

A Comparison of Two Czech Translations of Selected Short Stories from Dubliners by James Joyce

Tomáš Mikulík

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děkanka



Mgr. Dagmar Masár Machová, Ph.D.
ředitelka ústavu

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ABSTRAKT

Tato bakalářská práce se zabývá porovnáním dvou českých překladů vybraných povídek Dubliňanů Irského spisovatele Jamese Joyce. Práce vychází z překladů Zdeňka Urbánka a Aloyse Skoumala. Práce je rozdělena do dvou hlavních částí. Teoretická část se zaměřuje na autora původního textu a na teorii překladu. Praktická část se zabývá porovnáním vybraných částí textů. Cílem práce je poukázat na základní rozdíly mezi oběma překlady a originálním textem.

Klíčová slova: James Joyce, Zdeněk Urbánek, Aloys Skoumal, Dubliňané, překlad, analýza

ABSTRACT

The bachelor thesis deals with the comparison of two Czech translations of selected stories from Dubliners by Irish writer James Joyce. The thesis is based on the translations by Zdeněk Urbánek and Aloys Skoumal. The thesis is divided into two main parts, the practical part and the theoretical part. The theoretical part focuses on the author of the original text and on the theory of translation. The practical part deals with the comparison of selected parts of the text. The aim of the thesis is to point out the basic differences between both translations and the original text.

Keywords: James Joyce, Zdeněk Urbánek, Aloys Skoumal, Dubliners, translation, analysis

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Shut your eyes and see.”

– James Joyce

The rough language, unconventional topics, realistic image of the Irish society and the references to real people and places caused a huge controversy at the beginning of the 20th century and for that reason, James Joyce could not find any publisher. Therefore, *Dubliners* (1914) were published by Grant Richards after almost seven years of waiting.

The bachelor thesis deals with the comparison of two Czech translations of selected short stories from *Dubliners* (1914) by James Joyce. The thesis is based on the translation by Aloys Skoumal from 1988 and on the translation by Zdeněk Urbánek from 1959. The thesis deals with first three short stories that are “The Sisters”, “An Encounter”, and “Araby”. The selected short stories are compared from the lexicological, morphological and syntactical point of view. The thesis shows basic differences between both translations and the original text.

The thesis is divided into two main parts, the practical part and the theoretical part. The first part introduces the Irish author, James Joyce, who belongs to modernist writers and who is probably one of the greatest Irish writers of the 20th century. Other aspect of the theoretical part is the focus on the theory of translation. The thesis explains the basics of translation, deals with all the necessary steps that are connected with the translation process and describes possible approaches to translation of a source text. The thesis explains the theory of grammatical levels of a language.

The second part of the thesis focuses on the translation of selected short stories from *Dubliners* (1914) by two Czech translators. The first author is Zdeněk Urbánek who was a highly respected translator and writer. Zdeněk Urbánek translated some authors that were introduced to Czech readers for the first time. The second author is Aloys Skoumal who was a translator, diplomat, journalist and literary and theatre critic. The thesis analyses the translation of Zdeněk Urbánek and Aloys Skoumal on the grounds of lexicological, morphological and syntactical level. Other aspect of the thesis is the focus on the approaches to the original text of each translator.

I. THEORY

1 JAMES JOYCE

1.1 Life

James Joyce was born on February 2, 1882 in Dublin, Ireland. During his childhood, he showed exceeding intelligence and passion for literature. For that reason, James Joyce was pushed by his family to get an education. Firstly, James Joyce attended Roman Catholic Seminary but he did not feel satisfied there and left the Seminary soon. As Frank A Biletz claims, James Joyce graduated at the University College Dublin with a pass degree in modern languages in 1902 (2013, 221). After that, he moved to European Continent where he utilized his knowledge and taught languages there. In 1904, he met Nora Barnacle who became his muse and they began a long relationship until Joyce's death. They had two children but their daughter had a mental illness, which caused them many problems in their life. James Joyce spent the First World War in Switzerland in Zurich. When the First World War ended, he moved to Paris where he settled and continued his literary work. Despite James Joyce spend a huge part of his life in exile; Dublin remained to be a source of his literal works. James Joyce was limited by his health, he suffered his whole life from worsening vision and he spent the overwhelming part of his life in poverty. When the Second World War started, he moved back to Zurich, where he died in 1941.

1.2 Work

The first work that James Joyce published was a collection of poems called *Chamber music* (1907). Publishing of *Dubliners* (1914) was more problematic. The reason was that James Joyce referred to real places and people and he was writing about unconventional topics which caused a huge controversy at the beginning of the 20 century. Therefore, James Joyce had to wait seven years to find a publisher. James Joyce continues his work and publishes a novel *A portrait of the Artist as a Young Man* (1916) and a novel *Ulysses* (1922). In *Ulysses* Joyce follows the structure of the ancient Greek poem *Odyssey* and tells his own version of the epic tale (The British Library 2018). *Finnegans Wake* (1939) brought James Joyce biggest success. In this book, James Joyce plays with words and invents his own not easily understandable language. *Stephen Hero* (1944) is an autobiographical novel, which was published posthumously.

1.3 Style of writing

James Joyce belongs to modernist writers of the twentieth century as well as T. S. Eliot, Virginia Woolf or D. H. Lawrence. James Joyce was evolving his unique writing style his whole life. The huge source of James Joyce inspiration was mythology, history and literature. His first works were reaction to religious values. According to Martin Hilský, it was not God, who was the creator of the Joyce's universe, but it was the author himself (1995, 110). Joyce's view of the world was influenced by many great writers; for example St. Thomas Aquinas, Giordano Bruno or Dante Alighieri. Typical feature of James Joyce style of writing is; he does not stick to only one style of writing but he often changes between them. James Joyce develops a method of interior monologue, experiments with a stream of consciousness and invents his own language.

1.4 Dubliners

Dubliners (1914) is a collection of fifteen short stories published in 1914. James Joyce focuses on the everyday life of Irish people in Dublin. The main themes are the destinies of ordinary people, poverty, freedom, death, suffering and love. Other aspect of all Joyce's stories are epiphanies. Epiphany is a sudden moment when a character starts to perceive and understand himself (Hilský 1955, 116).

