   There is a willow grows aslant a brook,
II   That shows his hoar leaves in the glassy stream,
III There with fantastic garlands did she come
IV Of crowflowers, nettles, daisies, and long purples.

1. Blank verse in which the end of a line coincides with the end of a syntactic unit (end-stopped lines I, II) versus blank verse with enjambement (run-on lines III, IV);

2. Pure iambic blank verse (xXxXxXxXxX, lines II, IV) versus blank verse beginning with a dactyl (XxxXxXxXxX, lines I, III);
3. Blank verse with masculine ending (…xX, lines I, II, III) versus blank verse with feminine ending (…Xx, line IV).

These morphological possibilities are common to all accentual-syllabic versification systems, but the semantic relationship between the respective formal opposites is not always the same. In English verse, where the opposition between rising and falling rhythm is weakened, and the words coalesce to form larger groups, the syntactic segmentation is the most important; it therefore represents antinomy (a) in the evolution of English blank verse. In Czech, by contrast, the most important factor as far as the typology of blank verse is concerned is the opposition between the rising and falling beginning of the line, i.e. antinomy (b).

In blank verse, however, there is a further issue of particular significance, namely the manner of its phonetic rendering on the stage by actors from different geo-linguistic areas. Dialogue in verse constrains actors' renditions more than does prose dialogue, thereby also pre-empting their conception of the role. Consequently, it is important for actors to distinguish which elements of their oral performance are 'prescribed' by the script and which are susceptible to their individual interpretation. However, the inter-relationship of these two components is not identical across languages. The difference will be demonstrated by a comparison of two diametrically opposed accentual-syllabic versification systems, English and Czech. The situation as far as German and Russian blank verse drama is concerned falls somewhere between these two extremes.

In English blank verse *grades of accentuation* and consequently also the *semantic significance* of the words are more precisely determined by the text than is the case in Czech blank verse.

This is because in the English text, with few exceptions, each individual syllable, regardless of the rhythmic context, is either stressed or unstressed (the stressed words are nouns, adjectives, full verbs, adverbs, demonstrative and interrogative pronouns; the unstressed words are monosyllabic prepositions, conjunctions, articles, auxiliary verbs, personal and relative pronouns). In the Czech text, the first syllable of a polysyllabic word is automatically stressed, and the second is unstressed. All other syllables (monosyllabic words and the residual components of polysyllabic words from the third syllable onwards) are rhythmically ambivalent; it is the metre and to a considerable extent also the actor's understanding of the text that determine whether or not they are accented.

In the following Czech and English texts, the syllables where it is exclusively meaning and metre that determine whether they are stressed or unstressed are highlighted in italics:

That but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time, –
We'd jump the life to come. But in these cases
We still have judgement here; that we but teach
Bloody instructions, which being taught, return
To plague the inventor.
(*Shakespeare*: *Macbeth*)

By pouze rána *ta*
vším ve všem byla, koncem všeho *zde,*
jen zde na tom*to* mělkém břehu času,
přes ži*vot* příští snadný *byl by skok.*
U vě*cecb těch* však zde *již* máme *soud;*
tož ten, že krva*vým těm* úlo*hám*
jen učíme, *a když jim* vyvu*čeno*
zpět vrátí *se, by* strůjce trý*znily.*
(*Transl. J. V. Sládek*)

In the English text there is not a single ambivalent syllable in terms of rhythm; English actors have a very reliable guide to dynamic stress (accent) in the text itself. By contrast, Czech actors are given much broader scope for interpretation; their role is more active in this respect. In many cases they place the emphasis where they see the nucleus of an idea, or when they wish to refer back to an idea previously mentioned, or wherever they consider it appropriate according to their individual interpretation of the 'logic' of their lines in the dialogue exchange.

It is far easier for reciters or amateur actors to learn correct accentuation in English than in Czech, because in English one is aware that the stress falls on words belonging to particular word classes, and furthermore the stress is both phonetically and phonologically more prominent than in Czech, making it easier to learn and recall. English actors use emphasis to alter the relationship between two stressed (or unstressed) words – this *blow*, *this* blow; in Czech, emphasis determines which monosyllabic word is stressed and which is unstressed. In the sentence *we shall have judgement here,* consisting entirely of stressed words, each word can be emphasised, though then it is of course no longer a question of word stress but one of semantic emphasis.

Rhythmic nuances are more fine-grained in English verse than in Czech. Leaving aside both sentence stress and syllable stress with a semantic function, there are in Czech only two types of syllable in terms of stress: (1) stressed and (2) unstressed. The metre may impose a third (non-phonetic) type – secondary stress on unstressed syllables in polysyllabic words or on monosyllables. English words also have, in addition to types 1 and 2, type (3) – a stable phonetic secondary stress (cf. ˈshop ˌkeeper);

in fact there is a variety of secondary stresses in English. Its verse rhythm generates further types: (4) unstressed syllables accented in ictic positions, i.e. heavy beats (5) stressed syllables with attenuated stress in unaccented positions, i.e. light beats, impossible in Czech. Additionally, there is type (6): occurrence of metrically super-fluous unstressed syllables, or unstressed syllables whose syllabic value is disputed even in prose (cf. traveller). The following lines from Shakespeare's *Hamlet* illustrate the distribution of the above types in a fairly regular and uniform text.

In fact, there are still finer nuances in English syllabic accentuation. For example, Shakespeare's verse sounds different when the line has a 'light' ending (i.e. an unstressed personal or relative pronoun or auxiliary verb in the line-end syllable), or a 'weak' ending (the line ends in a preposition or a conjunction). If sentence stress is also taken into account, it is not surprising that certain English prosodists, e.g. A. J. Ellis, have identified up to 9 grades of syllable stress in English. In Czech dramatic verse there are only three distinct syllable types, as illustrated by the translation of the above extract from *Hamlet*:

Table 6. Types of syllabic stress (English)

2	4	2 1	5	1	2 1 2	1
When	he	himself	might	his	quietus	make

4	2	5	1 2	1	2	1 2	1
With	a	bare	bodkin?	who	would	fardels	bear,

2	1	2	1	1 6	6	1 2	1
To	grunt	and	sweat	under	a	weary	life,

5	2	2	1	2	1 2	1 2	1
But	that	the	dread	of	something	after	death, –

2	3 2 1 2	1 2	4	2	1
The	undiscover'd	country,	from	whose	bourn

4	1 6 2	2 1	5 4	2	1
No	traveller	returns, –	puzzles	the	will,

2	1	2	1 2	1	5	1	2	1
And	makes	us	rather	bear	those	ills	we	have

2	1	2	1 2	4	2	1	5	4
Than	fly	to	others	that	we	know	not	of?

