

**Západočeská univerzita v Plzni
Fakulta filozofická**

Bakalářská práce

2015

Jana Mačejovská

**Západočeská univerzita v Plzni
Fakulta filozofická**

Bakalářská práce

**A COMPARATIVE ANALYSIS OF TWO
TRANSLATIONS OF AS YOU LIKE IT**

Jana Mačejevská

Plzeň, 2015

**Západočeská univerzita v Plzni
Fakulta filozofická**

Katedra anglického jazyka a literatury
Studijní program Filologie
Studijní obor Cizí jazyky pro komerční praxi
Kombinace angličtina – němčina

Bakalářská práce

**A COMPARATIVE ANALYSIS OF TWO
TRANSLATIONS OF AS YOU LIKE IT**

Jana Mačejevská

Vedoucí práce:

PhDr. Ivona Mišterová, Ph.D.

Katedra anglického jazyka a literatury
Fakulta filozofická Západočeské univerzity v Plzni

Plzeň, 2015

Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a)
jen uvedených pramenů a literatury.

Plzeň, srpen 2015

.....

Acknowledgement

It is a pleasure to thank my supervisor,
PhDr. Ivona Mišterová, PhD., for her professional guidance,
and advice.

Content

1. Introduction.....	1
2. Theoretical part.....	3
2.1. William Shakespeare	3
2.2. As You Like It.....	6
2.2.1. The summary of the play.....	8
2.3. Translation	9
2.3.1. Translation of drama	10
2.3.2. Translation of verse.....	12
2.3.3. Translation of blank verse	13
2.3.4. Translation of names.....	15
2.4. Shakespeare in translation	16
2.5. The translators	18
2.5.1. Erik Adolf Saudek (1904-1963)	18
2.5.2. Martin Hilský (1943)	18
3. Practical part.....	20
3.1 Analysis of two translations.....	20
3.1.1. Translation of names.....	20
3.1.2. Analysis of extracts	21
4. Conclusion	35
5. Endnotes	37
6. Bibliography.....	39
6.1. Printed sources	39
6.2. Internet sources	41
7. Abstract.....	43

8. Résumé.....	44
9. Appendixes	45

1. Introduction

Theme of this bachelor thesis is Analysis of two translations of *As You Like It*, a comedy written by William Shakespeare. For the analysis it was chosen translations by the translators, Erik Adolf Saudek and Martin Hilský. The aim of this work is to compare their translation methods, which will be shown on selected extracts from Shakespeare's drama.

The thesis is divided into two theoretical and practical parts. In the first few chapters of theoretical part, the author of the thesis briefly described William Shakespeare's life as well as the summary of the play *As You Like It*. Then basic translation process will be mentioned and a subchapter about translation of drama follows. Another subchapter is devoted to translating of verse and blank verse especially, because it was typical type of verse in Shakespeare's plays and for other writers in Shakespearian period. Significant is also chapter about translating Shakespeare for translating his plays are considered very difficult. Attention is paid also to translation of names while names will be analyzed in the following practical part. In the next subchapter individual translators are introduced whose translations will be compared in the thesis.

The practical part is the analysis itself. It describes differences and similarities between the two translations from Saudek and Hilský. First, extracts will be chosen and then analysis of the extract will be done. Further, comparison of the two translations with the original will be made.

The aim of this thesis is to prove or rebut expectations about individual translations. The author expects to determine if the translations are more stage-oriented or literary-oriented, Hilský's translation is expected to be freer and should prove to be more comprehensible and readable to contemporary reader. This hypothesis will be taken into account and proven or rebutted in the conclusion.

The author has also chosen to include the analyzed extracts into the practical part of work for better orientation in the texts.

2. Theoretical part

2.1. William Shakespeare

William Shakespeare, author of 38 plays and 154 sonnets, was born on 26th of April 1564 in Stratford upon Avon. He was a son of John Shakespeare, a member of city council and glove-maker, and Mary Shakespeare. At the age of 18 William married Anne Hathaway and had 3 children, Susann, born in 1583, and twins Hamnet and Judith, born in 1585. In 1592 Shakespeare moved to London. [1]

When Shakespeare got into the London's theatre, he started to read the latest pieces of news or books and later he used some passages for his own work. For example, the romance Rosalynde written by Thomas Lodge in 1590 was rewritten by Shakespeare into *As You Like It*. In this comedy, he also quotes his antecedent, Christopher Marlowe, directly which can be easily identified: "*Alas, poor shepherd! searching of thy wound / Who ever loved that loved not at first sight?*" This line is written in Marlowe's poem Hero and Leander, beautiful and funny story. Hero and Leander is an early piece of literary gender, which was abundant in the late 16th century. The poems were long, romantic and were inspired by Ovid with its form and theme. The poems raised Shakespeare's literary position and also his social status. With his poems he spoke to the audience, more than with the plays and proved that he could compete with high educated men such as were Marlowe or Lodge.

In 1594, he came to a company, Lord Chamberlain's Men, to which he was one of the founder members as well. He had more positions within this company that being actor and shareholder. As an actor, he played for example the Ghost in *Hamlet* or old Adam in *As You Like It*. As a shareholder, he wrote the plays for the company for more than 15 years. In between the foundation of Lord Chamberlains Men and the construction of the Globe theatre in 1599, he preferred writing comedies to tragedies. It was the time when *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice* and

Much Ado About Nothing were written and the less romantic *The Merry Wives of Windsor* and historical plays *Henry IV, Part 1* and *2*, and *Henry V* were produced. Of the same period belong also the romantic tragedy *Romeo and Juliet* and tragic historical plays *Richard II*, *King John*, and at the end of this period he wrote *Julius Caesar*. [2]

The Lord Chamberlain's Men had at first only eight shareholders but in 1603 the company increased in number to twelve members all of which acted as well. The company offered work to approximately twenty people. This many people could play every one of the Shakespeare's plays. All the roles were played by men only, even the female parts, because in England, women started to act in the theater after the restoration on the monarchy in 1660.

The company played at first mainly in the Theatre and the Curtain. The Theatre was built by James Burbage in 1576. In 1597 the company moved to the Curtain. In 1599 the Globe was built and Shakespeare wrote for that theatre his last romantic comedies those being *As You Like It*, *Twelfth Night* or tragicomedies *Measure for Measure*, *All's Well That Ends Well*, non-classable play such as *Troilus and Cressida* and finally his most significant tragedies *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Timon of Athens*, *Antony and Cleopatra*, and *Coriolanus*. The last period of his work was composing of romantic ballads such as *The Winter's Tale*, *Cymbeline*, *The Tempest*, then *Henry VIII*, *The Two Noble Kinsmen* and *Cardenio*. These plays used music and dance much more than the previous ones. Shakespeare spent a total of eight years writing for the Globe theatre.[3]

In 1614 the Globe burnt down and the same year Shakespeare put down his pen and came back to his hometown. He died on 23rd April 1616 in Stratford upon Avon.

Seven years after Shakespeare's death, the first complete edition of Comedies, historical games and tragedies was edited into *First Folio* in London by two of his colleagues (John Heminge and Henry Condell; 1623). Even after Shakespeare's death, many of his plays and poems occurred in

print and a great number of them were also played. Many writers even started to recreate his work. [4]

2.2. As You Like It

In the chapter attention is paid to the comedy *As You Like It*. It is concerned with where Shakespeare drew the inspiration for the play as well as the remake of the drama, its film adaptation and Czech translators of the play. In the following subchapter is also a brief summary of the comedy.

