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The Bluest Eye – Translation Analysis

Bachelor Degree

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The Bluest Eye – Translation Analysis
The Bluest Eye – Překladová analýza

Bakalářská práce

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Zásady pro zpracování:

Studentka se ve své bakalářské práci zaměří na problematiku uměleckého překladu, jemuž bude rovněž věnována jedna z teoretických částí práce. Tyto poznatky pak bude aplikovat konkrétně při analýze dvou překladů prvotiny Toni Morrison *The Bluest Eye*. Studentka se v této analýze zaměří nejen na obecnou problematiku uměleckého překladu, ale téma obohatí i srovnáním dvou různých překladů tohoto díla.

Kromě výzkumu sekundárních zdrojů nutného především pro teoretickou část práce, kam lze zařadit i relevantní biografické údaje, které jsou důležité pro literární styl Morrisonové, bude studentka využívat i překladové analýzy primární literatury.

Vedoucí bakalářské práce: Mgr. Olga Roebuck, M.Litt.

Vedoucí katedry: PaedDr. Monika Černá, PhD.

Datum zadání práce: 31. 3. 2006

Prohlašuji:

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 30. 06. 2007

Lenka Kašková

Abstrakt

Tato bakalářská práce se zabývá románem *The Bluest Eye* americké černošské autorky Toni Morrison, a jeho dvěma překlady Michaela Žantovského vydanými pod názvy *Nejmodřejší oči* v roce 1983 a *Velmi modré oči* publikovanými o dvanáct let později.

Úvodní kapitola pojednává o různých teoriích týkajících se uměleckého překladu obecně, následuje kapitola popisující život Toni Morrison, její literární styl s důrazem na román *The Bluest Eye*. Jádro práce tvoří překladatelská analýza různých aspektů uměleckého překladu, při které byly srovnány výše uvedené překlady s originálem. Další kapitola se věnuje obecnému popisu černošské angličtiny za použití praktických příkladů z textu, načež následují ukázky překladu černošské angličtiny do češtiny. Poslední částí práce je srovnání samotných dvou překladů Michaela Žantovského.

Abstract

This Bachelor Paper deals with a novel *The Bluest Eye* by the African American author Toni Morrison, and its two translations by Michael Žantovský. The first one was called *Nejmodřejší oči*, and was published in 1983, and the second one is *Velmi modré oči*, and was published twelve years later.

The introductory chapter presents various theories regarding artistic translation in general, next chapter portrays the life and writing style of Toni Morrison with focus on *The Bluest Eye*. The core of the paper is the translation analysis where various theoretical aspects are discussed, and the translations are compared to the original. Following part is devoted to Black English. It is described, and some excerpts from the original text are provided. The final chapter is a comparison of the two translations by Michael Žantovský.

I wish to express my thanks to Mgr. Olga Roebuck, M. Litt. for her guidance and critical comments as well as suggestions as to the content and style of this bachelor paper.

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INTRODUCTION

When Africans were brought to America, what lingered in their minds was just their language, and cultural heritage that was transmitted from generation to generation exactly through this language. Nevertheless, after some time in America, they gave up their African dialect and started to use some form of English which was, however, distinct from white people's English. Yet, they were still conveying their origin and traditions through this new language, and remained orally orientated nation as the act of telling stories was an essential part of this culture in order for it to survive the difficult conditions they had to face.

Later on, African American authors began to write books about these people, using this, so called, Black English. For native speakers of English, or when the book is read in the language it was written, the differences between the standard English and this variety are obvious. Still, this clearness disappears when the book is translated to other languages as each language has its own system and varieties. Therefore, it is up to the translator to bear this in mind, and try to communicate this dialect by equal or similar means available in their own language.

One of the novels written in this dialect is Toni Morrison's first book *The Bluest Eye* which was published in 1970. Thirteen years later, its first translation by Michael Žantovský came out in the Czech Republic under the title *Nejmodřejší oči*. In 1995 he decided to retranslate the novel, and so he made some changes to the first version of his translation. As a result, a second revised version called *Velmi modré oči* was released.

This bachelor paper is focused on *The Bluest Eye* as well as on both of its translations. The first part of this paper is devoted to artistic translation in general. Main principles and theories will be provided, and various problems that might occur when translating will be stated together with their possible solutions. Other theoretical aspects of translating will be discussed within the analysis itself when some excerpt from the novel will be provided, and will be used to explain the theoretical issues.