The situation in Ireland in twentieth century was not ideal and James Joyce attempted to find a publisher. Nobody wanted to print a book that was promised to cause such offence. It was not about the matter of taste, it was more about antipathy. The realistic image of Irish society, references to real places and people were considered as insulting (The British Library 2018). In 1905, James Joyce firstly offered his book to Grant Richards. Richards agreed to print *Dubliners* (1914) but it was just the beginning of a long journey full of struggles. Finally, after almost eight years of rejecting, Grant Richards published *Dubliners* in 1914.

James Joyce explains the reason for writing *Dubliners* (1914) in a letter to Grant Richards on May 5, in 1906. "*My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis.*" (Peake 1977, 1). Joyce tried to present *Dubliners* (1914) to the indifferent public under four of its aspects. According to Joyce, the stories move through tales of childhood, adolescence, adulthood and public life (Peake 1977, 2).

Dubliners (1914) differs from other James Joyce works in a sense of minimalism. The narrative of some stories is often simple and allegorical. The first three stories are narrated

in first person and the rest of the stories are narrated in third person. The main symbols of the first and the last short story is death. Unlike his other works, James Joyce avoids using stream of consciousness and most of the stories have open ending. The stories as they go chronologically are “The Sisters”, “An Encounter”, “Araby”, “Eveline”, “After the Race”, “Two Gallants”, “The Boarding House”, “A Little Cloud”, “Counterparts”, “Clay”, “A Painful Case”, “Ivy Day in the Committee Room”, “A Mother”, “Grace and The Dead”.

2 THE TRANSLATORS

Josef Hruša made the first translation of *Dubliners* (1914) to Czech language in 1933. After that in 1959, Zdeněk Urbánek came with his own translated version of *Dubliners* (1914). Aloys Skoumal translated *Dubliners* (1914) in 1888 and made a revised edition in that was published in 1990.

2.1 Zdeněk Urbánek

Zdeněk Urbánek was a Czech writer and translator. He was born in October 12, 1917. He was studying languages at Charles University in Prague. Unfortunately, he had to give up his studies due to the closure of Czech universities in 1939. Zdeněk Urbánek was switching between many different jobs during his life. He was working for Evropský literární klub and later on for Sfinx publishing. Around year 1960, he begins to work as a full time translator. Zdeněk Urbánek could pride himself on introducing translations of several authors to Czech readers for the first time. There are some authors that Zdeněk Urbánek translated to Czech; James Joyce (*Dubliners* 1914), Walt Whitman (*Leaves of Grass* 1855), William Faulkner (*A Rose for Emily* 1930), Francis Scott Fitzgerald (*The Tales of Jazz Age* 1922) or William Shakespeare (*Hamlet* 1609) (Obec Překladaatelů 2018).

2.2 Aloys Skoumal

Aloys Skoumal was a Czech translator, diplomat, journalist and literary and theatre critic. He was born in June 19, 1904. Aloys Skoumal studied languages at Charles University in Prague and graduated in 1927. He continued with his studies and became a librarian. During his life he worked in several libraries and publishing houses. After the Second World War, he lived in London where he entered the diplomatic services. Besides that, Aloys Skoumal was a translator his whole life. Among some of his works belong translations of William Shakespeare (*Hamlet* 1609), Jonathan Swift (*Gulliver's Travels* 1726), Edgar Allan Poe (*The Raven* 1845) or James Joyce (*Dubliners* 1914). Aloys Skoumal was not only translating from English but also from German. (Obec Překladaatelů 2018)

3 THEORY OF TRANSLATION

3.1 Translation

Translation is a transmission of an arbitrary text from a source language to a target language. The purpose of a translation is the transfer of information and meaning of a text to its readers. For that reason, translation can be seen as a process or as a product. The process of translation focuses on the role of the translator in taking the original text and transforming into the target text. Translation product is the concrete translation produced by the translator (Hatim 2004, 3). According to Jiří Levý there are three basic aspects of translation that each translator should know if he wants to provide a proper translation:

1. Source language
2. Target language
3. Pragmatic content of the translated text (2012, 21).

In other words, the aim of a translator is to translate a text from source language to target language without damaging the structure and changing the meaning of the original text. Therefore, the knowledge of pragmatic content requires the understanding of time and space as well as the understanding of characteristic features and peculiarities of the author.

According to House, translation is a process that is depending on the meaning within source and target language (1981, 29). Therefore, the most important factor is the preserving of a meaning in the outcome of translation.

3.2 The process of translation

Levý compares the translation process to sharing. Levý describes the translation process as a communication chain. On one side, the translator has to decode the message of the original text. Then the translator has to transfer the message into the target language. The reader is on the other side of the chain and tries to decode the message of the translator (2012, 42).

Table number 1:

The table shows how the communication chain is created according to Levý (2012, 42).

		Author			Translator			Reader	
Reality	→	Selection	Stylization	Text in foreign language →	Reading	Translation	Text in translator's language →	Reading	Concretization

Translation is the product of the translation process. However, the recipient of the text perceives the text as a final product of the translator. The recipient of the text does not see all the struggles and quandaries that the translator had to go through. At least the recipient should not see them if the translation is accurate.

According to Peter Newmark the process of translation consists of four levels:

1. Textual level
2. The referential level
3. The cohesive level
4. Level of naturalness (1988, 19).

Textual level is the level of a source language level. On this level, translators try to find the right equivalents in the target language. Other aspect is the decoding of the syntactical structure of the original text and transformation of a text into the target text (Newmark 1988, 19).

The referential level deals with content and it is closely related to the textual level. It deals with events and object that translator has to visualize. After that, he builds a conceptual representation (Newmark 1988, 19).

The cohesive level is more general than grammatical. It links textual and referential levels together. The cohesive level follows the structure and mood of the text and traces the feeling and emotions and other aspects of the original text (Newmark 1988, 19).

The level of naturalness is oriented on the target text if the translation makes sense and if it is naturally readable. The level of naturalness focuses on the appropriateness of a language in certain situations. On the other hand, translation should reflect the naturalness of the original text (Newmark 1988, 19).

3.3 Approach to a text according to Newmark

There are two purposes why translators read the original text. The first one is to get the overall knowledge of the text. The second reason is to analyze the text from the translator's point of view. Which included finding the appropriate way how to approach to the text and focusing on the intention of the text (Newmark 1988, 12).