Table 7. Types of syllabic stress (Czech)

2	2	1 3	2		
Kdo	by	nésti	chtěl		

2	1 3 2	2	1 3	1 3	2
tam	břemena	a	stenal,	znojil	se

1	3 2	1 3	1 3	2	2	2
pod	tíhou	žití,	leda	že	jen	strach

1	3 2	1	3 2	2	1 3 2	
před	něčím	po	smrti,	kraj	neznámý,	

1	3 2	1 3	1 3	1 3	2	
od	jehož	břehu	žádný	poutník	již	

2	1 3 2	2	1 3	1 3 2	
se	nevrací,	nám	vůli	opoutá,	

2	1 3	2	2	2	2	1 3 2
a	nutká	nás	spíš	nést	zla	přítomná

2	1 3	1 3	1	3	1 3 2	
než	prchat	k jiným,	o	nichž	nevíme?	

This does not mean, however, that Czech actors have no opportunity to vary into-national accent with subtlety. The difference is that these subtle nuances represent the creative input of the Czech actor and that individual performances will vary according to the personal interpretations involved, while in English verse drama these nuances are all pre-established by the text. In other words, the hierarchy of accents is richer in English verse than in Czech. Such a hierarchy, established in the particular language, is the normative rhythmical background on which actors build their systems of emphases and sentence stresses. The *rhythmic pattern* of English verse predetermines also the tempo of its individual segments.

In languages where accentual verse (i.e. foot isochrony) applies, the superflu-ous unstressed syllables result in accelerated verse tempo. On the other hand, a missing syllable is replaced by a pause. The way variations of tempo are dictated by the text in English drama can be seen in Hamlet's Hecuba soliloquy. The mono-logue begins with a vigorous line, regularly alternating between stressed and un-stressed syllables:

> O wh*a*t a r*o*gue and p*e*asant sl*a*ve am *I*

The tempo is accelerated in line 3, containing only three stressed syllables:

> But in a *fi*ction, in a dr*e*am of p*a*ssion.

In line 4 a slow, richly stressed first half-line is followed by a half-line which again accelerates:

> C*o*uld f*o*rce his s*ou*l s*o* to his *o*wn conc*ei*t.

At the culmination of the monologue the tempo fluctuates considerably:

> Rem*o*rseless, tr*e*acherous, l*e*cherous, k*i*ndless v*i*llain!
> *O*, v*e*ngeance!
> Wh*y*, what an *a*ss am *I*! This is m*o*st br*a*ve.
> That *I*, the s*o*n of a d*e*ar f*a*ther m*u*rder'd,
> Pr*o*mpted to my revenge by h*e*aven and h*e*ll [...]

The first line begins with rapid trisyllabic feet, then the delivery slows down, emphasising the last two words and breaking off with the cry *O, v*engeance!, containing two adjacent stresses. Then the following two lines adopt a calmer, gentler rhythm, dwelling on the two points where two stressed words meet: the ironic m*o*st br*a*ve and the emotional d*e*ar f*a*ther.

In Czech and other languages where foot isochrony does not apply the duration of syllables is not governed by the rhythmic pattern of the text, and changes of tempo depend on semantic interpretation.

Many aspects of delivery are open to interpretation by the Czech actor, whereas in English they are directly determined by the text. This naturally contributes to the establishment of a rigid conservatism in traditions of interpretation, not only in respect of delivery but also in respect of the representation of characters.

In English blank verse the style of delivery and the semantic interpretation of the lines are principally governed by rhythmic factors; in Czech the rhythmic pattern of blank verse provides actors with only limited guidance for their interpretation. Here, on the other hand, word order is of considerable significance for the meaning. As a rule it determines the relationship between the respective components of a thought and their relative importance more effectively than say variations in tempo.

English has a strict word order, so playwrights can usually compose a line consisting of certain lexical components in only one way. Czech translators can re-arrange the words in any order permitted by the rhythm and – more importantly – this rearrangement allows them to emphasise different words and thereby to clarify the meaning of the text. Playwrights enjoy similar advantages in Russian: G. Shengeli (1960: 160) calculated that rearrangement was possible in 135 of 151 rhythmic variations of Russian blank verse.
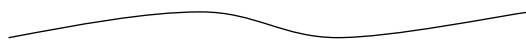
Figure 8. Gliding intonation in English

Intonation in Czech blank verse is more expressive than the steady intonation of English blank verse. The intonation of an English sentence is usually uniform, gradually falling after the first stressed syllable and with a gently gliding rise around the final stressed syllable.

In contrast, the Czech sentence usually has an undulating intonation with rising and falling segments. This difference in sentence intonation contours is the source of discrepancies in verse intonation between English and Czech, especially when the line coincides with a complete sentence unit.

The following are some characteristic features of Shakespeare's verse, according to the detailed intonation rules drawn up by R. Kingdon (1958: 179–184) for approximately 200 lines from various Shakespearean dramas. The English line, or half-line, often either maintains the same level of intonation, or gently rises or falls:

> Art thou ought else but place, degree and form.

The first half-line maintains a level tone; in the second the intonation rises three times to the same level on the words *place*, *degree* and *form*, always beginning on the level of the first half-line. The uniform intonation pattern often crosses the boundary of the line break in enjambement:

> What kind of god art thou *that suffer'st more*
> *Of mortal griefs* than do thy worshippers?

Considering the start and end of the line, intonation in English blank verse is relatively steady, beginning more frequently than in prose with no marked intonation shift (70% : 65%); only some 10% of lines begin with an excited, sharply rising intonation. In English non-dramatic poetry, level initial intonation is found in 90% of cases. Much more frequently than in prose, lines of poetry end with level intonation (33% : 15%), for the simple reason that a sentence often continues across the line break. The other two thirds of lines end with a rising or falling intonation, in about equal proportions. On the whole then, the intonation contour of English verse is gently undulating; the line breaks are fairly inconspicuous (less noticeable than the sentence breaks).