In the second chapter, typical aspects of Toni Morrison's language and writing style will be introduced as well as some autobiographical information about the author that might have influenced the way she writes. Moreover, stylistic features of the novel *The Bluest Eye* will be portrayed concentrating on various facets of the language of

African Americans and its features that appear in the novel. In addition to that, a brief summary of the book will be provided focusing on some typical topics that Morrison uses in her novels. These distinctive issues will be examined with respect to Morrison's opinion on them, and why she intends to include them in her writing. Also, her narrative technique will be described, and some examples will be presented.

In the next chapter, the language of African Americans will be characterized in detail. The differences between standard English and Black English will be presented not only in terms of grammar, but also concerning lexis. Furthermore, some examples from the text will be provided to illustrate the differences. In addition to that, it will be shown how Žantovský managed to transmit this black dialect to Czech, and thus how he maintained the same tone of the story that Morrison intended.

The very core of this bachelor paper will be the chapter dealing with the translation analysis itself. The novel will be examined from various points of view, and different aspects will be discussed. It will be investigated how the translator manages to deal with translating different cultural aspects as well as maintain the typical features of Toni Morrison's language and style at the same time. Therefore, Žantovský's translations will be compared to the original text, and it will be taken into consideration to what extent they succeeded in transmitting the qualities of the original text. Furthermore, some excerpts will also be provided from a Slovak translator Jarmila Samcová who translated *The Bluest Eye* to Slovak in 1986, and published it under a name *Najmodrejšie Oči*. These will be presented just to see the different possibilities of translating various aspects of artistic translation, and dealing with problems of transmitting cultural issues that might occur when translating a novel about African Americans that is written in Black English.

The final part of this paper will be the analysis of the formerly mentioned two translations by Michael Žantovský. They will be compared and contrasted, outlining the ways in which they are similar on one hand, and different on the other. It will be discussed what changes have been made to the early translation, and also what was the possible reason Žantovský might have had for these modifications.

To sum up, in five chapters, this study will first deal with artistic translation and its problems in general, and then the theory will be put into practise, and Morrison's novel and its Žantovský's translations will be analysed. It will be explored why

Morrison established African American oral cultural traditions as one of the concerns in her novel, as well as the means she used for this will be shown. Afterwards, it will be examined to what extent the elements of Black English appear in Žantovský's translations, and how they are incorporated there. The analysis with comments on various issues will follow, and finally, Žantovský's two translations will be evaluated in order to find out the similarities and differences between them.

1. ARTISTIC TRANSLATION

The primary aim of translation is that the translated text should seem as if it was the original one (Durdík, 31) Therefore, translation as such is a very complicated topic, not to mention artistic translation which is sometimes regarded as some kind of art since it is much more difficult to translate a literary text than just for example a cookery book. When translating novels, poems or drama one has to bear in mind some specific features of these kinds of texts, and translate them accordingly. In this chapter some basic principles of artistic translation are going to be discussed.

Firstly, the process of translating has to be examined. Levý in his book *The Art of Translation* distinguishes three key steps. The first one includes understanding the original. Before translating, the translator always has to grasp the main idea of the translated text, which happens in three levels. The first level is philological, and it is connected with translator's knowledge of the language from which he or she is translating. Very often fundamental mistakes occur which resulted from improper understanding or misinterpretation. The second level incorporates comprehending the overall mood and atmosphere of the text. When reading a book, a reader does not necessarily have to realise this but a translator should be capable of recognising various means in the text that create this atmosphere, in order to think about them and interpret them rightly. The last level is related to understanding the artistic units such as characters, their relationships, setting or the author's ideological intentions. The translator's failure to comprehend these might be caused by two factors: disability to imagine the reality or author's conception, or wrong connections initiated by misunderstanding the original text. A good translator must not translate mechanically word for word, but has to think about the whole text in general, and the effect his or her translation might have on the reader.

The second stage is called the interpretation of the original. It is a phase during which the translator has to consider the text in a wider perspective because what might happen is the case that the languages can be so different that language expressions of one language are not sufficient enough to convey what the writer wanted to say in the original text, and so the translator has not only to provide grammatically correct

translation but also to select the right expression to communicate as precisely as possible the idea of the original text.