The play was written between 1598 and 1600. It was first published in the *Folio* in 1623.

As You Like It is one of the first plays that were performed in the newly built Globe theatre. This comedy was inspired by *Rosalynde: Euphues Golden Legacie*, a pastoral roman written by Thomas Lodge which was published in 1590. Shakespeare borrowed the main outlines of the story from the novel. The portrayal of character, the humor and the poetry are his own creation. Three of the characters, Jacques, Touchstone and Audrey, do not appear in the novel by Thomas Lodge at all. It is possible that *Arcadia*, written by Sir Philip Sydney was the other source. The literary gender of this play is pastoral, which was well known in ancient times and is still used until present days. Pastoral impulse works on a contrary between civilization and living in countryside. Throughout time people have been attracted and fascinated by civilization and at the same time, civilization drives people away by its overcrowding, hysteria and falsehood. That is why they are looking for ways to come back to nature and freedom.

Shakespeare gave to these moods poetic and dramatic character. He heightened the charm of the pastoral according to things audience liked and that is why everybody is fascinated by the play. He also confronted the idealized figures of the shepherds with the real country and its real countrymen. He created comic atmosphere, in which occur both irony and critical aspects.[5]

“As You Like It was described as the sweetest and happiest of Shakespeare’s comedies. It was written between the completion of the series of historical dramas and the beginning of the great tragedies. The play contains no perplexing problems, and there is no impending calamity to detract from the pure enjoyment of the play. Even the cynical mood of melancholy Jacques serves only to set in relief the cheerful wholesome spirit of the play. As You Like It is a idyll of the open air with simple pleasures and innocent mirth, and a love story, or rather a group of love stories, which end happily,- and this, as Shakespeare well knew when he gave the title of the play, in as you like it.”

The play was remade by Charles Johnson in 1723, it was named *Love in a Forest* and created by uniting of parts of the plays: *As You Like It* and *Midsummer’s Night Dream*. It awakens interest, because the romantic comedies had become popular again since the closing of theatres in 1642.[6] The drama *As You Like It* has also several film adaptation. The first one was filmed by Laurence Olivier and released in 1936. Second adaptation is from the year 1978, it is a BBC videotaped version of the play and was directed by Basil Coleman. The most popular one is a version, which is set in 19th century in Japan. The movie was directed by Kenneth Branagh and released in 2006. [7] The play was translated into Czech language not only by Erik Adolf Saudek in 1951 and Martin Hilský in 1990, whose translations were chosen for comparative analysis, but also by Jakub Malý in 1870, Josef Václav Sládek in 1898, Bohumil Štěpánek in 1930, František Nevrla in 1960, Václav Renč in 1963, František Fröhlich in 1980 or Jaromír Pleskot. [8]

2.2.1. The summary of the play

As You Like It is a story, set up on several different stories or episodes. The basic framework of the play is a relationship between Duke Senior and Duke Frederick. Into this framework are set the story of two brothers Oliver and Orlando and the love story of Orlando and Rosalind and then three added stories or episodes of Silvius and Phebe, Touchstone and Audrey and Oliver and Celia. The story of Orlando and Rosalind is the main plot and the Rosalind's disguise is considered a complication of the story. The dramatic centre of the play is at the end of Act III, Scene II, when Orlando declares love for Rosalind and she, disguised as a man, offers to cure him. The unraveling is, when Rosalind throws aside the disguise and brings the drama the happy ending.[9]

2.3. Translation

The subchapter characterises the concept of translation in general.

Translation is a transfer from a source language (SL) text into the target language (TL) text. It must be guaranteed that the meaning of the two texts is roughly similar and the structures of the SL are as close as possible but not so close that the TL structures is seriously misrepresented. Translation is a process, within the competence of anyone with basic knowledge of the language, which is other than their mother tongue. [10]

A translation should be a complete transcription of the ideas of the original work. Translation involves the transfer of “meaning” from one language to another with use of the dictionary and grammar, in every translation the culture of the language must be taken into consideration. [11]

“Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text.” [12]

Theory of translation has been discussed since the end of the last century. World linguistics did not seem to be interested in analyzing the translations. In the nineteen thirties the first linguistic works about translation started to emerge.

The theory of translation is an interdisciplinary discipline. The opinion of its discipline has been changing with the development of differentiation of individual scientific disciplines.

2.3.1. Translation of drama

This part focuses on drama, its definition and potential difficulties with its translation.

Drama belongs together with lyric and epic to basic literary gender. It is written in dialogue and consists of acts, acts consist of scenes and scenes are constituted with replicas.

When translating drama, there are some aspects that need to be considered. Translating drama is a specific kind of translation.

There are two types of how to translate drama. One is text - oriented, that means literary translation and the second is stage - oriented, which focuses on theatre. [13]

In the first case, translation has literary function, which means the texts are intended mainly for reading. In addition to this context Bassnett (Bassnett, 123) notes that dramatic texts cannot be translated in the same way as the prose texts, because drama texts are read as something incomplete, rather than as a full unit, it is only the performance where the fullness of the text is realized. That is why there appear to be some central problems, for example, if the translator should translate the text purely as a literary text or if he should translate the text in its function as one element to another. It is impossible to separate the text from performance, because theater is considered to be a dialectical relationship between both of them. The dialogue is characterized by rhythm, intonation patterns, pitch and loudness, and other elements which are not apparent from reading of the text. Translator should hear the voice that speaks and even take into consideration gestures of the language, the rhythm and pauses. The problem of an ability to perform in translation is more complicated by changing the concept of the performance. That is why, production of a Shakespearean text is nowadays put through many developments in acting style, playing space, the role of audience and the

altered concept of tragedy and comedy that took place in 16th century. There are differences in the acting styles and concepts of theatre in another national context. Criticism of the theater text stage, that the translation can be too literal and not performable or too free and divergent from the original. The basic problem can be in the deviation in gestural patterning, when some dissolutions are in the structure of target text, which might be changed in performing. [14]

“Speakability” and “understandability” of the translation must be also taken into account, because the text is intended to be spoken and heard. Inappropriate are words and phrases, which can be hard to pronounce or easy to miss. Better are also shorter compound rather than complex-compound sentences. Translators are dividing these complex sentences into two simpler ones and listener can orientate better in the spoken text. [15]

The second, stage-oriented, translation means that drama is intended for acting. There are two ways that must be considered when translating: Physical acts and actions, to which belong mimic and speech (replicas) as well. That means the replicas are not only semantic content but they are also the way of performance on the stage. Replicas need to be performed in a certain way; words can only indicate the phonetic quality of the speech and are not able to capture the suprasegmental prosodic qualities which are tempo, intonation etc. These qualities can be only partially indicated by the sentence structure.

In the versed drama rhyme and rhythm are the sources of “scenic energy” of the dialogue. There are according John Deyden three functions of rhyme: Rhymes make it easier for the actor to remember the lines, underline the wit and elegance in quick answers and leads author to formulate his ideas firmly. Rhythm can make the actors work easier or harder as well. [16]

In general the truth is that these two types of translation mingle, inspire or influence each other and even though one specific text is intended for reading, it does not mean that it cannot be utilized for performance. [17]

2.3.2. Translation of verse

The subchapter describes translation of verse and the following one characterizes translation of blank verse. These chapters are important, since Shakespeare used verse, especially blank verse in his plays.

Verse is a line of poetry. Translation of verse is another special problematic part of translation. What also needs to be taken into consideration is whether the verse rhymes or not.

Rhymed verse is very difficult to translate. In English were found some common tendencies, which are suppressed in modern and translated poetry.