This is why the recitation of an English poem makes on a Czech audience the impression of a dispassionate, even monotonous delivery; when listening to English verse drama they are usually unable to identify the line breaks but perceive a calm delivery, rendered expressive at best by variations in tempo. Today, of course, some English actors, such as Laurence Olivier, are in favour of a more expressive acting style, rejecting this classical approach (represented by John Gielgud, for

example), breaking up their lines into a number of segments, each independent in terms of its intonation and rhythm, overriding the unitary intonation contour at sentence level.

So far, little analysis has been carried out in respect of verse intonation in other languages, such as German, Russian, Czech, etc. For example, in Czech there are two contrasting types of blank verse distinguished by the general character of their so called phonic line, where intonation peak and sentence stress overlap: (1) the blank verse of the Czech Lumír School with its calm, homogeneous progression in which the word is absorbed and the respective lines are mutually contrasted, and (2) the blank verse of the Czech Máj School and most blank verse of the mid 20th century, in which individual words have their own diction, the line is segmented and the phonic line is undulating. The intonation of German blank verse has a similarly undulating nature, but the specific intonation patterns of the respective schools of poetry remain to be investigated.

The difference between the rhythmic patterns of English and Czech dramatic verse has led to a difference in the respective traditions regarding recitation and stage acting.

English recitation, outside the theatrical context, gives precedence to a calm delivery, avoiding the disturbance of the metre by semantic accent, i.e. the predominance of metrically accentuated syllables over the other syllables and the observance of a sequence of equal intervals. English manuals of recitation give specific instructions, such as: "In lyric, emphasis must never disturb the temporal fall of the stresses, and must never be stronger than the force of a verse stress." (Fogerty 1937: 145)

If a particularly strong emphasis is required on a word, English recitation prefers a lengthening of the syllable (i.e. its prolonged duration) or an adjustment of the timbre over stronger accentuation. English elocutionists also recommend the suppression of semantic pauses in order to avoid the disruption of the isochrony of the intervals between stresses, also keeping modulation of tempo within the metrical scheme:

> All emphatic pauses must be kept within the limit of the temporal structure of verse in lyric poetry. In dramatic poetry this movement may be sparingly relaxed. No change of tempo, i.e. rate of speed, may be introduced in lyric verse which is not indicated in the metrical scheme. In dramatic verse change of tempo is frequently required for the sake of differentiating character: if so, it must be sufficient to make a clear break in the metrical speed of the two groups of lines. (Fogerty 1937: 145)

This means that the change of tempo must be so radical that each of the contrasting segments creates its own 'metre' and its own isochronic interval length. Finally,

no conspicuous fluctuation of intonation is tolerated in the lyrical presentation: "Rise or fall in voice pitch: this must be very sparingly used in verse, except in drama. [...] It is obvious how dangerous this method would be in lyric poetry." (Fogerty 1937: 144)

The guidelines for English speakers and actors quoted above show that there is a significant difference between recitation and theatrical performance of English verse, a more striking difference than Czech theatre audiences are accustomed to.

In the theatrical tradition of most European nations there are two conflicting styles of recitation and theatrical performance, which one could designate in general terms as a 'civil' style of presentation (focusing on meaning) and a 'poetic' style (focusing on the verse form). Poetic style of diction is based on the fundamental structural principles of the respective versification systems. In English it is foot isochrony, in French the cadence at the end of the line and the half-line:

> The cadence to which lovers of natural diction object probably involves the gratuitous resting of the voice at the end of every half-line in mid-line and end-line positions, as well as the perception of a dreary uniformity of rhythm with emphatic, long-drawn-out sounds. (Berr and Delbost 1903: 124)

Czech verse is closer to syllabic metre here in the sense that the most important poetic device evoking pathos is the marked mutual separation of the lines. Within the line there is then less conspicuous tension between the system of metrical accentuation (with associated changes of tempo) and the system of semantic emphases based on interpretation of the meaning. By contrast, where English recitation practice takes *verism* to extremes this is a greater danger than pedantic subordination to a metrical scheme.

> But the public often reads a poem as it looks at an Academy picture; with one eye on the title in the catalogue, merely to find out 'what it is about'. There is, therefore, a tendency to think only of the story or subject of a poem – or only of the dramatic excitement it can set up. People who speak verse like this allow their emphasis to destroy the tune of the poem and should never attempt anything but prose. (Fogerty 1937: 143)

In summary, the performance of Czech blank verse in drama is less pre-determined by the text than in the case of English blank verse, the former permitting a far broader range of semantic and vocal interpretation. This difference holds between any Czech verse on the one hand and any English verse (also to a significant degree Russian and to some extent German verse) on the other.

The purpose of the above remarks has been to point out that the specific characteristics of the respective versification systems also exert an influence on theatrical traditions and to give a reminder that a sensitive contact with the domestic

culture (including, for example, awareness of the interpretational style of Czech actors) is necessary for the translation of drama into Czech.

4.2 The alexandrine

The alexandrine is the typical verse form in poetry translation. The French syllabic alexandrine is a 12- or 13-syllable verse form with a caesura, in which the line and the half-line end in the stressed syllable of a word. In German, Russian, English and other poetry the 12-/13-syllable pattern incorporates a rhythm which has no point of reference in the French alexandrine, resulting in the establishment of its domestic varieties through and in translations. The most common is the iambic accentual-syllabic variety, in which the rising rhythm forms the analogy with the rising half-lines and the metrical cola (i.e. segments) of French verse.