The final part that Levý describes is the restylization of the original. No two languages are the same which means we cannot translate word for word, or employ mechanical or literal translation. In that case the translation would lose the value of the original. It is necessary to be more flexible, which is certainly the case of Žantovský's translation since he managed perfectly to transfer Black English to Czech, which will be discussed in the third chapter. As Mathesius claims verbatim translations are possible only for Latin essays in the first four grades of a high school. In fact, the best translator is the one who "translates from the author just the title, and completes the rest" (189). Translators deal with difficult expressions in such a way that they create stylistic clichés that help them bridge the differences between the two languages. However, these artificial constructions are often easy to recognise as they do not sound natural since they might not be used in that way in the second language. The translators must be creative and should make an effort to avoid stereotypical translations. One of the means they can use is their choice of expressions. When translating they have a wide range of various phrases or words with which they have to try to communicate what the original says. It is up to them to select the right one, and it is here "where the job finishes, and starts the art" (Levý 1963; 45). For this reason, there are just a few translators who manage to deal with all these difficulties perfectly, and their translations read well because they sound natural.

According to Masnerová, among obstacles translators have to encounter in their process is language norm of the time, knowledge of both first as well as the target language, and questions regarding cultural aspects of a certain country (51). Due to all the hindrance, it may sometimes happen that translators decide after sometime to retranslate their translation as they believe they will manage the difficulties better. This is exactly the case of Žantovský who made a second version of his translation twelve years later, and chose even a different title.

To sum up, artistic translation is a very complicated subject that has been studied by a large number of various scholars who have produced a lot of different theories, and often had completely dissimilar ideas on the process of translating. Therefore, it is impossible to describe all of them here, and so other theoretical matters

of artistic translation will be discussed within the translation analysis of the novel itself when specific individual issues arise and will be commented on together with practical examples from the text.

2. TONI MORRISON'S BIOGRAPHY AND WRITING STYLE **WITH FOCUS ON *THE BLUEST EYE***

A writer, professor, an editor and essayist Toni Morrison is one of the most famous writers among the African American women writers of the 20th century, and if not earlier, after she had been awarded the Nobel Prize in 1993 as a first black author, she definitely became internationally recognised as a major American writer. Before her first novel *The Blues Eye* will be discussed together with Morrison's style, a brief overview of Morrison's life will be provided with the focus on events that might have influenced her so much that could have become the basis for her interest in African American oral cultural tradition.

Toni Morrison was born in 1931 in a mixed and often unfriendly small industrial town of Lorain, Ohio. During her childhood, she experienced the acts of discrimination and oppression. She recalls how their house was set on fire while the whole family was inside (<http://www.findarticles.com> viewed on 4 May 2007). This influenced her relationship towards the white. Her father always felt morally superior towards them, and taught his children the same. In addition to that, he explained them that they should be proud of their history, cultural tradition and roots.

She grew up surrounded by a black community where people were very close to each other and help each other. There she was exposed to stories not only by her grandmother and great-grandmother but also by other people who told tales about Africa, their roots, myths and folk tradition that remained an essential part of their life, and a legacy of which influenced them as well as Morrison strongly. For this reason, "the commitment to her people, their lives and their art is evident in all that she has written" (Russell; 93). As she herself stated: "If anything I do isn't about the village or the community or about you, then it is not about anything" (Morrison – Rootedness; 344). In her work, she depicts these black communities, and that is why there are usually only a few white characters there who do not play an important role since they appear to exist within the context of these communities. Moreover, their relationship to communities is diametrically opposite. Unlike black people who seek redemption in the return to community, the white characters typically escape from it in order to find freedom (Atkinson; www.literatureonline.cz viewed on 4 May 2007).

Toni Morrison was surrounded by music all her life, and it has always been important for her. During Morrison's childhood, her mother used to sing everything from "Ella Fitzgerald and the blues to sentimental Victorian songs and arias from Carmen" (Pici; <http://www.uni-tuebingen.de/connotations/pici73.htm> viewed on 4 May 2007), and Morrison's grandfather played the violin. Taking this into account, one cannot be surprised that music, songs as well as orality as such play an important role in her novels. Whether one imagines jazz, blues, gospel or for instance work songs, all her novels touch upon oral traditions in one way or another not only in its language or content but also in a form. Therefore, there are often various remarks and hints concerning music which portray its importance for the blacks. Even in *The Bluest Eye* these comments are to be found. For instance, when the youth of Pecola's mother is described, the reader finds out that "(t)he songs caressed her" (88).