The intention of the text depicts the author's point of view on the subject of matter. The language used may be the indicator of different points of views. The intention of the translator is usually identical to the intention of the author of the original text (Newmark 1988, 13).

3.4 Approach to a text according to Levý

The role of the translator can be summarized into three stages. The first one is the understanding of the original text. The second one is the interpretation of the original text. The last is the recasting of the original text.

It is necessary for the translator to understand the original text that he translates. Philological understanding of the text does not require any special talent. It is more question of practice. Nevertheless, there are some examples of occasional pitfalls in translation. One of them may be the ambiguity of a text. Other common mistake is the wrong substitution of words or incorrect word associations (Levý 2012, 50).

Translation requires deeper understanding of the source text. The proper reading of the text should guarantee the adequate usage of aesthetic values. The omission of seemingly small units of the text might lead to damage of the original text (Levý 2012, 52).

The last stage of the translation is the understanding of the artistic units of the source text. The understanding of characters and their relations, the settings and the intention of the author is also an important factor while translating a text. It is not always easy and it requires good imagination and sense for language.

3.5 Interpretation of the source text

It might happen that there is no adequate equivalent in the target language. It might be because the expression is ambiguous or because there is no proper equivalent in the target language that would describe the word in its full sense. For that reason, translator has to use the interpretation of the text. In this case, the translator has to specify the term and he has to choose an equivalent that has the narrower meaning (Levý 2012, 55).

3.6 Adequacy of the text

Adequacy of a translation is a functional equivalence of the source text and the translation. In other words, adequacy can be determined as appropriateness. Translation has to keep the aesthetic features of the source text but also text integrity and originality. If the stylistic equivalence of the text is preserved, text can be seen as adequate (Vilíkovský 1984, 83).

3.7 Equivalency of the text

Equivalency is the equivalent relationship between source and target language. The goal of any translation should be achieving of an equivalent effect. However, equivalent effect can be understood as result of translation rather than its original aim. Equivalents are words, phrases or idioms. In the artistic translation, the equivalence of the text has to be preserved. Even smallest change of equivalent can result in the incomprehensibility of a text. For that reason, the focus is on the certain components of the text (Newmark 1988, 48).

3.8 The product of translation

The product of translation is the outcome of the translation process. According to Newmark the product of translation can be seen from two different perspectives. The first perspective is relative. It perceives the translation as a product of its culture and time that is adapted for the new readers of the target language. The new text is invented from the source text. The product of the text is not a translation but an adaptation of the text.

The second perspective sees the product of translation in critical and evaluative way. The translation requires constant comparisons and verifications of the source text. It is often more detailed. It focuses on the grammatical and lexical levels of the text (Newmark 1991, 5).

3.9 Types of translation

Translation can be divided into several categories; general translation, artistic translation or technical translation. General translation is a simple and most common translation. There is no specific terminology in this kind of translation.

The term artistic translation can be understood as a translation of literary works such as novels, poetry or prose. It is one of the biggest forms of translation because the process of translation involves more than simple translating of a text. The translator requires to have certain skills like creativity and sense for language. He has to be able to translate and specify thoughts, cultural subtext and other humorous components of a text.

Technical translation focuses on the translation of texts from technical fields. Typical feature of technical texts is the usage of special terminology. These texts usually have its specific readers. The emphasis is put on the correctness of terminology and on the consistency of thoughts.

3.10 Traditional translation methods

Translation methods are closely related to the process of translation. There are many methods that translators can use when approaching to a translation. This means that there is a huge possibility that each author will choose a different technique or strategy. The purpose of translation methods is finding the meaning between source and target text. Other aspect is choosing the right method in order to prevent the continuity of a text and its aesthetic features. One of the problems that each translator deals with is the selection of right equivalents. For that reason, the translators can use some of these translation methods:

1. Literal translation
2. Faithful translation
3. Adaptation
4. Idiomatic translation (Newmark 1988, 41).

Literal translation is a word-for-word translation. The term from the source language has its exact equivalent in the target language. Literal translation keeps all the aspects of the source language in the same order (Newmark, 46).

A faithful translation tries to preserve the contextual meaning of the source text. However, this translation is not keen on keeping the grammatical structures of the original text. It tries to be faithful to the intentions of the original text (Newmark, 46).

Adaptation is one of the freest forms of translations. The usage of adaptation is mainly visible in theatre, where the setting and characters usually stay unchanged. However, the source language is transmitted to the target language (Baker 2011, 34).

Idiomatic translation follows the structure of the source language while it attempts to sound natural when communicating the message to the target language. Frequent problem is that there are no true idioms in the target language.

In case there are no adequate equivalents in the target language, translators can use some of the strategies that can help them deal with this difficulty. These translation

methods include the usage of more general word, the usage of less expressive word, translation by using cultural substitution, translation by using a loan word or translation by omitting (Baker 2011, 34).

3.11 The translation of metaphors

A metaphor is a figure of speech. The purpose of usage of metaphors is to describe an object or action in a transferred, not literal sense. The usage of metaphors is very common. However, their translation is not always easy.

If a translator wants to provide a good translation of a text, he has to understand the connotative and denotative meaning of the metaphor. He also needs to determine if the metaphor is positive or negative (Newmark 1988, 105).

Every time a translator comes across a sentence that appears to have no grammatical sense, he has to test the nonessential element of the sentence in order to find out if there is any metaphorical meaning. Even if the sentence is faulty and ungrammatical, the translator has to find a way to deal with the sentence.

3.12 The translation of proper names

The translation of proper names requires general overview of a translator. Otherwise, if a translator does not understand a word he has to make a research and look everything up. For example, there have been several changes in geographical terms during recent years. A translator has to be aware of them, e.g., *Peking / Beijing*" (Newmark 1988, 35).

3.13 Obsolescence of translations

Perhaps almost every language in the world changes over time. Some new words may appear and some may become obsolete. Archaic words used to be common. Nevertheless, they are rare nowadays. Obsolete words are words that are still in existence of a language. However, they are not used anymore. English language is changing slowly and mainly from generation to generation. All those changes are caused by the evolution of certain language.

Therefore, similar changes can be seen in translation. Probably each translation will become obsolete one day. This was probably the main reason why Zdeněk Urbánek and Aloys Skoumal published revised versions of their translations.