> Parfois on trouve un vieux flacon qui se souvient,
> D'où jaillit toute vive une âme qui revient.
> (*Charles Baudelaire*: *Le flacon*)

> Da liegt ein alt Flakon, das deiner sich entsinnt,
> Draus eine Seele strömt und sprudelnd überrinnt.
> (*Transl. T. Robinson*)

The classical French alexandrine has a mid-line caesura, i.e. after the 6th or 7th syllable, and there are two types:

1. The alexandrine with undivided or irregularly divided half-lines (6/6):

> Si, relevant eux-là/ qu'il renversait naguère,
> A ses mauvais désirs/ donnant des vils soutiens,...
> (*Leconte de Lisle*: *L'Apothéose de Mouçal-Kébyr*)

2. The alexandrine with half-lines further symmetrically divided into 3-syllable cola (3 + 3/3 + 3):

> Je suis belle,/ o mortels!// comme un rêve de pierre
> Et mon sein,/ où chacun// s'est meurtri/ tour à tour.
> (*Charles Baudelaire*: *La beauté*)
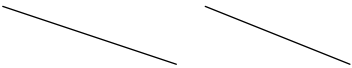
This second type is usually composed of four semantic nuclei, phonetically of four trisyllabic rising units, so that the French alexandrine often gives the English reader, accustomed to perceive a text in accentual terms, the impression of a four-foot anapaest (xxX/xxX//xxX/xxX). In accentual-syllabic versification with a dominant accentual basis this verse can take the form of four-beat accentual verse. The trisyllabic cola can be rising, falling or enclosing, i.e. anapaestic (vv-), dactylic (-vv) or

amphibrachic cola (v-v). Let us compare the rising character of the first half-line of Baudelaire's lines quoted above in Paul Wiegler's translation:
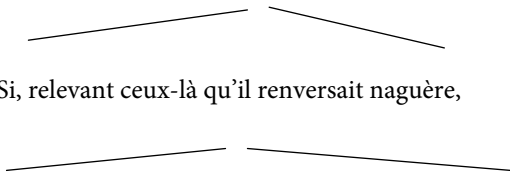
> Ich bin ein Traum von Stein mit marmorschönen Gliedern,
> Der jeden noch zerstört in qualvoll weher Lust, […]

and with the falling first half-line in the version by Wolfgang Graf Kalckreuth:

> Schön bin ich, Sterbliche, gleich einem Traum von Steine,
> Und meine Brust, die nichts als Wunder euch gebracht, […]

A significant element of the French alexandrine is the falling or rising intonation, i.e. the cadence or anti-cadence at the end of the half-line. Every half-line ends in a prominent cadence or anti-cadence, further reinforced by the final stress, followed by a pause; furthermore, the line usually ends with a syntactic pause. In the regular French alexandrine, therefore, a binary intonation shift occurs:

> Si, relevant ceux-là qu'il renversait naguère,

> A ses mauvais désirs donnant ces vils soutiens, […]
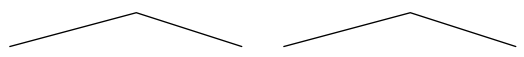
The binary composition, which is also usually present in the alexandrine with enjambement, is often relaxed in translation into accentual-syllabic verse, precisely because the caesura ceases to be the pivot of the metrical pattern:

> Les amoureux fervents/ et les lavants austères
> Aiment également/ dans leur mure saison,
> Les chats puissants et doux/ orgeuil de la maison,
> Qui comme eux sont frileux et comme eux sédentaires.
> (*Charles Baudelaire*: *Les chats*)

> Passionate lovers and ascetic old
> philosophers, – these two appreciate best
> the charm of cats, sedate and self-possessed,
> like both these sedentary and hating cold.
> (*Transl. W. Jarman*)
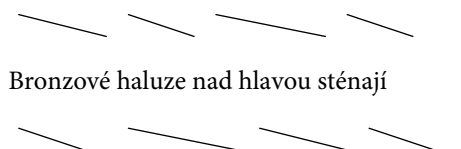
Die toll Verliebten und die strengen Weisen
Verehren, wenn die Kraft und Jugend schmolz,
Die Katzen sanft und stark, des Hauses Stolz,
Die fröstelnd, so wie sie, den Herd umkreisen.
(*Transl. T. Robinson*)

In the four-part alexandrine (3 + 3/3 + 3) the binary intonation shift is actually implemented twice, and in this type an elegiac mood is evoked by the fourfold cadence or anti-cadence:

Je suis belle, ô mortels! comme un rève de pierre.

Relatively the easiest to grasp is the surge in intonation in this cadenced alexandrine in languages with fixed initial or final stress, because here, at least as far as the stress is concerned, the respective cola are either rising or falling:

Bronzové haluze nad hlavou sténají

Feny se v nažloutlém kapradí míhají [...]
(*Vítězslav Nezval: Podivuhodný kouzelník*)

The intonation pattern of the original verse suffers particularly severe harm when the alexandrine is translated in pentameter, as is quite common in German and English. The shorter syllable count of the pentameter usually demands the omission of one of the four semantic nuclei:

I-1   I-2   I-3   I-4
Je suis belle,/ ô mortels!// comme un rève/de pierre

II-1   II-2   II-3   II-4
Et mon sein,/ ou chacun// s'est meurtri/ tour à tour [...]
(*Charles Baudelaire*: *La beauté*)

I-2   I-3   I-4
O Staubgeborne, wie ein Traum von Stein

II-1   II-2   II-3
so schön bin ich, und jeder Dichter drängt [...]
(*Transl. M. Bruns*)

or at any rate an irregular pattern:

> Ihr menschen – ich bin schön – ein traum von stein
> Mein busen der zu blutigen küssen treibt [...]
> (*Transl. Stefan George*)

In German, two nuclei are sometimes amalgamated so that the half-lines of the alexandrines are in practice dominated by a single weighty compound word; cf. this translation by Stefan Zweig:

> Ich bin so märchenschön in meinen Marmorblässen
> Ein steingeword'ner Traum, der anlockt und betört, [...]