What Morrison intends to do in her novels is to make them sound as if they were songs or stories told aloud, or in other words, more heard than read, and thus she tries to convey the musical experience for the reader. Therefore, she attributes her books with the same features that are characteristic for songs typical for the blacks, that means especially blues and jazz, and for stories. To put it differently, she includes all aspects of orality in her writing and as a result, her books although written become oral as well. She substitutes non-existent storytelling so much important for her culture for an oral novel. As she puts it:

We don't live in place where we can hear those stories any more; parents don't sit around and tell their children those classical, mythological archetypal stories we heard years ago. But new information has to get out, and there are several ways to do it. One is the novel (Morrison – Rootedness; 340).

Concerning Morrison's narrative technique, she uses a wide range of narrators. Generally speaking, narrators can be divided into three main categories. The first type is omniscient anonymous third person narrator who simply knows everything about all the characters, and therefore can take the reader into the mind of any of them. The second one is the third person narrator that is limited. He or she stands out of the action of the story but knows all the thoughts of one character in the story. The last type of a narrator is the first person narrator who tells his or her story, and so we as readers get to know only what is in his or her mind. The last two types of narrators are understood as being unreliable. That is to say, the information presented to the reader is influenced by the

viewpoint of the narrator, which, however, does not have to be always the right one as the narrator does not have to be fully informed about all the facts that are important. Consequently, it is quite likely that his or her judgment is limited in many ways. Morrison, however, combines aspects of the traditional omniscient narrator with the unreliable element of more limited narrators (Kubitschek; 151). The narrator of *The Bluest Eye* is mostly Claudia MacTeer, a girl of similar age as Pecola, yet, from a better or more self-confident family who has managed to recognize the wrong model of the white beauty. However, she describes a life of a black girl Pecola who longs for herself to have a completely different appearance in order not to feel ugly and inferior not only to other black friends of hers, but especially to the whites. What she dreams of is the blue eyes which would ensure her life and fate are changed, and other people behave differently towards her as well. Her absolutely negative feelings towards the colour of her skin are evident in many excerpts in the book. E.g.: “The distaste must be for her, her blackness. All things in her are flux and anticipation. But her blackness is static and dread. And it is the blackness that accounts for, that creates, the vacuum edged with distaste in white eyes” (37). On the other hand, Claudia refuses to obey the white standards and moreover, wishes to destroy them, which is demonstrated on her attitude towards dolls and her hatred for white girls.

I destroyed white baby dolls. But the dismembering of dolls was not the true horror. The truly horrifying thing was the transference of the same impulses to little white girls. The indifference with which I could have axed them was shaken only by my desire to do so. To discover what eluded me: the secret of the magic they weaved. What made people look at them and say, “Awwwww,” but not for me.

Nevertheless, Pecola’s mother Pauline who works as a maid for a white family, fails to comprehend what should be the right feelings for her daughter as she accepts the values of the whites, and even prefers the white daughter she looks after to her own girl. This leads to Pecola’s no respect for herself, damaged childhood, alienation from other people and gradually to insanity.

However, as has already been suggested, Morrison does not employ only this one type of a narrator. In some parts, there is a first person narrator, for instance when Pecola’s mother Pauline describes her early life before and after she met Cholly, her husband. In addition to that, the omniscient third person narrator is also there. This

way, Morrison shifts backwards and forwards in time, portrays various perspectives of various people, and thus she requires some participation on the part of a reader. She wants a reader to contribute to the creation of the book, which might sometimes cause the ambiguity in reading of her novels. Yet, it is essential for her that readers themselves should work with the author on the construction of the book (Morrison – Rootedness; 341) because such participation is something that was also common practice when telling a story. The listeners would intervene in the story which would sometimes result in the teller's change of it, so that it would fit listeners' way of perceiving it. When reading a novel, a reader can change neither the content of it nor the story, therefore, Morrison, has to provide "places and spaces" (ibid; 341) in order for a reader to be able to produce his/her own version of the story, and form an opinion. In other words, "what is left out is as important as what is there" (ibid; 341).