The translator should have an open mind to the mind structure of the poem when translating poetry. It is not often found that words will be semantically and rhymed in harmony, both in Czech and translated original.

It is considered a success if the translator finds a couple of words which are in harmony in both verses, in that case, translator changes both the arrangement of verses and semantic connection, but the meaning stays the same.

In many cases, a translator is not able to do either of these mentioned above and has to add some additional words to the translation.

The additional words appear in every translation of poetry. The accuracy in the translation is lower in the end of the verse and in these parts the translator's style is most apparent.

The other problem when translating is that the same idea has different formula in every language and by that it has different number of syllables. Difference in semantic density of the language in the original text and Czech language forces the translator to make condensations or adding words and it has an impact on the interpretation of the poem.

Shakespeare used rhyme chiefly for the purpose of giving emphasis to those lines in which the speaker expresses a purpose or decision, and it very

frequently marks the close of a scene. Shakespeare used rhyme much more freely in his earlier works than in his later plays. [18]

2.3.3. Translation of blank verse

Blank verse was predominant verse in the sixteenth and seventeenth century in England. Shakespeare wrote his plays mainly in blank verse. Since there are differences between Czech and English blank verse, this chapter tries to summarise them. Translation of the blank verse into Czech is a question which Shakespearean translators have had to deal with from the beginning of translating Shakespeare's plays.

Blank verse is un-rhymed verse written in the iambic pentameter. It has consistent metre with ten syllables in each line – pentameter. Unstressed syllables are followed by stressed ones, five of them are stressed and do not rhyme.

As Jiří Levý states, the most differences are between stresses. In English every syllable in the text is either stressed or unstressed without regard to rhythmical context. Stresses are nouns, adjectives, ordinary verbs, adverbs, demonstrative and interrogative pronouns, while unstressed are one-syllable prepositions, conjunctions, articles, auxiliary verbs, personal and relative pronouns. On the other hand, in Czech the first syllable of multisyllabic words is stressed and the second syllable is unstressed, the other syllables are rhythmically ambiguous and stress is decided by metre or by actor's interception of replica. [19]

Czech verse is divided into speech units, while English verse into syntactic units. In Czech blank verse the word order is very important. Czech translators can rearrange the words in the order of rhythm, and can stress different words in verse, which makes the replica semantically more accurate. English is analytic language with fixed word order and the verse can be formed mostly only one way.

Another difference is in intonation, Czech is more expressive than the calm intonation of English blank verse. Different rhythmic structure of these languages causes different interpretation. [20]

English blank verse has on average eight words and four harmonic sentence parts. Czech has the semantic density on a lower level than English. Average length of a Czech word in verse is 1.8 syllables. English has an average length of 1.28 syllables. However, the Czech translation from English original is about 20% longer; a translator may have problems squeezing the contents of the translation into the same framework as the original. Pavel Drábek points out in his book that Josef Václav Sládek extended number of verses by 20 or 30 percent; nowadays it is done less and many Czech translators follow the size of the original and as you will be able to see in the practical part, both of the translators tried not to extend the verses in the play. The translator has a few solutions: He can use shorter words, which sometimes make artificial vocabulary. He can condense few meanings of the word together or leave out some of the components. He can even extend the number of syllables or number of verses, which is possible in blank verse. [21]

To summarise the mentioned above, Czech blank verse is less determined by the text than in English, meaning and voice interpretations are wider spread in Czech drama. [22]

2.3.4. Translation of names

In this part there are shown few ways of how to translate names. Names are one of the main translation difficulties in technical works and artworks. If names are translated, a few circumstances must be considered: graphical system of the languages, frequency degree of the name and a degree of its adoption and customs of the time.

When the names are translated, it depends, which two languages they are and what is the relation between their graphical systems. Graphical system means, if the name is written in roman letters or in Cyrillic alphabet.

Frequency degree of the name and a degree of its adoption means that names of many historical famous people or writers occur in different shapes or forms. The name can have more modification according to the name's origin.

The bigger difference is with first names. First names have their parallels in many languages. If the name does not occur in Czech, it is transformed with phonic modification. This change is called substitution. An author usually replaces one word for another one. However, for example names such as Johnny or Mary are not translated into Czech. First names or names of institutions can become a signal of strangeness of the text. Sometimes it is convenient to keep the name in its original form; this is called transcription.

One way, the name can be translated, is to translate the name by the protagonist's character, but it goes hand in hand with nation and its culture and tradition. [23, 24]

2.4. Shakespeare in translation

This chapter focuses directly on Shakespeare in translation, because the language in his work is very complex and Shakespeare could activate different senses in words which are working together or against each other.

Translating Shakespeare according to Alessandro Serpieri is very difficult and a few things need to be taken into consideration:

- a) an excellent knowledge of the historical period and of the theatre which staged that world and its contractions,*
- b) a deep acquaintance with the works of the entire cannon in order to assess, as far as possible, the meanings Shakespeare attached to words and phrases,*
- c) an adequate grounding in textual criticism in order to cope with both variant readings transmitted by the early texts and with frequent cruces and neologisms,*
- d) a theoretical competence in the peculiarities of dramatic discourse in order to render the virtual theatricality a speeches which have to be delivered and move on stage. [25]*

Shakespearean style of writing consists of new words, compounds, syntax which is beyond the conventional limits. Translators of his work are dealing with the multi-levelled energy of the text in order to make it more illegible in another language.

When translating Shakespeare, many problems can appear in many different areas. Even intralingual translation is rather difficult. Languages are in the process of transformation. Two main ways in which language is changing is phonetics (pronunciation of words) and semantic (meaning of words). Shakespeare sometimes used words which can have double meaning. In this case translator should decide if he tries to render both the meanings or choose

only one. However trouble appears, when the words have no longer the same meaning as it had in Shakespearian times. Sometimes, words can simply disappear, for example pronouns "thou," "thee," and "ye," which were replaced by the pronoun "you". The problems may also occur when translating metaphors. Firstly, translator needs to make sure if it really is a metaphor or a catachresis. If it is a metaphor, he should determine about rendering with a metaphor or translating it through a periphrasis. Even the syntax was used differently in the Shakespearian times. The word order in a modern English sentence is subject - verb - complement. Shakespeare frequently inverts that order for stylistic reasons, including maintaining meter, creating rhyme, or creating interest by changing his structure. Moreover, translators should be careful when he tries to establish and render the original synonymic hierarchy into another linguistic system, since it has different morphology, phonology, rhythm, syntax, rhetoric and style.

To conclude mentioned above, translator has a difficult role, since he should try to render the language, which was conceived for actors performing life of their characters on the stage. [26]

It is also worth mentioning that there are seven generations of translators, who translated Shakespeare's work into Czech. To the most translated plays belong Hamlet, King Lear, Macbeth, Othello, or Romeo and Juliet. The well known translators are in addition to Martin Hilský and Erik Adolf Saudek for example Josef Václav Sládek, Bohumil Štěpánek, František Nevrla, as well as Břetislav Hodek or Jiří Josek. [27]

2.5. The translators

In this part, the author focused on the translators of Shakespeare's comedy *As You Like It* Erik Adolf Saudek and Martin Hilský and their approaches.

2.5.1. Erik Adolf Saudek (1904-1963)

Erik Adolf Saudek is considered the biggest Czech translator of Shakespeare of the century he lived in. His first translation of Shakespeare's work was *Julius Caesar*, which was also breakthrough. His translations of Shakespeare's plays belong to the most important and the most beautiful translations within the Czech tradition of Shakespearean translating. He translated Shakespeare's plays altogether.