The evolution of the French alexandrine was naturally not restricted to various permutations of the above two variants of the classical pattern and the transitional forms between them, but a relaxation of this pattern also occurred. In French poetry the three-member alexandrine contrasts with the two-member or even four-member alexandrine. W. T. Elwert (1961: 65) sums up the relaxation of the alexandrine via the three-member variant as follows:

> In the era of classicism (17th – 18th centuries) a weakening of the middle cae-sura enabled the division of a line into three parts by two breaks or pauses which are stronger than the middle one. The division into three can be symmetrical or asymmetrical, i.e. the middle part can consist of 4, 5 or 6 syllables, e.g.:
>
> 4 + 4 + 4: Et près de vous/ ce sont des sots/ que tous les hommes.
> (*Moliére*)
>
> 3 + 5 + 4: Cela dit,/maître Loup s'enfuit,/ et court encore.
> (*La Fontaine*)
>
> 2 + 6 + 4: Et moi,/ je lui tendais la main/ pour l'embrasser.
> (*Racine*)
> These three-member alexandrines *(alexandrins ternaires)* are relatively rare in classical poetry; they were more common in Chénier and the Romantics, espe-cially the 4 + 4 + 4 and 3 + 5 + 4 lines; however, they were adopted by them sparingly and always in combination with classical, binary alexandrines, in an approximately 1:3 ratio. The stressed syllable is still always the 6th, occurring in word-final position. The traditional structure of the alexandrine was abandoned or ignored from the mid-19th century onwards and beginning with the Parnas-sians (Banville) an unstressed syllable (an unstressed word) is introduced as the 6th syllable; from the Symbolists onwards this unstressed syllable can even be an – *e* or an unstressed syllable within a word.

By contrast with the neutral binary alexandrine with the mid-line caesura, the three-member alexandrine counts as a marked variant. In the context of the

symmetrical pattern it is perceived as a deliberate variation. In accentual-syllabic verse the caesura is not a prosodic but a stylistic device, i.e. it is not a compulsory component of the metrical pattern, and variations in its arrangement do not involve a distinction between diverse metrical forms. It is merely one of the rhythmic nuances contributing to the structuration of the thought:

> In a palace of pale-rose purity she sleeps,
> The princess, in least-animated murmurings;
> Sometimes a half-heard utterance in coral shapes
> Itself, when random birds peck at her golden rings.
> (*Paul Valéry: The Sleeping Beauty, transl. J. Kirkup*)

In the English alexandrines, the syntactic pause following the first third of the line and the potential pause after its second third are not perceived as a negation of the prosodic norm but simply as a particular type of syntactic structure, similar to the pause in blank verse.

In French syllabic verse the transition from the alexandrine to free verse is fluid, since 6- or 7-syllable segments occur very frequently, not only in verse, regular or free, but also in prose:

> Tout au fond de l'ombrelle/ je vois les prostituées merveilleuses
> leur robe un peu passée/ du côté du reverbère couleur des bois.
> Elles promènent avec elles/ un grand morceau de papier mural [...]
> (*André Breton: Un homme et une femme absolument blancs*)

Each of these free lines begins with a regular alexandrine half-line; it is not extended until the second half, and has an irregular syllable count, exceeding the 6–7 standard. From the point of view of syllabic verse, the first half-line is therefore free verse and at the same time the beginning of an alexandrine. Naturally, these transitional forms between syllabic and free verse take on a different form when translated into any accentual-syllabic verse:

> In der Tiefe des Sonnenschirmes sehe ich die wunderbaren Prostituierten
> Ihr Kleid gebleicht an der Seite der Gaslaterne hat die Farbe der Wälder
> Sie ziehen ein grosses Stück Tapetenpapier mit [...]
> (*Transl. M. Hölzer*)

The loosened form of French syllabic verse is here transposed into the loosened form of accentual-syllabic verse. Hölzer's verse is reminiscent of freed hexameter, i.e. *langvers,* in which disyllabic ictuses alternate with polysyllabic ictuses. This is in turn the logical transitional form between regular alternation of stressed and unstressed syllables in accentual-syllabic rhythm and their irregular pattern in prose.

In general, the alexandrine is a metre particularly appropriate for the French type of syllabic verse. Various problems arise when it is translated into accentual-syllabic verse systems:

1. The syllabic alexandrine is on the one hand a quite natural verse form – we have seen that its transition to free verse and prose is fluid. On the other hand it represents a very expressive metrical system, thanks to the more pronounced cadence at the end of the line and the half-line contributed by the stress and the rhyme.
2. The accentual-syllabic alexandrine is extremely artificial and far removed from prose. The combination of accentual rhythm and syllabic composition creates the most artificial of the commonly adopted metrical patterns; (actually consisting of couplets of 6-syllable lines; the couplets being arranged in their turn in pairs to form higher-level units); longer compositions of this kind are liable to become monotonous.

The options typically available for variation in syllabic verse, e.g. the distribution of words within half-lines, are too inexpressive in accentual-syllabic verse, where certain options (in particular the variation of the syllable count in the respective ictuses and the associated variations in tempo) can be applied only with difficulty.

It is no surprise, then, that the alexandrine is a source of difficulties in accentual-syllabic versification systems. Many different attempts have been made to replace it by an alternative form.

4.3 Free verse

Free verse is not an amorphous word sequence, and it cannot be translated into prose divided into separate lines, as is often the case. The traditional principles of versification are not ignored in this verse form; they are however veiled or negated in various ways. The translation of free verse requires the identification of the stylistic principles underlying the author's poetics and then its transposition to a different versification system. Free verse has its own poetics and its typology of basic forms, as does so-called regular verse. However, the options for variation and the typology of free verse are somewhat different in German, French, English and Russian. Unfortunately, comparative versification theory has so far failed to address the issue of comparative typology of free verse in different literatures. For the purposes of translators, at least a number of basic types are pointed out below.