Generally speaking, as far as Morrison's topics for novels are concerned, the most frequent ones include the struggle of black people in white men's society to find their true identity and real self which would lead them out from the isolation. The only way for them to do it is to look back and get to know their past or personal history. Only then they are able to decide whether to reject it, or to bear witness by passing it on and thus face the future. To put it differently, the characters must remember the past in order to get over it, and not to repeat any mistakes made during the slavery.

As regards Morrison's language, her use of Black English is evident in dialogues. She often employs double negation as well as other features discussed in the third chapter of this paper. E.g. : "Three quarters of milk. ... Now they ain't none" (16), "The onliest time I be happy seem like I was in the picture show" (95). To distinguish and emphasise the speech of the black, she contrasts it with the white people's standard English, which is perhaps even more evident in translation to Czech that is discussed in the second chapter too.

In conclusion, Morrison's novels are very complex and sometimes difficult to read and understand because there is not just the most obvious level but underneath, it is possible to find other aspects and issues that a reader can think about. Morrison's novels are written in a way that resembles telling a story. This is caused by various methods including her narrative techniques as well as the use of African American dialect.

3. BLACK ENGLISH

The USA is a country of huge variety. This diversity is caused by the vast number of various nations living there which brought with them their language and ancestors' experiences and thus contributed to the pluralistic nature of American culture. African Americans represent one of these nations. In this chapter, their language is going to be characterised and, in addition to that, some examples of the features will be provided from the Morrison's novel, and it will be examined to what extent Žantovský succeeded in transferring these various aspects of the text to Czech in order to create a text of the same quality and meaning.

Black English is another name for African American Vernacular English (AAVE), and it is a form of American English spoken originally by African Americans after they had been brought to America and had to abandon their African dialect. According to the Internet source, there are two main hypotheses how AAVE originated. The first one is the dialect hypothesis. It claims that when slaves started to learn English there was nobody to teach them, or to explain various grammatical rules, which resulted in incorrect mastering of the language which was later passed down to other generations. On the other hand, the second hypothesis, called the creole, suggests that AAVE is a mixture of West African languages and English. Slaves from different parts of Africa often met during their passage to America, or on farms, and they did not speak a common language. Therefore, they had to develop one in order to communicate together. This language that was created for the purpose of communication from various languages is called the pidgin, and is never a person's first language. It was then learnt by other generations of slaves born in America for whom it became a primary language. Since then, it is labelled as creole (<http://bryan.myweb.uga.edu/AAVE/> viewed on 3 May 2007).

Whatever the hypothesis, what is clear is the fact that primarily the language was used only for basic communication and not for recording, or in other words, it remained orally orientated and this feature of black English is still obvious in books written in Black English, one of which being Morrison's novel.

However, as Knittlová points out over a period of time, AAVE has gone through a process of decreolization which means that it was getting closer to the norm of standard English and the differences almost disappeared (62).

There are certain differences between Black English and standard English. A very typical one is a double or multiple negation (Encyklopedický atlas anglického jazyka; 169) This feature is frequently found in *The Bluest Eye*: “She didn’t never give me...” (93), “I don’t care ‘bout it no more” (102), “He wasn’t nowhere around...” (104). For translators to Czech, this is not a problem since in Czech a double negation is normal. Therefore, Žantovský was able to translate the text literally, yet, here a different problem arises. With the use of non standard English Morrison was conveying some kind message about the character, and if the translator uses a structure that is absolutely normal and standard for the particular language, the message is lost. For that reason, in other part of the novel something else has to be added to the original text, in order to sustain the message. Various means of inserting these extra meanings exist, and they will be discussed later.

Next feature of black English is the difference in forming negation. In standard English, negative is formed with the word *not*, yet in Black English the expression *ain’t* is used repeatedly in order to substitute most standard negative forms in various tenses. “Ain’t no little old boy” (148), “Her husband ain’t hit the bowl yet” (93), “We ain’t got nothing” (150).

Another striking difference is related to verbs where *-s* in the third person singular does not appear, however, it could be found in other persons. “Never mind what he want” (93), but “I doubts that” (111) or “...they has the same mama” (93).

The following dissimilarity which is going to be discussed is connected with a James A. Harrison’s quote who stated in 1884 that Black English is a language just for people’s ears (Jařab; 11). Therefore, it is very likely to find words the spelling of which has been adjusted to resemble the oral form of the word. “Get on wid it” (116), “Looka that” (115). This characteristic can be caused by the fact that, as was mentioned in the previous chapter, Morrison intends her novels to sound as stories, and for this reason, she employs these oral forms.