Saudek has his own characteristic style; he uses expressive poetic language, percussive formulations and his baroque incline goes against text dynamic, placing the most important words at the end of the verse to stress it.

In the pre-war period is dominant "speakability", distinctive and escalated interpretation of characters with theater and stage dynamic while his translations were meant mainly for stage than for reading. His translations are specific by rich vocabulary, including archaic expressions or colloquial language. [28].

2.5.2. Martin Hilský (1943)

Martin Hilský is the major Czech translator of Shakespeare in the last century. Since his first translation, *A Midsummer Night's Dream* in 1983, he has got a big reception from readers and begun prestigious awards and appreciation. He has translated all the Shakespeare dramatic works including *The Sonnets*.

His first translations are made in normalization context, which means, that he works with Theatre Company as a translator.

Towards the end of the 90th century and next following years Hilský emphasizes modernist and post-cultural perception, focusing on word as an artefact and object and also on internal subversion of the text and belated semiotic perception of the translator and the author. This approach emphasizes his position as a timeless literary work, whose semantic and lingual potential regains fulfilment when reading or on stage.

In the latest years Hilský emphasizes Shakespeare as a cultural phenomenon that creates idea of multinational culture. His changes in translation are shown in the quality and approach of individual translations.

Translations of Hilský are authorial and at the same time they are also authoritative. He created so called reflection of three texts, which appears when reading – first is Shakespeare's original, second is translation and the third is a text, which is created in the readers heads.

Martin Hilský uses his method in which he is continuing Saudek's approach. They enrich current Czech using inversions and lexises. [29].

3. Practical part

3.1 Analysis of two translations

In this part of the bachelor thesis author will analyze the translations and compare the differences between them. The main distinctions and also similarities will be shown on particular extracts from the drama. The extracts were chosen according to several criteria, which were mainly the extracts where the clear distinctions could be seen on the first sight, such as translating names, length of the verses, inflection or the difference of the being on the first-name terms and using the polite form of address in the translations as well as translation on names itself. The aim of this analysis is to show how translators' experience, individual approach and time can affect the translation of the same play.

3.1.1. Translation of names

Extension to theoretical part author will analyze the names of the characters in the comedy *As You Like It*. Most of the names are left in the original form and have the same form in both translations. These names are for example "Frederick", "Charles", "Hymen", "Orlando" or "Oliver".

Names "Vilík", "Oliver Kazipísmo" translated by Erik A. Saudek or "pan Oliver Kazitel" translated by Martin Hliský are parallels to English names of characters in the play "William" and "Sir Oliver Martext".

Phonetically are modified names for example "Korin" (originally Corin), "Célie" (originally Célia), "Fébé" (originally Phebe) which are the same in both of the translations. In the original form of name "Rosalind" was added Czech suffix "-a" to the end of the name by both of the translators. Moreover, there are two same names in the drama: "Jaques". One of the characters is son of "Sir Rowland de Bois" and brother of "Oliver" and "Orlando", the other one is Lord attending on the Duke in his banishment and there is a difference between

both of the translations. The difference between the first “Jaques” is that Hilský left the name in the original form using transcription and Saudek substituted the name to Czech name “Jakub”. On the other hand, the second name “Jaques” was transcribed by Saudek and Hilský transcribed the name to Czech according the French pronunciation “Žak”, which is rather inaccurate but traditional in Czech production. The same form is used also in translation of “Audrey” which Hilský transcribed and Saudek transformed to “Kačenka”. Touchstone is translated by Saudek to “Prubík”, Hilský transcribed the name, however; in the screenplay refers to him only as to “šašek” and the whole name occurs only in the list of characters.

3.1.2. Analysis of extracts

1)

ORIGINAL p. 2	
<p>As I remember, Adam, it was upon this fashion,--bequeathed me by will but poor a thousand crowns, and, as thou say'st, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept: for call you that keeping for a gentleman of my birth that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired; but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude; I will no longer endure it, though yet I know no wise remedy how to avoid it.</p>	
SAUDEK p. 9	HILSKÝ p. 7
Vždyť já, Adame, dobře vím, že je to tak, že mi v závěti odkázal jen nějaký ten ubohý tisíc, ale jak pravíš,	Ano, je to tak, Adame: otec mi odkázal tisíc dukátů. Mizerný peníz, ale jak říkáš: bratrovi požeh-

<p>uložil bratrovi pod ztrátou požehnání, aby mi dal dobrou výchovu. A to je počátek mého soužení. Bratra Jakuba vydržuje na školách, je to prý zrovna div, jaké tam dělá pokroky. Ale mě, mě chová tady na vsi, anebo vlastně vůbec nechová, jen drží. Či je to snad vychování pro kavalíra mého rodu, když mě tu má jak toho bulíka v chlévě? Svých koňů si hledí líp: nejenže mají obroku, až se lesknou, radost pohledět, i školy se jim dostává, a za drahé peníze jim k tomu konci jedná štolby. Ale já, jeho bratr, v jeho domě nemám nic než leda to, že rostu, kteréžto výsadě se stejnou měrou těší i jeho prasata na hnojisku. Krom toho, že mi tak štědrě dává toto nic, jako by mi svou péčí ještě bral to něco, čím mě vybavila příroda. S pacholky mi dává jíst, upírá mi místo bratra, a jak jen může, podlamuje svou výchovou mou šlechtnost. To je, Adame, co mě trápí. A otcův duch, který, doufám, ve mně žije, se začíná bouřit proti tomu nevolnictví. Už je snášet nehodlám, třeba mě zatím nic moudrého nenapadá, jak bych se z něho vymanil.</p>	<p>nal jen s podmínkou, že se řádně postará o mou výchovu. A právě to mě žere. Bratra Jaquese vydržuje na studiích, a ten prý přímo kvete, zatímco já trčím doma jak venkovský balík. Zkrátka mě drží pěkně zkrátka. Jakápak výchova, to je sotva chov! Já, urozený pán, jsem na tom stejně jako ustájený vůl. I k vlastním koním se bratr chová líp. Kromě žrádla jim dá i drezúru – jim cvičitele platí bez skrblení. Ale já, jeho vlastní bratr, tu prostě rostu – I prase na jeho hnoji má větší důvod k vděčnosti než já. A krom toho nic, co mi tak velkoryse dává, mi svou péčí bere i to něco, co jsem dostal darem od přírody. Nechává mě jíst se svými pacholky, bratra ve mně nezná a ze všech sil se snaží, aby se mě náhodou něco nebylo. A právě tohle mě tak hryže, Adame. Duch mého otce – a já ho, myslím, v sobě mám – se ve mně bouří proti takovému otroctví. Mám už toho dost, i když ještě nevím, jak se z toho dostat.</p>
---	---

Picture 1¹

The obvious at first sight is the length of Saudek's translation. Saudek extended the length by adding three more lines, Hilský kept the same length as Shakespeare's original. Taking the structure of sentences into consideration, Saudek was more faithful to the structure of the original work than Hilský. The difference can be distinguishable from the first sentence. Saudek translated the sentence following the original. Hilský on the other hand makes the sentences shorter and less complicated which makes it easier to

¹ Pictures made by the author from:

Shakespeare, William. As You Like It [online] LiteraturPage. 2003- 2012. Available from: <
<http://www.literaturepage.com/read/shakespeare-as-you-like-it.html>> [2013- 04- 27].