The distinction between regular and free verse is often deliberately foregrounded. Many poets write regular verse disguised as free verse. In such cases,

lines of rhymed verse exhibiting a regular rhythm are split into lines of unequal length, with rhymes concealed internally within the lines:

> Where shall the word be found, where will the word
> Resound? Not here, there is not enough silence
> Not on the sea or on the islands, not
> On the mainland, in the desert or the rain land
> For those who walk in darkness
> Both in the day time and in the night time
> The right time and the right place are not here
> No place of grace for those who avoid the face
> No time to rejoice for those who walk among noise and deny the voice
> (*T. S. Eliot*: *Ash Wednesday V*)

If the syntactic pattern is reinstated, a series of very regular rhymed couplets and three-line stanzas emerges:

> Where shall the word be *found,*   *a 6*
> Where will the word *resound?*   *a 6*
> Not here, there is not enough *silence*   *b 9*
> Not on the sea or in the *islands,*   *b 9*
> Not on the *mainland,*   *c 5*
> In the desert or the *rain land*   *c 8*
> For those who walk in darkness   d 7
> Both in the day *time*   *e 5*
> And in the night *time*   *e 5*
> The right time and the right *place*   *f 7*
> Are not here, no place of *grace*   *f 7*
> For those who avoid the *face*   *f 7*
> No time to *rejoice*   *g 5*
> For those who walk among *noise*   *g 7*
> And deny the *voice*   *g 5*

Interference of two rhythms has occurred here: (a) graphically presented and at first sight apparently freed blank verse or free verse; (b) natural syntactic patterns of rhymed couplets and three-line stanzas with a regular syllable count. This rhythmic ambivalence reflects the uncertainty of human consciousness which is a dominant theme in T. S. Eliot's metaphysical poetry. In R. A. Schröder's German translation the tension between the two kinds of formal structure is not preserved, although the translation otherwise follows the syntactic parallelisms of the original:

> Wo wird das Wort fündig werden, wo wird das Wort
> Mündig werden? Nicht hier, hier ist's nicht still genug,
> Nicht auf der See, nicht auf den Eilanden,
> Nicht auf dem festen Land, nicht im durchnässten Land, nicht in der Wüste,

> Für die, so da wandeln in Finsternis,
> Beides zu Tag-Zeit und zur Nacht-Zeit,
> Sind rechte Zeit und rechter Ort nicht hier,
> Nicht Zeit für Freuden, für die, so das Antlitz meiden,
> Noch Gnaden-Ort für die, so fort und fort lärmend wandern und leugnen das
> Wort

Kuba, for example, had no difficulty in maintaining the two-layer rhythmic arrangement in German here, especially as this type of verse has a tradition in German original poetry:

> Macht Frieden mit der Zeit, die euch
> Gegeben ist, und lasst nicht zu, dass einer
> Diese Zeit verschwendet mit
> Fasten und Kasteien und –
> Wie schön
> Der Himmel ist [...]
> Ihr lebt – es kommt der Tod, und euer Leben –
> Endet.

As in T. S. Eliot, regular rhymed four-line stanzas are concealed behind this 'free' verse:

> Macht Frieden mit der Zeit, die euch gegeben *ist,*
> Und lasst nicht zu, dass einer diese Zeit verschw*endet*
> Mit Fasten und Kasteien und – wie schön der Himmel *ist* [...]
> Ihr lebt – es kommt der Tod, und euer Leben – *endet.*

Bound and free verse overlap only in exceptional cases. Various types of freed verse, representing the transition from regular to free verse, are more common. The relaxation of regular verse and its evolution into free verse took place in different literatures in different ways. This led to the emergence of many specific types of freed verse, determined by the specific language, giving rise to indigenous typologies of freed verse. At the same time, however, all literatures adopt alien free verse poetics; the major factor here being translation.

   The way in which verse was initially relaxed in French literature by the Symbolists, and free verse created after 1886 by Gustave Kahn, Jules Laforgue, Francis Viélé-Griffin, Jean Moréas etc. is summarised by W. T. Elwert as follows:

> *Vers libéré* had introduced the following deviations from traditional versification: more flexible syllable count in the light of variable evaluations of the 'silent' *e* (*e caduc*); the abandonment of rules of hiatus; flexibility of the caesura or its suppression; enjambement; a preference for previously uncommon metres and the creation of new forms (*vers impairs*); the abandonment of the traditional rules applying to rhyme quality and alternation; the possibility of substituting assonance for rhyme.

> *Vers libre* is the result of a thorough-going liberation from old traditions; no longer merely flexibility in syllable count, but its total abandonment; no longer merely unusual metrical forms or the new *langvers* but lines of an arbitrary length; no longer merely freedom regarding rhyming conventions, but the abolition of the obligation to rhyme.
>
> A further step towards the disintegration of poetic form was taken by those who, besides the elimination of strict metrical form by *vers libre*, additionally undertook the syntactic break-up of the sentence and the isolation of the individual word, abandoning logical structure, completing the superficial disintegration by the omission of punctuation and distributing the lines or individual words in an irregular fashion on the page, even breaking up words into separate letters (*lettrisme* – 'letterism'). These were the *cubists* (Guillaume Apollinaire), *dadaists* (Tristan Tzara) and the *surrealists*. From the standpoint of metrics, they all come under the concept of *Verslibrisme*; their innovations belong not to the realm of metrics, but to that of syntax and style. (Elwert 1961: 156)

The history of the liberation of German and English verse is familiar. The relaxed forms – German loose rhythms and English romantic verse – rest on more than the usual fluctuation of the syllable count between heavy beats (ictuses). Walt Whitman did not introduce free verse until 1885, negating all prosodic principles (stress distribution, rhyme, syllable count in the line etc.) and relying on rhetorical principles (grammatical parallelism, accumulation of units of equal ranking, gradation etc.)

Ictic verse represents the transition from bound verse to free verse in versification systems where the accentual principle predominates. Thus for example the following stanza from Pasternak's poem *The Mirror* is the traditional ballad couplet in relaxed form, i.e. four-ictus and three-ictus lines:

> В трюмо испаряется чашка какао,
> Качается тюль, и – прямой
> Дорожкою в сад, в бурелом и хаос
> К качелям бежит трюмо.
>
> Там сосны враскачку воздух саднят
> Смолой; там по маете
> Очки по траве растерял палисадник
> Там книгу читает Тень.
>
> И к заднему плану, во мрак, за калитку
> В степь, в запах сонных лекарств
> Струится дорожкой, в случках и улитках
> Мерцающий жаркий кварц.

In the first four line stanza A. Koval's translation more or less follows the original but in the following stanza for some inexplicable reason he moves towards free verse, based primarily on the relationship between sentence and line of verse:

Im Spiegel verdampft eine Tasse Kakao,
wiegt sich der Tüll, und auf geradem
Weg in den Garten in Sturm und Chaos
läuft der Spiegel zur Schaukel.
Dort bestreicht die Luft die schaukelnde Kiefer mit Harz,
im Vorübergehen verlor der Vorgarten
im Grase die Brille,
dort liest der Schatten ein Buch
und rieselt in den Hintergrund, ins Dunkle, hinter die Pforte
in die Steppe, in den Duft der einschläfernden Heilmittel,
auf dem Wege, in den Zweigen und in den Schnecken
das funkelnde, heisse Quarz.