There are other elements to be found in the novel that undoubtedly are not forms of standard English, nevertheless, these might not be signs of Black English as a rule,

and they could serve only as a Morrison's means of distinguishing black characters from the white ones. The result of all the effort is that she makes readers feel as if they were actually in her book listening to the story.

Regarding the translation of Black English to other languages, it has already been suggested that for translators it is not an easy task since they always have to remember to transfer the contrast between standard English and Black English. To put it differently, it is necessary to distinguish one variety from the other so that they do not appear to be equivalent to readers who do not read the original. Since literal translation does not work in this case, non standard Czech has been used by Žantovský as a way of differentiating. As Sgall and Hronek claim it is a language without embellishment arranged by linguists and teachers and therefore, there is a lack of language accuracy but also affectation (12), which is perfectly suitable for translating Black English to Czech since it is also a language of common people, and this is what Black characters in the novel certainly are.

Sgall and Hronek also state some typical rules of non standard Czech. They include using the suffixes *í* or *ý* instead of *é* (30). It can be demonstrated on examples from the first Žantovský's translation: "To je od něj hezký" (139), "Nejez vaječný bílky" (132), "Pij čersvý mlíko" (132). Another rule is employing *ej* instead of *ý* (31). For example: "Sladkej chleba je čistej" (138), "Prej maj pěknej dům" (139), "Essie z toho asi musí bejt špatná" (138). Next rule that can be mentioned is a usage of a prefix *vo* where standard Czech would employ just *o* (31). This rule is clear in the following examples: "...nechtěla sem mít voplítačky s policií" (116), "...když od něj vodejdu" (ibid), "Mám chuť mu votírat tvář..." (126).

Another feature typical of non standard Czech stated by Sgall and Hronek is a reduction of consonant length (34). This characteristic is very frequently used by Žantovský in both of his translations: "Slyším ho, jak dejchá, ale neotočím se" (125), "Žádnej život sem s nim rozhodně neměla" (ibid), "Mám chuť mu votírat tvář o hrudník" (126), "...všecko ostatní utiká, utiká" (127).

As for verbs, probably the most remarkable difference regards the verb *to be*. The change includes omission of the initial consonant *j*. It can be shown on the following examples: "Sem silná, sem krásná, sem mladá" (127), "Přišli sme na Sever" (113), "...ty tvý křivý nožičky sou stejně starý jako moje" (52).

In addition to that, Žantovský uses special vocabulary that is not included in the register of standard Czech perhaps because the range of vocabulary used by Black English speakers is also distinctive. For example: “ženská” (40), “do baráku” (ibid), “zprzněná” (97), “ksicht” (117), “mužskej” (117).

It is important to note that Žantovský’s use of non standard Czech is very imaginative and makes it easier for a reader to recognise if a black or a white character is speaking since the way they speak varies greatly, and thus their social status is marked. It can be seen from the following examples how Žantovský rightly distinguishes a white mistress from her black servant by the manner of their speech. Consequently, there is a clear contrast between “Řekla mi, že můžu zůstat, když od něj vodejdu” (116) and “Odejdeš od něj” (117). Another example is the dissimilarity between “K čemu ti je, Pauline, k čemu ti je dobrý?” (117) and “Jak má člověk odpovědět takovéhle ženské, která neví, k čemu je mužskej dobrej” (ibid). These examples are particularly interesting because Morrison in the novel used the same expressions for these sentences and it was only Žantovský who invented this imaginative translation due to the fact that he needed to transfer Black English to Czech, and he was unable to do it where Morrison employed it. Knittlová calls this “compensation” and it basically means to compensate expressions by transferring them from one level to another so that the idea is not lost (60).

To sum up this chapter, it is a fact that Morrison demonstrated a perfect knowledge of Black English which is repeatedly used in the novel when black characters make their speeches. However, she also correctly employed this black variety of English only for direct speech, or for narrator’s thoughts, and so it is not difficult for readers to follow this often complicated way of expressing. Correspondingly, Žantovský showed an in-depth knowledge of Czech with his use of non standard Czech and a very imaginative translation.