3.14 Neologisms

According to Newmark, neologism is a newly created lexical unit or existing lexical unit that gained a new sense (1988, 140). Neologisms might be sometimes problematical for translators. Thanks to technologies, there are many new words distributed. New words might derive from slangs and it is up to each translator to keep up with modern trends. Neologisms cannot be qualified due to short-liveness of some of them. However, their number is constantly growing.

Most of the neologisms have single meaning. Therefore, they can be translated freely and out of context. However, neologisms might quickly gain new meaning (sometimes they lost the old one) in the target language (Newmark 1988, 140).

3.15 Revision

Revision is the last stage of the translation process. The translator is ensuring that the final text includes all the necessary features of the source text. The target text is dependent on the source text, however in communicative translation the author relies on his own senses. He has to be able to describe the situation naturally whereas in semantic translation he has to deal with the author of the source text (Newmark 1988, 36).

4 LEVELS OF LANGUAGE

Language can be studied under many different assumptions. The analytical part of this thesis focuses on three levels of the language. It deals with the lexicological, morphological and with syntactic level.

4.1.1 Lexicological level

Lexicology is a science that studies lexis. Lexis is the stock of words in given language (i.e. vocabulary, lexicon). Lexicology deals not only with aspects of simple words but also with complex and compound words (Jackson 2007, 2).

Lexicology as a level of syntactic analysis of a language. The language can be analysed from different lexicological perspectives. The analytical part will focus on the usage of different equivalents, obsolescence of the translations, omitted expression and the excessiveness of expressions.

4.1.2 Morphological level

Morphology is defined as a study of morphemes. Morphemes are the smallest units of words that carry a meaning. They can be divided into two groups that are free and bound morphemes (Jackson 2007, 3).

The analytical part focuses on the usage selected parts of speech, especially on the usage of verbs, preposition and interjections. Another aspect of the morphological level analysis is the focus on the grammatical cases and their usage in a Czech sentence. Contrary to English, Czech language has a complex system for declension of nouns, adjectives, pronouns and numerals. There are seven grammatical cases in Czech language, which influence the form of words.

4.1.3 Syntactic level

Syntax is a linguistic science that focuses on the relationships of words in a sentence. Other aspect of syntax analysis is the focus on the word order and the constructions of sentence structure. Syntax furthermore studies the ambiguity of sentences.

II. ANALYSIS

5 A COMPARISON OF TRANSLATIONS OF SELECTED STORIES

The analytical part deals with two different translations of selected stories of book *Dubliners* (1914) translated by Zdeněk Urbánek and Aloys Skoumal. The thesis deals with Aloys Skoumal translation from 1988 and with the translation of Zdeněk Urbánek from 1959. It focuses on the ways how each of the translators approached to the text. These translations are compared on the grounds of lexical, morphological and syntactical level of language (Hickey 2005, 27). Other aspect of the analysis is the focus on the differences between both translations, eventually how they differ from the original version of *Dubliners* (1914).

Each chapter focuses on the differences between translations and contains commented examples. Each example is depicted in a table and represents a concrete expression or a passage from the original text. The analysis deals with the first three short stories; “The Sisters”, “An Encounter” and “Araby”.

5.1 Lexicological level

Perhaps almost every language in the world changes over time. Some new words may appear and some may become obsolete. These changes may also reflect in a translation. There is remarkable time gap between Urbánek’s and Skoumal’s translations. For that reason, there are many differences in terms of selection of a vocabulary. There are some examples where the authors do not stick to the original text and decide to skip some expression, whereas there are some cases where they tend to add some words or sentences.

5.1.1 Usage of different expression for similar equivalents

It is not always an easy thing for translators to choose the right equivalent. It is caused by the ambiguity of the text. For that reason, Zdeněk Urbánek and Aloys Skoumal had to use not only their knowledge but also their imagination and creativity. These following examples show how the translators dealt with some of the selected expressions.

Example number 1:

James Joyce	Stroke
Zdeněk Urbánek	Záchvat
Aloys Skoumal	Mrtvice

Stroke is a loss of consciousness caused by an interruption in the flow of blood to the brain (oxforddictionaries 2018). The translation of Aloys Skoumal seems to be more suitable. The reason is that the Czech word *mrtvice* represents the same type of health disorder. While the word *záchvat*, that Zdeněk Urbánek used in his translation, has more meanings.

Example number 2:

James Joyce	Drapery
Zdeněk Urbánek	Soukenictví
Aloys Skoumal	Konfekce

James Joyce describes drapery as a shop that consisted mainly of children's bootees and umbrellas (Dubliners, 1914). *Drapery* and *soukenictví* are shops with cloths. However, it is not common to sell children's bootees and umbrellas there. The translation of Aloys Skoumal is not accurate because the Czech word *konfekce* stands for clothing.

Example number 3:

James Joyce	Take exercise.
Zdeněk Urbánek	Otužuj se.
Aloys Skoumal	Pěstuj tělocvik.

In the example number three, the original text is about bathing in cold water. For that reason, the translation of Zdeněk Urbánek fits in the context of the original text better. Aloys Skoumal's approach to that phrase is his own way and translates the sentence as *pěstuj tělocvik*.

Example number 4:

James Joyce	Ashpit
Zdeněk Urbánek	Jáma na popel
Aloys Skoumal	Smetiště

Ashpit was a pit for disposal of ashes. Zdeněk Urbánek used a literal translation and translated the *ashpit* as *jáma na popel*. Aloys Skoumal probably used his imagination and assumed that the pit was not only for ash but also for all types of garbage.

Example number 5:

James Joyce	Raspberry lemonade
Zdeněk Urbánek	Malinovka
Aloys Skoumal	Ostružinová limonáda

Malinovka is a true word-for-word translation of *raspberry lemonade*. Therefore, the translation Zdeněk Urbánek is precise. The Czech word *ostružiny* represents the English word *blackberries*. Aloys Skoumal differs from the original text in his translation.

Example number 6:

James Joyce	College.
Zdeněk Urbánek	Škola.
Aloys Skoumal	Kolej.

College is an institution providing higher education (oxforddictionaries 2018). In the Czech language the word college refers to *vysoká škola* or *universita*. However, the word *kolej* stands for a student accommodation. Aloys Skoumal translated the sentence wrongly. The Czech word *kolej* is usually translated as a word *dormitory*.