Maiakovskii's ladder-like poems mainly consist of ictic lines in which the individual feet are graphically independent as lines, emphasising the division of the poem into three or four semantic and accentuated nuclei. In accordance with the principles of ictic verse the lines which are not graphically divided have a more rapid tempo and assume the character of a casually added statement; by contrast, the lines divided into individual cola emphasise each of the isolated segments:

Если
    сын
        чернее ночи,
грязь лежит
        на рожице, –
ясно,
    это
        плохо очень
для ребячей кожицы.
Если
    мальчик
        любит мыло
и зубной порошок,
этот мальчик
    очень милый,
поступает хорошо.
(*Vladimir Maiakovskii: Chto takoe khorosho i chto takoe plokho*)

In languages where accentual verse, and consequently adjustments of tempo and semantic weight based on the varying syllable count in the feet, is unknown, the ladder-like line break loses part of its meaning, and it is not surprising that many translators into Romance languages interpret this pattern as a purely ornamental feature. Thus A. Orane's translation of Maiakovskii's lines quoted above does not preserve the gradation of the three- two- and one-member lines. They are all

equally divided into two lines, changing the gradation into an ornamental stanzaic pattern which, naturally, also follows the tradition of the French middle caesura:

> Si un fils
>   a les mains sales
> et le bout du nez
>   tout noir,
> C'est très mal,
>   un vrai scandale!
> Ce garçon
>   fait peur à voir!
> Celui-ci
>   aime la mousse
> de savon
>   brosse ses dents.
> C'est très bien
>   pour sa frimousse –
> Ses parents
> sont très contents.

In syllabic verse, the line (or half-line) lacks internal rhythmic organisation; its entire arrangement is based on the division of the sentence into segments of equal or similar syllable count. The pivot of this arrangement is the end of the line, which is why enjambement here is particularly effective. Though less commonly found in syllabic verse, enjambement is here stylistically more expressive than in accentual-syllabic verse. The relationship between the structure of the sentence and its division into lines is the dominant stylistic principle of many types of free verse.

The simplest variant of this form of free verse is based on syntagms representing self-standing lines; it is therefore based on a systematic correspondence between a sentence component and a line of verse:

> Un bel oiseau me montre sa lumière
> elle est dans ses yeux, bien en vue.
> Il chante sur une boule de gui
> au milieu du soleil.
> Les yeux des animaux chanteurs
> et leurs chants de colère ou d'ennui
> m'ont interdit de sortir de ce lit.
> J'y passerai ma vie.
> (*Paul Eluard*: *Au coeur de mon amour*)

Even a good translation into accentual-syllabic verse is occasionally very rigid and impoverished because it is further removed from bound verse; it lacks not only the correspondence of syllable length in the corresponding lines but also, most

importantly, the internal rhythmic arrangement of these segments; thus they give the impression of prose divided up into lines of verse:

> Ein schöner Vogel zeigt mir das Licht
> es ist gut sichtbar in seinen Augen.
> Er singt auf einem Mistelball
> inmitten der Sonne.
> Die Augen der singenden Tiere
> und ihre Gesänge aus Zorn oder Überdruss
> verbieten mir, dies Bett zu verlassen.
> Hier werde ich mein Leben verbringen.
> (*Transl. G. Henniger*)

In this rather rhetorical type of free verse, parallelisms, repetitions and contrasts play a major role; they may be lexical, semantic or syntactic:

> Assise sur une chaise longue
> une dame à la langue fanée
> une dame longue
> plus longue que sa chaise longue
> et très agée
> prend ses aises
> (*Jacques Prévert*, *Riviera*)

In this poetic genre the dominant structural principle is shifted from the prosodic to the compositional element, giving the poem a fixed structure similar to that of an epigram or a play on words etc. Kurt Kusenberg preserved the grammatical parallelisms of the above stanza without difficulty, though he unfortunately omitted the difficult play on words *plus longue que la chaise longue*, suppressing this line:

> Auf einer Ottomane
> ruht behaglich eine Dame
> eine Dame mit welker Zunge
> eine lange Dame
> eine sehr alte Dame

The poetics of Guillaume Apollinaire is based on the stringing together of motifs to create a 'zone' representing a fluid continuity of associations. The omission of punctuation at the end of the line is also a device he employs to systematically erase boundaries and contours, linking individual motifs in a continuous flow. Hans Magnus Enzensberger maintained this confluence in his German version of *Zone,* which exemplifies this genre, not however in some other poems by Apollinaire, e.g. *Le Pont Mirabeau:*

> Sur le pont Mirabeau coule la Seine
> et nos amours
> faut-il qu'il m'en souvienne
> La joie venait toujours après la peine
> Vienne la nuit sonne l'heure
> Les jours s'en vont je demeure
>
> Unterm Pont Mirabeau fliesst die Seine.
> Was Liebe hiess,
> muss ich es in ihr wiedersehn?
> Muss immer der Schmerz vor der Freude stehn?
> Nacht komm herbei, Stunde schlag!
> Ich bleibe, fort geht Tag um Tag.

Flowing punctuation-free 'zones' became not only a common technique in modern poetry but also a stylistic feature within more complex poetic compositions, e.g. in T. S. Eliot (1953, cf. Levý 1959), who incidentally also made the following theoretical remark: "The disposition of lines on the page, and the punctuation (which includes the absence of punctuation marks, when they are omitted where the reader would expect them) can never give an exact notation of the author's metric."

The syntactic structure of a line determines the intonation, which is a factor common to free and bound, syllabic and accentual-syllabic verse. S. Karcevski (1931: 203–204) claimed that every sentence is bi-partite: "Every indicative sentence, unless it is very brief, tends to split into two parts [...] Its intonation rises in the first part and falls in the second."