4. THE BLUEST EYE – ANALYSIS

The aim of this key chapter is the translation analysis. The instrument used for this will be a comparison of Žantovský's translation and Morrison's novel. It will be examined how functional Žantovský's translation is, and whether it carries the same qualities as the original. The main topics analysed will include translating names of people, products, and last but not least, translating poems used in the text.

The issue of translating characters' names in the novel is connected with the title of the book. Straková claims that when dealing with this problem three factors have to be taken into consideration: graphic systems of both languages, the degree of domestication of the name, and custom practises of the time. As for the first point, the situation would be completely different if one compares for instance Russian names to Czech, and English names to Czech. In the first case, one has to manage first their transition from the Cyrillic alphabet to the Roman alphabet, which might already bring some problems. The second point examines how frequent the name in the particular language is, and to what extent it has been domesticated, that is to say, is used with some necessary spelling or pronunciation changes. The last issue to bear in mind is what is usual in the time of translating as well as in the language itself. The translation of names is a very significant topic which can influence the whole novel, and therefore, one needs to be very careful whether to translate or not to translate names (172).

Generally speaking, it can be said that in most cases Žantovský has decided not to translate the names of the major characters, which, however, might lead to the loss of some of the meanings implied by the names. For example, the main character's surname is Breedlove. It suggests that love was very important to the family, however, the truth is that there was rather some kind of perverted love present. Yet, when not translating the surname, the reader might lack this meaning. On the other hand, there is no such surname in Czech that would be similar to this one, and would sound natural, and therefore translating it would require a lot of creativity on the part of the translator when substituting it for a completely different surname common in Czech with similar implications. Nevertheless, the older and newer translations differ a little anyway, since in the first one the character is called Pecola Breedlovová while in the second one it is Breedloveová. Žantovský might have decided to modify the spelling of the word due to

the fact that when working on the second translation quite a lot of people were able to speak English unlike at the time of the first translation which was done during the communist era, and so he might thought that people will be able to deduce that it is something to do with love after seeing this word in the surname.

There are other names that have not been translated either only the suffix typical for the Czech surnames for women “ová” has been added to their surname. Therefore, the names include for example the narrator’s name *Claudia MacTeerová*, her sister *Frieda MacTeerová*, their schoolmate *Maureen Peelová* and others. In addition to that, most first names have also been left untranslated: *Della*, *teta Jimmy*, *Pauline*, *Darlene* or *Essie*. However, this made them difficult to inflect in other cases, and especially written forms look somewhat weird, and often some changes to the spelling had to be employed. “*Jimmyini příbuzní* (139), *Essiinu bublaninu* (137), *případnost Maureeniných posledních slov* (73).” On the other hand, it is easy for a reader to distinguish between male and females characters, which is sometimes quite complicated in English texts. As regards male names, they mostly stayed the same as in the original text only the general part such as Mr. has been translated. There are, for example *Cholly Breedlove*, *pan Henry*, *Buddy Wilson*, *Junie Bug* or *Woodrow Cain* and other such as *Bay Boy*, *P.L.*, or *Junior* that might, though, sound a bit unusual within the Czech context.

Still, some of the names of other characters have been translated, or had to be translated. It is a case of names that are actually real full meaning English words. That is to say, Pauline’s mother had twins who were called *Chicken* and *Pie*, which demonstrates that they belonged to each other just like twin children usually do. It is interesting to note that nowhere in the book can the reader actually find out about their gender, and it is not clear from the names themselves. To Czech, they were translated as *Kuře* and *Bábovka*. This appears to be a good solution, yet, the meaning implicated by the collocation *chicken pie* has disappeared. In addition to that, there is a negative connotation to the word *bábovka* that is used in Czech to talk about timid people who do not have enough courage or confidence to do something. The names that are used in Samcová’s translation are *Kurča* and *Buchta*. The first one is the same as in Czech but the second one has again a slightly negative connotation as it is used as an informal or slang expression for a girl. Nevertheless, it is not clear from the original text is not clear

that Pie was a girl and so both Czech as well as Slovak translation might be somewhat misleading.