SHAKESPEARE, William. *Jak se vám líbí*. 5. vyd. Přeložil E. A. Saudek. Praha: SNKLU, 1962, 116 s.

SHAKESPEARE, William. *Jak se vám líbí*. 2. vyd. Přeložil Martin Hilský. Brno: Atlantis, 2007, 127 s.

ISBN 978-80-7108-290-3.

understand for contemporary reader. In the middle part, which is ended with question mark, Hilský used imperative instead and that makes the translation more authoritative, makes the character angrier and less emotional as it seems in Saudek's translation. We can also pay attention to declension of the word "kůň", since both of the translators used different inflection. Almost every masculine noun (both animate and inanimate) takes the ending "ů" in genitive plural. "Kůň" is masculine noun and is declined according the model noun "muž" and being an exception this noun can, apart from ending "ů", also take ending "í" in genitive plural, declined according the feminine model noun "píseň- písňí". Saudek followed with "koňů" the regular declension, Hilský on the other hand used the exception declension "koním". Both of these endings are correct and commonly used. [30]

2)

ORIGINAL p. 5	
Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it; but he is resolute. I'll tell thee, Charles, ...	
SAUDEK p. 13	HILSKY p. 11
Děkuji ti, Charles, za tvůj laskavý ohled, a uvidíš, že se ti odměním co nejuznaleji. Doslechl jsem se už sám o bratrově úmyslu a dělal nenápadně, co jsem mohl; abych mu to rozmluvil. Ale není s ním řeči. Věř si, Charles, nebo ne,....	Milý Charlesi, díky za vaši oddanost. Nezůstane, věřte, bez odměny. O bratrově záměru vím také a nenápadně jsem se snažil mu to rozmluvit. Ale on si nedá říct, Charlesi.

Picture 2

This part was chosen mainly due to Saudek's inflexion of the name Charles. Czech language has very difficult inflection system. The name Charles is masculine noun and is declined according the model noun "muž", which means that nominative singular is "Charles", in genitive singular is added ending -e "Charlese" and in vocative, which is used in this translation is added ending -i "Charlesi". These type of names (ending with -s, -z, -x) used to inflect according the model noun "pán", which would mean that nominative is same form "Charles", in genitive is added ending -a " Charlesa" and in vocative ending -e "Charlese", but nowadays it is considered obsolete. Saudek, however, did not use any of these aforesaid flections and left the name in the original form and made it sound slightly strange. Other names used in the translations are inflected both by Saudek and Hilský compliant with Czech declension. [31]

From the extract can be seen the difference in the structure of sentences. Hilský divided the first sentence into two separate sentences in which he uses parenthesis. Saudek followed original structure more than Hilský, using three clauses, the first two are main clauses and the third one is nominal of object. Shakespeare also uses three clauses, the first is main clause, the second clause is relative and the third one is main clause.

3)

ORIGINAL p.65	
<p><u>JAQUES.</u> Sing it; 'tis no matter how it be in tune, so it make noise enough.</p> <p><u>SONG.</u> 1. What shall he have that kill'd the deer? 2. His leather skin and horns to wear. 1. Then sing him home: [The rest shall hear this burden.] Take thou no scorn to wear the horn; It was a crest ere thou wast born. 1. Thy father's father wore it; 2. And thy father bore it; All. The horn, the horn, the lusty horn, Is not a thing to laugh to scorn.</p>	
SAUDEK p. 84	HILSKÝ p.86-87
<p><u>JAQUES</u> Tak ji zazpívejte! Hezká být nemusí, jen když bude hodně hlučná.</p> <p><u>AMIENS</u> (zpívá) Kdo jelena zabil, co dáme tomu?</p> <p><u>SBOR</u> (zpívá) Z jelena kůži a parohy k tomu!</p> <p><u>AMIENS</u> (zpívá) Tož s tancem a zpěvem ho zprovedme domů!</p> <p><u>SBOR</u> (zpívá) Nic ty se na nás nehněvej! A parohy se věnčit dej! Vždyť všichni předci tvoji Je nosívali v boji, Tvůj otec, děd a praděd, parohy, parohy jako květ.</p>	<p><u>ŽAK</u> Zazpívejte mi ji: můžete i falešně, hlavně, že bude pořádný randál.</p> <p><u>DRUHÝ PÁN</u> (zpívá) Kdo srdce nám složí, zaslouží paroží, až se mu rozmnoží, někdo mu zas složí na jeho paroží písničku: Za parohy nestyďme se, nenosí se jenom v lese, měl je děla, má je táta, ty k nim přijdeš natotata. Komu bije srdce v hrudi, na parohy ať je hrdý!</p>

Picture 3

Both of the translators divided the text in a different way than Shakespeare did. As you can see, in the extract are two Lords who are singing the song. Shakespeare used the numbers to distinguish exactly which Lord is singing which part. Saudek added Amiens into the translation; even though it is not clear if the second lord is really Amiens or if it is somebody else. Saudek finished the song without continuing distinguishing the characters as

Shakespeare did in this play, by which he did not maintain the structure which he started with. Hilský, on the other hand, did not differentiate which lord is singing what part at all and translated the song all together as a complex structure being sang only by the second Lord. Even though he did not distinguish the characters, he brought the structure closer to the original than Saudek's translation.

Another part is about the translation of the Jaques's speech. Hilský's translation suites better for this part. Saudek's "nemusí být hezká" can be misinterpreted. "Být hezký" has more visual effect than sound effect as "být falešný", which is clearly more about harmony.

4)

ORIGINAL p. 3	
<p><u>OLIVER.</u> Know you where you are, sir?</p> <p><u>ORLANDO.</u> O, sir, very well: here in your orchard.</p> <p><u>OLIVER.</u> Know you before whom, sir?</p> <p><u>ORLANDO.</u> Ay, better than him I am before knows me. I know you are my eldest brother: and in the gentle condition of blood, you should so know me.</p>	
SAUDEK p. 10	HILSKÝ p. 8
<p><u>OLIVER</u> Víš-li pak, kde jsi?</p> <p><u>ORLANDO</u> Aby ne: ve vaší zahradě.</p> <p><u>OLIVER</u> A s kým mluvíš?</p> <p><u>ORLANDO</u> A líp, než to ví ten kdo mluví se mnou. Já uznávám, že jste můj nejstarší bratr, a podle něžných svazků pokrevství i vy byste měl ve mně vidět bratra.</p>	<p><u>OLIVER</u> Víš vůbec, kde to stojíš?</p> <p><u>ORLANDO</u> Jak by ne v tvoji zahradě.</p> <p><u>OLIVER</u> Víš vůbec, s kým to mluvíš?</p> <p><u>ORLANDO</u> Líp než ten, co mluví se mnou. Víím, že jsi můj nejstarší bratr. A ty bys měl mít ohled na můj původ a taky ve mně vidět bratra.</p>

Picture 4

This part was chosen mainly due to the form of addressing. The English language does not distinguish between addressing a person politely and in the familiar form of address. Modern English uses the same form for the 2nd person singular and 2nd person plural: you. Even though the old English used different pronouns to distinct 2nd person singular and plural, during the sixteenth century this distinction came to an end and since that times it was deemed to be archaic. In Czech, on the other hand, there is a difference between the forms of addressing people. The 2nd person singular is “ty” and 2nd person plural “vy”. Using of the polite form of addressing strangers is considered gracious and using the familiar form of addressing could be considered rather impolite. [32]

In the original, Shakespeare used the addressing of one another the word “sir”, which could be considered a polite way of addressing one another. Saudek translated the part following Shakespeare’s polite form of addressing by which Orlando shows respect to his brother Oliver, while Oliver does not address Orlando politely, but in the familiar way of addressing. Even though Shakespeare used addressing “sir” both in Orlando’s and Oliver’s speech, which could signalize, that the speakers are on a par with each other. Moreover, it is the dialogue between two family members and also Orlando despises Oliver for treating him worse than horses saying: “His horses are bred better“, and considering all of the circumstances, Hilský translated this part using the familiar way of addressing.