Example number 7:

James Joyce	Biscuits
Zdeněk Urbánek	Suchary
Aloys Skoumal	Zákusky

The ambiguity of the text is visible in the example number seven. It is up to the translators and their imagination. Each of them might imagine under the term *biscuit* something else. In this case, there is not only one correct translation.

5.1.2 Obsolete and literary expressions

Example number 1:

James Joyce	There was no hope for him this time: it was the third stroke.
Zdeněk Urbánek	Tentokrát mu již nezbývala naděje; byl to třetí záchvat.
Aloys Skoumal	Tentokrát je po něm veta: je to třetí mrtvice.

A word *veta* can have many different meanings, e.g., to be *over*, *done* or to be *lost*. In this particular sentence it means to be *dead*. The word is used correctly in this sentence. However, nowadays the word is used only rarely or maybe not at all. Therefore, Urbánek's translation seems to be more fitting.

Example number 2:

James Joyce	Father O'Rourke
Zdeněk Urbánek	Otec O'Rourke
Aloys Skoumal	Páter O'Rourke

In the example above, Zdeněk Urbánek used a common Czech word *otec*, while Aloys Skoumal has decided to use a word *páter*, which has its origins in Latin. For that reason, this word may evoke the feeling of obsolescence. Both translations can be replaced with a Czech word *farář*.

Example number 3:

James Joyce	Wretched fellow
Zdeněk Urbánek	Hanebník
Aloys Skoumal	Škrabák

The word *hanebník* and *škarabák* are correct translations. On the other hand, these expressions are obsolete. There are many expressions in Czech language that would describe the term in much proper way.

Example number 4:

James Joyce	A tramload
Zdeněk Urbánek	Koňka
Aloys Skoumal	Tramvaj

There are probably no longer any trams pulled by horses in nowadays-modern world. That is why the word *tramload* is not used frequently in English. Urbánek coped with this translation his own creative way and chose to use an obsolete Czech equivalent *koňka*. Skoumal translated *tramload* as *tramvaj*, which is also correct translation.

Example number 5:

James Joyce	To have some gas with the birds.
Zdeněk Urbánek	Že chce dát ptákům na frač.
Aloys Skoumal	Že si veme na paškál ptáky.

The meaning of a word *paškál* is; an Easter church candle. The proverb *vzít na paškál* means to hear somebody out or to rebuke. (SSJC 2018) Therefore, Skoumal's translation might be correct although this proverb is probably no longer used.

Example number 6:

James Joyce	I say.. he's a queer old josser!
Zdeněk Urbánek	Člověče... Je to ale divnej chlap!
Aloys Skoumal	Járku... To je mi divný pavouk!

In the original text, James Joyce used an informal word *josser*, which is not commonly used in Modern English. Josser is an old man or one regarded with some concept (oxforddictionaries 2018). Skoumal's translation is not standard. The word *járku* is hardly used nowadays, not even in the spoken form.

Example number 7:

James Joyce	Her hair tossed from side to side.
Zdeněk Urbánek	Jemný cop sebou házel sem a tam.
Aloys Skoumal	Na hlavě jí poletovala hebká kadeř.

Zdeněk Urbánek sticks with his translation to the structure of the original sentence. The word *kadeř*, which Aloys Skoumal used in his translation, is an example of a literary expression. In this case, Skoumal showed his sense for language. The usage of the literary expression *kadeř* makes the sentence appear to be simple and smooth.

5.1.3 Omitted expressions and vocabulary

In these examples, Aloys Skoumal has decided from some reason to omit some of the sentence or expressions. One reason may be that Skoumal did not paid enough attention and he omitted these expressions unintentionally or the other reason may be that he took these expressions as a disturbing element that could possibly hurt the continuity of his translation.

Example number 1:

James Joyce	Tiresome old fool!
Zdeněk Urbánek	Nudný starý hlupák.
Aloys Skoumal	X

Example number 2:

James Joyce	Monotonous child's play
Zdeněk Urbánek	Jednotvárná dětská hračka
Aloys Skoumal	Fádní hračka

Example number 3:

James Joyce	To eight-o'clock mass.
Zdeněk Urbánek	Na mši o osmé.
Aloys Skoumal	Na mši.

Example number 4:

James Joyce	The red handkerchief, blackened, as it always was, with the snuff-stains of a week
Zdeněk Urbánek	Vždy zčernalý týden starými tabákovými skvrnami.
Aloys Skoumal	X

5.1.4 Expressions and vocabulary which may be extra in the text**Example number 1:**

James Joyce	“..talking of faints and worms; but soon I grew tired of him and his endless stories about the distillery.”
Zdeněk Urbánek	..řečmi odpadových látkách a spirálových chladičích dost zajímavý; ale brzy mě on sám i jeho nekonečné povídání o destilaci začalo nudit.
Aloys Skoumal	Hovořoval poutavě o láku a potokách; brzy mě však svými nekonečnými povídkami o sladovně omrzela.

Faints and worms is a phrase that is not easy to translate because James Joyce probably made the phrase up by himself. Zdeněk Urbánek’s translation of this sentence is excessively long. He used too many words, which made the sentence unnecessarily complicated. Aloys Skoumal translated this sentence with more ease.

Example number 2:

James Joyce	
Zdeněk Urbánek	Jak jsme měli původně v úmyslu.
Aloys Skoumal	

In this example, Zdeněk Urbánek added one more sentence to the text, which was not part of the original text. The intention of Zdeněk Urbánek probably was to make the sentence more fluent. Adding of the sentence did not hurt the context.

Example number 3:

James Joyce	“Well, so your old friend is gone, you’ll be sorry to hear.”
Zdeněk Urbánek	Jistě nerad uslyšíš, že nás už opustil tvůj starý přítel.
Aloys Skoumal	Tvůj starý přítel bohužel umřel.

In this sentence, the character finds out about the death of his acquaintance. However, Skoumal’s translation is lacking any emotions in contrast to the original text. Urbánek’s version of the translation is more humane. In this sentence Zdeněk Urbánek used a faithful translation and tries to keep the intention of the original text as faithfully as possible.