It is probable that the twofold intonation structure which characterises the sentence, giving it phonetic coherence and independence, will play a role in the integration of the line into a structural whole. Czech prosodists – J. Mukařovský (1948), J. Hrabák (1947/8) etc.– expressed the hypothesis, based on the findings of Karcevski, that the line also has a binary intonation structure and that therefore this *binary character of intonation* is the sole principle common to all types of verse. It is certain that this polarity of the preservation and destruction of binary intonation is the most important stylistic principle of many types of free verse, especially in Romance and Slavonic literatures.

The individual syntagms are independent here, or the enjambements are split into short lines, which in accordance with their tendency to binary intonation group themselves in pairs, either within a single line or crossing its boundary to a neighbouring line as a run-on line; these lines then function as graphically independent half-lines. The isolated sentence components with no counterpart are thus highlighted and they act as emphatic additions (Table 8).

Table 8. Binary intonation in Spanish and its translation

I	El campo	Des Ölbaums
II	de olivos	Gelände
I–II	se abra y se cierra	entfaltet und schliesst sich
I	como un abanico.	gleich einem Fächer.
I	Sobre el olivar	Überm Ölgehölz
II	hay un cielo hundido	sinkt ein Himmel nieder,
I	y una lluvia oscura	und es fällt ein dunkler
II	de luceros fríos.	Regen kalter Sterne.
I	Tiembla junco y penumbra	Am Flussgestade zittern
II	a la orilla del río.	nun Schilf und Dämmerschatten.
I–II	Se riza el aire gris.	Es kraust die graue Luft sich.
	(García Lorca: Paisaje)	*(Transl. Enrique Beck)*

This type of verse, outwardly based on the enjambement, is found in E. Arendt's translations of Pablo Neruda, as well as in Arendt's own original poetry:

> Oben erschauert
> Die Muschel des Himmels, hohe,
> Von fernem Flattern des Donners
> Am Meerhorizont, da unter ihr
> Im Abendlichen
> Blütenweiss
> Die Knospen der Wellen aufbrechen und [...]

In German poetry this variety of free verse is untypical, being more common in Romance poetry; here the accentual principle is restrained in favour of factors which in German poetry play a more limited role, namely isolation of words by means of line breaks and contrasts between lines of different lengths. In Czech poetry, as well as in Czech translations from French, this type of verse is traditional.

The poetics of free verse is a topic still remaining to be thoroughly investigated, since the variety of its forms is so considerable and the differences between them so subtle that generalised schemes of analysis are inadequate; a fresh start has to be made in individual cases.

It is in the sphere of free verse that translators find their broadest opportunities. They can either translate a foreign author word for word without regard for the expressive values inherent in the style of the original or they can transform the original poetry into Czech poetry by applying the specific resources of Czech verse, that is to say they can recreate the poem in Czech free verse, yet maintain equivalent expressivity. It is actually in the sphere of free verse that translations most frequently enrich Czech poetry by introducing new possibilities for expression.

Integrating style and thought

So far, individual constituents of verse have been treated in isolation. In an actual poem, however, their inter-relationships come into play, forming – together with other aspects of language and content – a historically specific system of creative means known as style. Components of content may sometimes be interrelated with prosodic elements directly, as in a rhymed poem involving play on words, for example; normally, however, the two are interrelated indirectly, and a whole gamut of other stylistic agents is involved. For this reason it is not possible to draw mechanistic conclusions about counterparts or correspondences between say English consonantal rhyme and Czech vocalic rhyme, based solely on the difference between the two versification systems established *a priori* through contrastive analysis of the different functional potentials of their elements.

Authors' linguistic style has to be accounted for, not only in a particular work, but also in terms of their poetics as reflected in their works generally, that is to say their method or artistic view. In addition to the linguistic potential of the particular language, the current stage of evolution of the receiving culture and its needs should also be accounted for.

The outstanding modern Czech writer and translator from French Karel Čapek succeeded in exerting a profound influence on the evolution of Czech verse through his translations of French poetry only because his translations entered the Czech literary scene at a time when strict accentual-syllabic verse, established in the 2nd half of the 19th century, was going out of fashion as traditional rhyme patterns had become routinised (cf. Levý 1957a).

Čapek's reform of Czech rhyme and his modification of the alexandrine are based on a common stylistic principle – the tendency to continuity in verse composition. On this principle Čapek (1957) introduced both a cadenced type of alexandrine and blurred, open-ended rhyme at the end of the line, dissolved in the consonantal orchestration of the verse. This continuous prosodic form corresponds to rather indistinctive delimitation of semantic units with blurred boundaries in French poetry.

Čapek discovered this principle in some modern French poets, especially in Apollinaire as their key representative, whose noetics of poetry was close to Čapek's. This may be why Čapek was so sensitive to it, adopting it as a translation stance, i.e. the fundamental principle informing his approach to the translation of

a collection of French poetry (Čapek 1957). Interestingly, some years before Čapek set about this translation, he wrote:

> Apollinaire suppressed punctuation in his poems; whether or not he did so out of sympathy for the futurists I do not know. It is evident, however, that his poems benefit from this feature, which is no mere graphic novelty [...] His images flow in a more boundless, intangible way, becoming more spiritual and more blurred, which is the essence of their nature. For poetry such as this, the rigid logic of full stops and commas is too inhibiting [...] Now even the discursive syntax is relaxed and strict sequencing has been abandoned. (Čapek 1914: 271–272)

Čapek's sensitisation to this quality of Apollinaire's poetry was markedly conditioned by his individual approach to reality and its stylisation, as evidenced by Mukařovský's characterisation of Čapek's prose. He comments on the very same feature which Čapek found congenial in Apollinaire: "By situating all semantic units on the same level, he turns their sequence into a boundless, continuous flow with no beginning or end." (Mukařovský 1948: 383)

Čapek's translation of French poetry demonstrates much more clearly than any lengthy theoretical explanation how 'congeniality' between author and translator can function in the literary process and how it can cater to the evolutionary needs of the domestic literature. It demonstrates that for a translation to become a literary milestone, the versification technique must be accompanied by a certain philosophical stance, and, last but not least, requires fortuitous literary-historical circumstances. The scholar can only analyse and explain such an achievement *ex post facto*.

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