Moreover, Saudek uses in his translation suffix –li in the first sentence “Víš-li”, which in Czech language expresses conditional mood even though Shakespeare uses indicative mood. Saudek also omitted in Oliver’s second question the beginning “Know you” and translated only the rest of the question “before whom, sir?” which is considering this part absolutely understandable, meanwhile Hilský translated the questions without omission. What is also worth noticing is that the question was translated freely and not verbatim “A víš před kým...”, but the meaning was retained.

5)

ORIGINAL p. 25	
<p><u>ROSALIND.</u> I could find in my heart to disgrace my man's apparel, and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat; therefore, courage, good Aliena.</p> <p><u>CELIA.</u> I pray you bear with me; I can go no further.</p> <p><u>TOUCHSTONE.</u> For my part, I had rather bear with you than bear you: yet I should bear no cross if I did bear you; for I think you have no money in your purse.</p> <p><u>ROSALIND.</u> Well, this is the forest of Arden.</p>	
SAUDEK p. 36	HILSKÝ p. 36
<p><u>ROSALINDA</u> Měla bych sto chutí udělat ostudu své mužské výstroji a dát se do pláče jako ženská. Ale máme tu křehčí nádobu, kterou musím utěšovat, anžto přísluší kamizole a nohavicím, aby se před spodničkou neznaly odvahou. Protož: hlavu vzhůru, milá Aliéno!</p> <p><u>CÉLIE</u> Jsem nesnesitelná, ale nemohu dál.</p> <p><u>PRUBÍK</u> Vždycky víc raději snesu, než ponesu, ale stejně by to nebyla velká tíha, protože nemáte v kapse ani vindru, a jste tudíž načisto dutá.</p> <p><u>ROSALINDA</u> Tak tohle je tedy Ardenský les?</p>	<p><u>ROSALINDA</u> Nejradši bych udělala ostudu těmhle mužským šatům a rozbřečela se jak ženská, ale musím utěšit křehčí nádobu, protože kalhoty by měly mít větší kuráž než sukně. A proto: hlavu vzhůru, Alieno!</p> <p><u>CÉLIE</u> Promiňte, ale já už nemůžu. Jsem nesnesitelná, co?</p> <p><u>ŠAŠEK</u> Co se mě teješ, klidně vás snesu, hlavně že vás při tom nemusím nést, to bych neunesl, třebaže bych vás ani neunesl, protože obtěžkaná zrovna nejste - myslím penězi.</p> <p><u>ROSALINDA</u> Tak, a jsme v Ardenském lese.</p>

Picture 5

Shakespeare's idiomatic expression "to find in one's heart" means persuade oneself to do something. The idiom was translated different way in the extracts. Saudek used phrase "mít sto chutí" and Hilský shortened it to "nejradši". Even though both of the translators transformed the idiom in their own way, the meaning is the same. Another word phrase used in Saudek's translation, "aby se před spodničkou neznaly odvahou" is rather obsolete and harder to understand; on the other hand Hilský's "mít větší kuráž než sukně" is

illegible to contemporary reader. The part “courage, good Aliena!” is translated freely with metaphor “hlavu vzhůru” and not word for word “odvahu”, which would also make sense in this part anyway, and Hilský omitted “good”, which Saudek translated as “milá”.

Moreover, Saudek used in the Rosalind’s speech two obsolete words: “anžto” and “protož”, which are not used much in these days. Saudek also used verbatim for “petticoat” – “spodnička”, meanwhile Hilský substituted it to “sukně”.

If you look at the structure of sentences, you can see that Saudek divided the complex-compound sentence into two sentences. Hilský tried to maintain the original structure of the speech. What is also worth noticing is that Hilský made Célia’s speech into interrogative mood, Saudek’s translation and the original are in the indicative mood, on the other hand Saudek made the Rosalind’s indicative sentence “Well, this is the forest of Arden” a question.

6)

ORIGINAL p. 77	
<p>TOUCHSTONE. To-morrow is the joyful day, Audrey; to-morrow will we be married.</p> <p>AUDREY. I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world. Here come two of the banished duke's pages.</p> <p>[Enter two Pages.]</p> <p>FIRST PAGE. Well met, honest gentleman.</p> <p>TOUCHSTONE. By my troth, well met. Come sit, sit, and a song.</p> <p>SECOND PAGE. We are for you: sit i' the middle.</p> <p>FIRST PAGE. Shall we clap into't roundly, without hawking, or spitting, or saying we are hoarse, which are the only prologues to a bad voice?</p> <p>SECOND PAGE. I'faith, i'faith; and both in a tune, like two gipsies on a horse.</p>	
SAUDEK p.	HILSKÝ p. 102
<p>PRUBÍK Zítra, Kačenko, je ten přebážený den. Zítra se dostaneme za sebe.</p> <p>KAČENKA Ani nevíte, jak se na to těším! A doufám, že to není nic neslušného, když se těším, že se dostanu pod čepec. – Tady jdou dva panoši toho vyhnaného vévody.</p> <p style="text-align: center;"><i>Vystoupí DVĚ PÁŽATA</i></p> <p>PRVNÍ PÁŽE Pozdrav vás pánbůh, vašnosti.</p> <p>PRUBÍK Vás taky, hošící. Jdete jak na zavalanou. Honem si sedněte a něco nám zazpívejte!</p> <p>DRUHÉ PÁŽE K službám! A vy si sedněte mezi nás.</p> <p>PRVNÍ PÁŽE Spustíme rovnou bez chrchlání, odkašlávání a vý-</p>	<p>ŠAŠEK Zítra je radostný den, Audrey. Budeme mít svatbu.</p> <p>AUDREY Já už se strašně těším. A doufám, že to není nic neslušného – takhle se těšit do manželský postele. – Tady jdou dvě pážata toho vyhnaného vévody.</p> <p style="text-align: center;"><i>Vystoupí dvě pážata</i></p> <p>PRVNÍ PÁŽE Budte pozdraven, vážený pane.</p> <p>ŠAŠEK Má hluboká úcta. Sedněte si u nás a něco nám zazpívejte.</p> <p>DRUHÉ PÁŽE Milerádi. Sedněte si mezi nás.</p> <p>PRVNÍ PÁŽE Nebudem s tím dělat žádné okolky – žádné chrchlání, žádné odkašlávání, žádné řeči o tom,</p>

<p>mluv na chrapot, což je obvyklý úvod, když někdo nemá hlas? PRUBÍK Jen do toho! Ať vám to ladí, jako když dva cikáni jedou na jednom koni.</p>	<p>že chraptíme, což obvykle úvodem říkají ti, kdo nemají hlas. DRUHÉ PÁŽE Přesně tak. A oba pevně v taktu. Jako dva cikáni na jednom koni.</p>
---	---

Picture 6

In this part we can see that Hilský uses in his translation colloquial language. Moreover, Shakespeare used the idiomatic expression “to be the woman of the world”, which is someone who has a lot of experience of life and people, and can deal with most situations, [32] or as it was translated into modern English “to be a married woman” [33] Both of the translators used different way of how to translate it and even though both translated it freely, it is obvious that the meaning was more or less maintained.