Example number 4:

James Joyce	Lord Lytton
Zdeněk Urbánek	Lorda Lyttona
Aloys Skoumal	Lorda Byrona

In the example above, Aloys Skoumal made a visible mistake. He accidentally replaced the name of Lord Lytton for Lord Byron. Then later on in the text, he refers correctly to Lord Lytton. The cohesion of the text is lacking in this example.

5.2 Morphological level

This chapter deals with the morphological level of both translations. The focus is on the differences in the usage of selected parts of speech. The main focus is put on the usage of verbs, prepositions and interjections.

5.2.1 The usage of verbs

The following examples show that some verbs can have different endings. For that reason, there are some differences in both translations. Nevertheless, both variants are possible in Czech.

Example number 1:

James Joyce	say
Zdeněk Urbánek	Říci
Aloys Skoumal	Říct

Example number 2:

James Joyce	Tried to think
Zdeněk Urbánek	Snažil se myslet
Aloys Skoumal	Snažil se myslit

5.2.2 Usage of prepositions

In Czech language, prepositions are related to grammatical cases and it is up to the translators which case they decide to use. The following examples show how each of the authors translated some of the expressions differently. In some situations, it is possible not to use any preposition. This is visible in the example number four.

Example number 1:

James Joyce	To Araby
Zdeněk Urbánek	Na Arábii
Aloys Skoumal	Do Arábie

Example number 2:

James Joyce	To the bazaar
Zdeněk Urbánek	Na bazar
Aloys Skoumal	Do bazaru

Example number 3:

James Joyce	To the bridge
Zdeněk Urbánek	K mostu
Aloys Skoumal	Na most

Example number 4:

James Joyce	<i>The Abbot</i> , by Walter Scott
Zdeněk Urbánek	<i>Opata</i> Waltera Scotta
Aloys Skoumal	<i>Opata</i> od Waltera Scotta

Example number 5:

James Joyce	For this world
Zdeněk Urbánek	V tomhle světě
Aloys Skoumal	Na světě

Example number 6:

James Joyce	To the street
Zdeněk Urbánek	Do ulice
Aloys Skoumal	Na ulici

5.2.3 Usage of interjections

The following examples show how both authors translated some of the selected interjections. The usage of interjections in some cases might depend on the feeling for the language of each translator. In the example number one, Aloys Skoumal used the interjection *Hej Rup!*. Despite the fact, the original sentence did not include any interjection.

Example number 1:

James Joyce	All right! All right!
Zdeněk Urbánek	Dobrá! Dobrá!
Aloys Skoumal	Hej rup! Hej rup!

Example number 2:

James Joyce	O love
Zdeněk Urbánek	Ó láska
Aloys Skoumal	Ach láska!

Example number 3:

James Joyce	Ya! yaka, yaka, yaka, yaka!
Zdeněk Urbánek	Ja! Jaka, jaka, jaka!
Aloys Skoumal	Ja! Jaka, jaka, jaka!

5.3 Syntactical level

This chapter focuses on the differences in the sentence structure of each translation. Another aspect of syntactic level analysis is the focus on the differences in word order in selected sentences. This chapter deals with the usage of emphasis in a sentence.

5.3.1 Differences in the sentence structure

The first three following examples show the possible ways to form sentences. Each of the sentences is in passive voice. Usually more emphasis is given to the beginning of a sentence. However, each of the authors puts the emphasis on different members of the sentence.

Example number 1:

James Joyce	It was Joe Dillon who introduced the Wild West to us.
Zdeněk Urbánek	To Joe Dillon nám objevil Divoký západ.
Aloys Skoumal	Divoký západ nám zavedl Joe Dillon.

Example number 2:

James Joyce	I crammed my mouth with stirabout for fear I might give utterance to my anger.
Zdeněk Urbánek	Bál jsem se, abych nevyjádřil svou zlost, a tak jsem si nacpal ústa ovesnou kaší.
Aloys Skoumal	Nacpal jsem si do úst kaši, abych zlostí nevybouchl.

Example number 3:

James Joyce	Night after night I had passed the house
Zdeněk Urbánek	Chodil jsem kolem onoho domu večer co večer
Aloys Skoumal	Večer co večer jsem kolem toho domu chodil

Example number 4:

James Joyce	My eyes were often full of tears (I could not tell why)
Zdeněk Urbánek	Často mi slzy zaplavily zrak (nevěděl jsem proč)
Aloys Skoumal	Oči se mi zalévaly slzami, sám jsem nevěděl proč.

In the example number four, James Joyce uses round brackets in order to express on of the characters thoughts. Zdeněk Urbánek followed the same sentence structure of the original text. On the other hand, Aloys Skoumal omitted the round brackets and translated the text as one whole sentence. The change that Skoumal made does not influence the correctness of the sentence.

5.3.2 Changes in word order

The following examples show that the word order can be changed in some cases without hurting the meaning of the original text. However, there is a difference in the position where the emphasis was put. One change of word order may lead to a change of meaning of a sentence.

Example number 1:

James Joyce	He and his fat young brother Leo, the idler
Zdeněk Urbánek	S tlustým mladším bratrem Leem, s tím lenochem
Aloys Skoumal	Se svým líným bratříčkem Leonem, tím tlouštíkem

Zdeněk Urbánek points out that Leo is idler while Aloys Skoumal lays emphasis on the fact that Leo is fat. Both translations are possible, however Urbánek put the emphasis on the same thing like James Joyce in original text. In this case, Zdeněk Urbánek uses the method of faithful translation.

Example number 2:

James Joyce	Mr. Cotter here has just told us.
Zdeněk Urbánek	Právě nám to řekl pan Cotter.
Aloys Skoumal	Právě nám to pan Cotter pověděl.

There are more possible ways how to translate the sentence from the example above. Aloys Skoumal probably puts more emphasis on the action of talking whereas Zdeněk Urbánek puts the stress on the person. Zdeněk Urbánek corresponds with the original text. James Joyce also puts emphasis on the character of Mr. Cotter.

5.4 Comparison of selected terms, approaches to translation

Example number 1:

James Joyce	The Union Jack, Pluck and The Halfpenny Marvel.
Zdeněk Urbánek	Britské vlajky, Lvího srdce a Korunových dobrodružství.
Aloys Skoumal	Britské vlajky, Odvahy a Krejcarových divů.