Another not that clear part is SECOND PAGE’s speech “I’faith, i’faith; and both in a tune, like two gipsies on a horse” transformed into modern English as to “Yes, yes, and let’s sing in unison, like two gypsies riding on a single horse.” [34] Both Hilský and Saudek followed the verbatim translation of this sentence; however, author of the thesis considers this phrase a metaphor and thinks it should have not been translated word for word, because especially the word “cikáni” could be considered rather racist for some people in the Czech Republic.

Moreover Saudek changed the speaker of the last mentioned sentence in the extract. Originally it is written for Second page, which Hilský followed in his translation; in contradistinction to Saudek who handed the part over to another character: Prubík (Touchstone).

7)

ORIGINAL p. 61	
<p>ORLANDO. And wilt thou have me? ROSALIND. Ay, and twenty such. ORLANDO. What sayest thou? ROSALIND. Are you not good? ORLANDO. I hope so. ROSALIND. Why then, can one desire too much of a good thing?--Come, sister, you shall be the priest, and marry us.--Give me your hand, Orlando:--What do you say, sister?</p>	
SAUDEK p. 81	HILSKÝ p. 83
<p>ORLANDO A chtěla bys mě? ROSALINDA Chtěla, a ještě tucet takových. ORLANDO Cože? ROSALINDA Což nejste dobrý? ORLANDO Doufám, že jsem. ROSALINDA A dobrého, čím víc, tím líp. – Pojď, sestro, budeš nám dělat kněze a oddáš nás. – Podejte mi ruku, Orlando. - Co pravíš, sestro?</p>	<p>ORLANDO Chceš mě tedy? ROSALINDA Ano. A k tomu dvacet takových, jako jsi ty. ORLANDO Cos to řekla? ROSALINDA Nejsi snad dost dobrý? ORLANDO Doufám, že jsem. ROSALINDA Tak vidíš, dobrého není nikdy dost. Pojď, sestro, budeš nám dělat faráře a oddáš nás Orlando, podej mi ruku. Co ty na to, sestřičko?</p>

Obrázek 7

From this extract can be seen mostly the equivalency of both of the translated texts. Hilský added a few words to his translation by Rosalind's speech "jako jsi ty" which does not occur in the original. Saudek on the other hand omitted translating the whole sentence which says Orlando and simply replaced it with apposite "cože".

8)

ORIGINAL p. 2	
<p>ADAM. Yonder comes my master, your brother.</p> <p>ORLANDO. Go apart, Adam, and thou shalt hear how he will shake me up. [ADAM retires] [Enter OLIVER.]</p> <p>OLIVER. Now, sir! what make you here?</p>	
SAUDEK p. 9	HILSKÝ p. 7
<p>ADAM Tamhle jde pán, váš bratr.</p> <p>ORLANDO Stoupni si stranou a uslyšíš, jak si zas na mě vyjede.</p> <p>Vystoupí OLIVER</p> <p>OLIVER Co tu děláš?</p>	<p>Vystoupí Oliver</p> <p>ADAM Přichází můj pán, váš bratr.</p> <p>ORLANDO Ustup stranou, Adame, a poslechni si, jak Se do mě pustí.</p> <p>OLIVER Co tu máš co do činění, bratře?</p>

Picture 8

Here is noticeable that Hilský changed position of parentheses, which is shown on the extracts above, but is not the only exception. It was done for reflection of experiences in theatre and technical experiences and bringing the translation closer to the reader. [35]

4. Conclusion

For conclusion, in theoretical part are William Shakespeare and his comedy *As You Like It* briefly introduced. Both translation and translation of drama are described in this part as well as translation of verse or names. Further in the end of the theoretical part author addressed translation of Shakespeare itself. At the end of the part are introduced both of the translators of analyzed drama, Martin Hilský and Erik Adolf Saudek.

The thesis continues with practical part, where the translations were analyzed. For the analysis was used descriptive research method. Author of the thesis compared the translations to each other and described the differences between them.

For resolution, both of the translators used different vocabulary. Both Hilský and Saudek translated the drama into colloquial language, which is spoken every day. Hilský brought his translator closer to the contemporary reader, using everyday spoken vocabulary than Saudek, who was using vocabulary with some rather oblique words. Moreover, Shakespeare wrote his play in long compound-complex sentences, which Saudek tried to follow; Hilský on the other hand divided the sentences into more units by which it was made easier for the reader. More importantly Both Saudek and Hilský preserved the meaning of the sentences, even though the structure of the sentences differs. Saudek's translation was more verbatim, he was more faithful to the original than Hilský whose translation was free and some sentences were omitted or modified in order to make the speech illegible for the reader. Hilský's translation can be considered both stage- and literary-oriented text, because his natural language and word order make the play comprehensible to a contemporary reader and make no difficulty to be understood on the stage, while Saudek's translation can be more stage-oriented, because of the diction in the play. Among other things, there are also differences in for example changing the mood of the sentences, different prepositions or declension of words in Czech.

For conclusion, Hliský's translation is more illegible for contemporary reader, but from Saudek's translation can be felt romantic touch of past.

5. Endnotes

- [1] Wells, S., *Věčný Shakespeare*, p. 23, 25, 39
- [2] Ibid. p. 69-74
- [3] Ibid. p. 78
- [4] Ibid. 124, 186, 190, 198
- [5] Shakespeare, W., *Komedie*, p. 602- 603
- [6] Wells, S., *Věčný Shakespeare*, p.192- 202
- [7] *As You Like It*, Wikipedia [online]
- [8] *Seznam překladů* [online]
- [9] *As You Like It with Annotations by O.J. Stevenson* [online]
- [10] Bassnett, S., *Translation Studies*, p. 12-13
- [11] Ibid. p. 16
- [12] Ibid. P. 46
- [13] Ubersfeld, A., *Reading Theatre*, p. 4-5
- [14] Bassnett, S., *Translation Studies*, p. 123- 135
- [15] Levý, J., *Umění překladu*, p. 146-148
- [16] Levý, J., *Umění překladu*, p.163-168
- [17] Drábek, P., *České pokusy o Shakespearu*, p.75
- [18] Stevenson, O. J., *Shakespeare's As You Like It*, p. 10
- [19] Levý, J., *Umění překladu*, p. 205- 217
- [20] Ibid. p. 300-315
- [21] Ibid. p. 203-212
- [22] Levý, J., *Umění překladu*, p. 300-314
- [23] Kufnerová, Z., *Překládání a čeština*, p. 172- 174,
- [24] Levý, J., *Umění překladu*, p.106-107
- [25] *Translating Shakespeare for the Twenty-First Century*, p.27
- [26] *Translating Shakespeare for the Twenty-First Century*, p. 27-49
- [27] *Seznam překladů* [online]
- [28] Drábek P., *České pokusy o Shakespearu*, p.
- [29] Drábek P., *České pokusy o Shakespearu*, p. 286-287
- [30] *Skloňování mužských jmen* [online]

- [31] *Osobní jména mužská zakončená ve výslovnosti na souhlásku* [online]
- [32] *Cambridge Dictionaries online* [online]
- [33] *Crowther, John, No Fear As You Like It.* [online].
- [34] *Crowther, John, No Fear As You Like It.* [online].
- [35] Shakespeare, W., *Jak se vám líbí*, p.116

6. Bibliography

6.1. Printed sources

BASSNETT, Susan. *Translation Studies*. 3rd ed. London: Routledge, 2002. ISBN 0203427467.