In the example above, *The Union Jack*, *Pluck* and *The Halfpenny Marvel* are names of popular magazines for boys. Aloys Skoumal translated the word *Pluck* literally. Zdeněk Urbánek used the expression *Lví srdce*, which is a symbol of pluck.

Example number 2:

James Joyce	Old Bunser
Zdeněk Urbánek	Starý houska
Aloys Skoumal	Busenův hořák

Aloys Skoumal wrongly substitutes names *Bunser* and *Bunsen* (*Bunsen* burner is laboratory equipment that was named after Robert Bunsen). The translation of Zdeněk Urbánek is more accurate. Zdeněk Urbánek used the adaptation translation method because his translation is simple and free.

Example number 3:

James Joyce	Swaddlers! Swaddlers!
Zdeněk Urbánek	Berani! Berani!
Aloys Skoumal	Luteráni! Luteráni!

Swaddler is a Dublin slang term for protestant. Therefore, Aloys Skoumal's translation seems to be more fitting than Zdeněk Urbánek's translation who used the unusual expression *Berani*. Zdeněk Urbánek used adaptation translation method while Aloys Skoumal used the literal translation technique.

Example number 4:

James Joyce	A jerry hat with a high crown.
Zdeněk Urbánek	Nočník, klobouk s hlubokým dnem.
Aloys Skoumal	Takzvaný tralaláček.

The original text is a precise description of a hat. Zdeněk Urbánek dealt with the sentence same way and used the faithful translation method. Aloys Skomal probably found the best Czech alternative even though *tralaláček* is rather obsolete nowadays.

Example number 5:

James Joyce	All work and no play makes Jack a dull boy.
Zdeněk Urbánek	Žádná hra a samá práce dělá z lidí pavouky.
Aloys Skoumal	Kdo pozdě chodí, sám sobě škodí.

All work and no play makes Jack a dull boy is a proverb. The translation of proverbs into Czech language is sometimes problematic. It is because there might be no identical proverbs in Czech. Zdeněk Urbánek made up his own proverb that does not exist in Czech. Aloys Skoumal used the idiomatic translation technique. Skoumal decided to use a common Czech proverb *Kdo pozdě chodí, sám sobě škodí*.

Example number 6:

James Joyce	He said he had all Sir Walter Scott's works and all Lord Lytton's works at home and never tired of reading them.
Zdeněk Urbánek	Prý má doma všechna díla sira Waltera Scotta I všechna díla lorda Lyttona a nikdy se jejich četby nenasytí.
Aloys Skoumal	Má prý doma všechna díla Sira Waltera Scotta a všechna díla lorda Lyttona, která ovšem nesmějí hoši číst.

The translation of Aloys Skoumal deviates from the original text. He changes the meaning of the sentence. However, Aloys Skoumal used the adaptation translation technique and points out that the Lord Lytton's works are not for young audience. Zdeněk Urbánek uses faithful translation technique and sticks to the original text.

Example number 7:

James Joyce	This page or this page?
Zdeněk Urbánek	O kterou jde dobu?
Aloys Skoumal	Tato nebo jiná stránka?

Zdeněk Urbánek uses the term *dobu*. However his translation in this context is not proper. The correct translation of the word *page* is *stránka*. Therefore, Aloys Skomal translation is more appropriate because he used the literal translation method.

Example number 8:

James Joyce	Night after night, night after night
Zdeněk Urbánek	Večer co večer, večer co večer
Aloys Skoumal	Večer co večer, noc co noc

There is a same repeating element in the original text. Aloys Skoumal did not use the same phrase; he changed the word *večer* for *noc*. There is a slight difference in the understanding of these two terms. In Czech language *noc* follows *večer*. The translation of Zdeněk Urbánek suits more into the context of the original sentence.

Example number 9:

James Joyce	It's bad, It's not good, It's bad
Zdeněk Urbánek	Škodí, Neprospívá, Škodí
Aloys Skoumal	Nesvědčí, Nesvědčí, Nesvědčí

Zdeněk Urbánek noticed the difference in the original text. For that reason, he used the verbs adequately in his translation. On the other hand, Skoumal missed out the intentional change of verbs in the source text. Constant repeating of words evokes flatness of the text.

Example number 10:

James Joyce	Card pinned on the crape
Zdeněk Urbánek	Oznámení připíchnuté na kytici
Aloys Skoumal	Cedulku přišpendlenou na stužce

The translation of Aloys Skoumal is closer to the content of the original text. The original text is about a *crape* and not about a *flower*. The word *cedulka* suits more to the further content of the text than the word *oznámení* that Urbánek uses in his translation.

Example number 11:

James Joyce	High Toast
Zdeněk Urbánek	Pánská směs
Aloys Skoumal	Rapé

High Toast is a name of a company that sells Tabaco product. Zdeněk Urbánek freely translated this Tabaco product as *pánská směs*. Skoumal used not commonly known term for snuff. Probably the most appropriate term that describes High Toast is *tabák*.

Example number 12:

James Joyce	Post Office Dictionary, law notices
Zdeněk Urbánek	Poštovní adresář, zprávy o soudních rozsudcích
Aloys Skoumal	Telefonní seznam, novinové vyhlášky

Zdeněk Urbánek sticks to the original text, contrary to Aloys Skoumal. In the second example, Aloys Skoumal translated the term *law notices* in his own much simpler way. However, his translation does not fully fit the meaning of the original sentence.

Example number 13:

James Joyce	The responses of the Mass
Zdeněk Urbánek	Mešní responsorie
Aloys Skoumal	Mešní odpovědky

Zdeněk Urbánek used the translation method of loaning a word from a foreign language. He used a Latin word *responsorie*. Aloys Skoumal used a Czech equivalent in his translation (responsorium – odpověď).

Example number 14:

James Joyce	His large hands
Zdeněk Urbánek	Velkých rukou
Aloys Skoumal	V tlapách

The term *large hands* is possible to translate as *tlapy*. However, Skoumal describes a man that is lying in a coffin and for that reason, the usage of the term *tlapy* is not wholly appropriate. His translation evokes a pejorative feeling.

Example number 15:

James Joyce	James Flinn
Zdeněk Urbánek	James Flinn
Aloys Skoumal	Jakub Flinn

Zdeněk Urbánek sticks to the original text and does not translate the name of a character. Aloys Skoumal approached to the translation his own way and translated the name with the Czech equivalent. However, it is not clear why he decided to translate only this name and not any other.