DRÁBEK, Pavel a William SHAKESPEARE. *České pokusy o Shakespeara: dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782-1922*. 1. vyd. Praha: Větrné mlýny, 2012, 1132 s. ISBN 978-80-7443-056-5.

KUFNEROVÁ, Zlata. *Překládání a čeština*. 1. vyd. Jinočany: H & H, 1994, 260 s. Linguistica. ISBN 80-85787-14-8.

LEVÝ, Jiří. *Umění překladu*. 4. upr. vyd. Praha: Apostrof, 2012, 367 s. ISBN 978-80-87561-15-7.

SHAKESPEARE, William. *Jak se vám líbí*. 2. vyd. Přeložil Martin Hilský. Brno: Atlantis, 2007, 127 s. ISBN 978-80-7108-290-3.

SHAKESPEARE, William. *Jak se vám líbí*. 5. vyd. Přeložil E. A. Saudek. Praha: SNKLU, 1962, 116 s.

SHAKESPEARE, William. *Komedie*. 1. vyd. Přeložil Erik Adolf Saudek. Praha: Odeon, 1983.

STEVENSON, Orlando John. *Shakespeare's As You Like It*. Toronto: The Copp, Clark Company, 1919.

Translating Shakespeare for the twenty-first century. Amsterdam: Rodopi, 2004, 269 s. DQR studies in literature, 35. ISBN 90-420-1721-x.

UBERSFELD, Anne, Frank COLLINS, Paul PERRON a Patrick DEBBÈCHE. *Reading theatre*. Buffalo: University of Toronto Press, 1999, 219 p. ISBN 0802082408.

6.2. Internet sources

As You Like It with Annotations by O.J. Stevenson [online]. Archive. Available from:

<http://archive.org/stream/asyoulikeitwitha00shakuoft/asyoulikeitwitha00shakuoft_djvu.txt> [Retrieved 2015-07-12].

As You Like It [online]. Wikipedia, 2013. Available from: <en.wikipedia.org/wiki/As_You_Like_It> [Retrieved 2013- 04- 27].

Cambridge Dictionaries online [online]. Cambridge University Press, 2015. Available from: <<http://dictionary.cambridge.org/dictionary/british/a-man-woman-of-the-world>> [Retrieved 2015-08-04].

Crowther, John, No Fear As You Like It. [online]. Sparknotes, 2015. Available from: <<http://dictionary.cambridge.org/dictionary/british/a-man-woman-of-the-world>> [Retrieved 2015-08-04].

Osobní jména mužská zakončená ve výslovnosti na souhlásku [online]. Internetová jazyková příručka, 2008-2015. Available from: <<http://prirucka.ujc.cas.cz/?id=320>> [Retrieved 2015-07-24].

Seznam překladů [online]. Masarykova Univerzita Filozofická fakulta, 2003-2004. Available from: <http://www.phil.muni.cz/kapradi/seznam_textu.php?sort=prekladatel> [Retrieved 2015-07-28].

Shakespeare, William. As You Like It [online] LiteraturPage. 2003- 2012. Available from: <<http://www.literaturepage.com/read/shakespeare-as-you-like-it.html>> [2013- 04- 27].

Skloňování mužských jmen [online]. Internetová jazyková příručka, 2008-2015.
Available from: <<http://prirucka.ujc.cas.cz/?id=227>> [Retrieved 2015-07-24].

7. Abstract

The aim of the thesis is to analyze two translations of Shakespeare's comedy *As You Like It* and point out the differences and similarities in those translations.

The thesis is divided into two main parts, theoretical and practical. The theoretical section deals with Shakespeare's biography, summary of *As You Like It* and theory of translation in which is comprised primarily of translation of drama, secondly of translation verse or names. The following chapter is focused on translation of Shakespeare. In this part are also mentioned basic information about the translators and their translation methods.

The practical part is the analysis itself. In this part are shown some of the differences and similarities in chosen extracts.

8. Resumé

Cílem této bakalářské práce je analyzovat dvou překladů Shakespearovy komedie *Jak se vám líbí*, a poukázat na případné rozdíly či podobu těchto překladů.

Bakalářská práce je rozdělena do dvou částí, teoretické a praktické části. V teoretické části je popsán Shakespearův život, stručný obsah hry *Jak se vám líbí* a teorie překladu, v níž je zahrnut hlavně překlad dramatu, verše a dále pak i navazující kapitola o překladu Shakespeara. Součástí této sekce jsou také stručné informace o překladatelích a jejich metodách.

Praktická část je analýzou překladů hry. Byly vybrány úryvky, které byly následně porovnány. V této části jsou popsány odlišnosti i podobnost těchto překladů.

9. Appendixes

List of appendixes

Appendix I.

Appendix I.

As You Like It, Shakespeare's Globe, review: 'witty and affectionate'

This is a fine production of one of Shakespeare's trickiest comedies, says Jane Shilling



By **Jane Shilling**

11:52AM BST 21 May 2015"

All Shakespeare's comedies are perplexing, but *As You Like It* has divided critical opinion more fiercely than most. George Bernard Shaw considered it a potboiler. Tolstoy complained of its immorality and found *Touchstone* wearisome.

And as theatre historian Michael Dobson remarks in a programme note for this production, the play "gets most of its characters as far as a forest and then gives place to an arbitrary series of conversations and set-piece comic routines".

Yet within those routines, with their teasing collisions of prose and poetry, Shakespeare's emotional perspicacity still speaks directly to us of love's confusions; of friendship, alienation and sheep husbandry.

• The best plays on now in London

To meld the play's quicksilver wit and comparatively static action into a satisfying whole is a problem that Blanche McIntyre addresses with headlong energy and deepening tenderness.



As the drama moves from the court to the forest, the action increasingly extends into the audience, with James Garnon's saturnine Jacques and Daniel Crossley's deadpan Touchstone exchanging witticisms while perched on twin extensions into the pit – where the crowd's heads whip back and forth as at a tennis match.

The first act is prickly with artifice and hostility. McIntyre conceives the wrestling match between the menacing man-mountain Charles (Gary Shelford) and the callow youth Orlando (Simon Harrison) as an uneasy blend of catch wrestling and real harm, while Michelle Terry as Rosalind and Ellie Piercy as Celia bring a shrill, almost hysterical energy to their cousinly bond.

The effect, scored by Johnny Flynn with groans and twangs of sackbut, hurdy-gurdy and lute, is of nerves intolerably strained.

As the lovers converge on the forest where Rosalind's exiled father (David Beames) holds his greenwood court, the high anxiety finds outlet in dance, song and an exuberant overflow of wit. McIntyre indulges her fondness for an eccentric prop with a shopping trolley and an outrageous bicycle, but her control remains exquisite.

• **The best West End musicals on now**

The scene in which Rosalind promises to resolve the play's confusions of love and loss is a model of tender precision - instantly subverted by the renewed gender confusion of the epilogue, where she rips off her skirt beneath the benevolent gaze of a bearded Hymen in a sequined bodice.



If the first duty of a play is to amuse its audience, its second is that they should wake up still thinking about what they saw the night before.

McIntyre's witty, affectionate production doesn't parade its cleverness, but reveals it slowly, as much in retrospect as on the stage.²

² Theatre Reviews [online]. Available from: <<http://www.telegraph.co.uk/culture/theatre/theatre-reviews/11620460/As-You-Like-It-Shakespeares-Globe-review-witty-and-affectionate.html>> [Retrieved 2015-08-02]