Example number 16:

James Joyce	Paralysis, nervous, magnetized
Zdeněk Urbánek	Paralyza, nervosní, zmagnetisována
Aloys Skoumal	Paralýza, nervózní, zmagnetizovaná

All variants spellings are grammatically correct. Nevertheless, the interpretation of the spelling that Zdeněk Urbánek used is not that frequent in Czech. The spelling in Urbánek's translation looks obsolete.

Example number 17:

James Joyce	The boy
Zdeněk Urbánek	Ten chlapec
Aloys Skoumal	Ministrant

Aloys Skoumal translated the term *boy* as *ministrant*. Aloys Skoumal used the adaptation translation method. He used the term in order to specify the setting in which the plot took place. Zdeněk Urbánek used the literal translation method but his translation is too general.

Example number 18:

James Joyce	The meal
Zdeněk Urbánek	Jídlo
Aloys Skoumal	Svačina

Zdeněk Urbánek sticks to the original text and uses a word-for-word translation. Aloys Skoumal uses the word *svačina* that specifies the certain period of the day. For that reason, Aloys Skoumal translation is for Czech readers more understandable.

Example number 19:

James Joyce	Loft of the stable
Zdeněk Urbánek	Podkroví stáje
Aloys Skoumal	Seník nad stájí

Loft of the table served as a place for storing a hay. The translation of Zdeněk Urbánek is not appropriate because the word *podkroví* is not used in the association with stables. For that reason, the translation of Aloys Skoumal is more fitting.

Example number 20:

James Joyce	The Vitriol Works
Zdeněk Urbánek	Chemická fabrika
Aloys Skoumal	Továrna na vitriol

In the original text is used the name of a factory *The Vitriol Works*. Zdeněk Urbánek generalized and translated the term as *chemická fabrika*. Aloys Skoumal also uses generalization in his translation. However, he prevents the part of the original expression. The word *vitriol* is obsolete.

Example number 21:

James Joyce	A heavy odour (the flowers), hung in all the rooms (musty air)
Zdeněk Urbánek	Bylo cítit těžkou vůní (květin), páchlo
Aloys Skoumal	Čpěl (květinami), čpělo,

Aloys Skoumal uses the word *čpěl* several times. Interesting fact is that once he uses the word in positive way and then he uses the word in a way that is more negative. Zdeněk Urbánek dealt with the translation accurately.

5.5 Comparison of the translations

The differences in both translations reflect the time when they were made. This chapter deals with the ways how Zdeněk Urbánek and Aloys Skoumal approached to the original text and what translation methods they used.

5.5.1 Zdeněk Urbánek

Zdeněk Urbánek works with huge range of vocabulary and his translation is accurate translation of the original text. Zdeněk Urbánek mostly uses literal and faithful translation method. It is visible on the proper selection of the terminology and on the construction of the sentences that are precisely close to the original text. Zdeněk Urbánek uses great variety of synonyms and he avoids the omission of words and sentences. On the other, Zdeněk Urbánek sometimes uses excessive number of vocabulary instead of making the text simpler. He often writes long sentence that are difficult to understand. Sometimes the reader has to read the sentences more times in order to understand the content. From time to time, Zdeněk Urbánek uses some strange expressions; however, they do not appear that often. Zdeněk Urbánek does not use many obsolete expressions, which makes the translation well readable even for readers nowadays.

5.5.2 Aloys Skoumal

Aloys Skoumal follows the structure of the original text and uses great range of vocabulary. In many cases, he deals with the translation with extraordinary ease. Aloys Skoumal tries to be innovative and his translation is colourful and interesting. He frequently uses simple sentences and he does not go into difficult complex sentences. However, Skoumal is in his translation often reserved and he omits many expressions. Sometimes his translation is lacking the emotions and the flow of the original text. Aloys Skoumal often uses faithful and adaptation translation method. Contrary to translation of

Zdeněk Urbánek, the obsolescence of Aloys Skoumal translation is noticeable. Nevertheless, the biggest deficit of the text is the translation errors that he made.

CONCLUSION

The main aim of the bachelor thesis was to compare the two Czech translations of selected short stories from *Dubliners* (1914) by James Joyce. The thesis is based on translation of Aloys Skoumal from 1988 and on the translation of Zdeněk Urbánek from 1959.

The theoretical part of the thesis serves a background for better understanding of the analysis of the original text. Without the knowledge of the basic translation terms and theories, it is not possible to make proper analysis of the source and target text.

The thesis deals with various aspects of translation and defines translation as a transmission of an arbitrary text from a source language to a target language. The purpose of translation is the transfer of information and meaning of a text to its readers. Translation is the final product of the translation process. However many readers do not see what really lies behind the translation process and they do not see the struggles that translator had to deal with.

Other aspect of the analysed text was the focus on the grammatical levels of language. The text was analysed from lexicological, morphological and syntactical perspective. The analysis showed that both translator, Zdeněk Urbánek as well as Aloys Skoumal, have great sense for the language. Both translators use huge range of vocabulary and they are not afraid to use many different expressions and synonyms. From time to time, they even come up with a very specific and unusual translation.

The translation of Zdeněk Urbánek seems to be very accurate. It is thanks to his knowledge of language and thanks to the usage of great range of vocabulary, Urbánek is able to find the right expression even in uneasy situations. He precisely holds the structure of the original. He uses different variety of synonyms and avoids the omissions of words in the sentences. However, in some cases, his translation feels rough because he uses the excessive number of vocabulary instead of making the translation simple. As there are not many obsolete expressions in Urbánek's translation, the text is still well readable even for readers nowadays.

Aloys Skoumal follows the structure of the original text and benefits from the great range of vocabulary. The translation of Aloys Skoumal is innovative, colourful, interesting and well readable. He uses many synonyms and he is able to deal with many different expressions with extraordinary ease. Nevertheless, Aloys Skoumal is often reserved, he omits many expressions and due to that, the translation is lacking emotions that were part of the original text. Contrary to translation of Zdeněk Urbánek, the obsolescence of Aloys

Skoumal translation is noticeable. The text is full of obsolete and literary expressions. Nevertheless, the biggest deficit of the text is the translation errors that he made.

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LIST OF TABLES

Table number one: Communication chain according to Levý.