Another name that has been translated is the name of a man who was Cholly's friend. He was called *Blue Jack* but usually just *Blue* was used. Žantovský as well as Samcová have translated it as *Modrák Jack*, or simply *Modrák*. However, if one looks up the meaning of the word blue in a dictionary there are two definitions that might be regarded as two features characteristic for Blue Jack. As Blue had a reputation of having many girlfriends for which he was admired by Cholly, and he liked talking not only about his sexual experience but also other things he saw, the first definition that could be about him is: "Informal - blue jokes, stories etc are about sex, in a way that might offend some people" (Logman Dictionary of Contemporary English; 153). It can be proved by a following excerpt: "They talked about the women Blue had had, and the fights he'd been in when he was younger, about how he talked his way out of getting lynched once, and how others hadn't" (104). The second definition to be found in the dictionary could be attributed more to Cholly but as he "*loved Blue*" (104) in this context the word could mean "sad or without hope, synonym depressed" (Logman Dictionary of Contemporary English; 153) because *Cholly's* fate was indeed very sad since "when Cholly was four days old, his mother wrapped him in two blankets and one newspaper and placed him on a junk heap by the railroad" (103). In addition to that, as he was told by his aunt Jimmy, his father "taken off pretty quick" (103) before he was born. He was then raised by his aunt and had to come to terms with his own fate. To come back to the translation, all these possible meanings were lost after the name had been translated as *Modrák*. On the other hand, if the translator had tried to invent a similar name with the same attributes, there would not have been much point in it anyway as in Czech, the word *blue* has no meanings like that. Yet, when using the name *Modrák* some Czech reader might imagine the typical working clothes for workmen, and therefore might ascribe different characteristics to the character with this name.

There is one more name for which a translation has been provided and that is a name, or perhaps a nickname or swear word that children used when addressing this boy especially when they were fighting or arguing. In the original he is called a "*Bullet Head*", which Žantovský translates as "*Šiška*". If one looks up the meaning of this word in an English-Czech dictionary, there are four expressions presented for this word spelled

with a hyphen (bullet-head): kulatá hlava, paličák, tvdohlavec, umíněnc. None of these words is the same with the translation, yet, the closest meaning has probably the first one since the other three describe specific character features and so they would not be appropriate in this context when Claudia simply wants to offend this boy for which children often use the imperfections of someone's appearance. Therefore, Žantovský has modified a little the first one because it is the only one that is connected with appearance. It would have sounded some what bizarre if he had used the expression "*Kulatá hlava*" as it is a two word expression, which is not really suitable for a name. He employed the word "*Šiška*" that is much better due to its slightly offensive tone, and shortness. On the other hand, Samcová handled this expression in a completely different way. Instead of translating it as a name starting with an upper case letter, she only thought of it as a nickname, and therefore did not even bother to use capital letters, and translated it as "*gypsová gebul'a*", which translated to Czech would be something like "*sádrová kebul'e*". Again, it is completely dissimilar to the original, and it is absolutely unclear where Samcová got the idea of the adjective she used, yet, it perfectly serves its purpose although Žantovský's expression seems to be more suitable in this context.

After discussing the names in general, the nicknames and informal ways of addressing people are going to be analysed. The first one to comment on is the name of Claudia's, Frieda's and Pecola's schoolmate Maureen Peel who was admired and loved by every person in the school. In the novel, she is introduced and described with the following lines:

She enchanted the entire school. When teachers called on her, they smiled encouragingly. Black boys didn't trip her in the halls; white boys didn't stone her, white girls didn't suck their teeth when she was assigned to be their work partners; black girls stepped aside when she wanted to use the sink in the girls' toilet, and their eyes genuflected under sliding lids (48).

It is clearly visible from this description that she was very popular in the school in spite of the fact that she was black. However, Claudia as well as her sister Frieda were irritated by her, and tried to find something that would lower Maureen's flawlessness, and make her less perfect. As it was difficult, the only thing they could do was to give her a nickname, or in other words, they "had to be content at first with uglying up her name, changing Maureen Peel to Meringue Pie" (48). Žantovský translates this part as follows: "...musely jsme se spokojit s tím, že jsem jí daly

přezdívku. Říkaly jsme jí Pusinka, protože byla tak sladká a nadýchaná” (62). As can be seen, he in fact, divided the original sentence into two shorter ones. It is certainly correct to translate the word “*meringue*” as “*pusinka*”, as it is actually the literal meaning of this word which is referring to “a light sweet food made by mixing sugar and the white part of eggs together very quickly and then baking it” (Longman Dictionary of Contemporary English; 1032). He, unlike Morrison, even explains why she was called this way. Nevertheless, Morrison’s use of this nickname is based on the similarity of the words. That is to say, the word Maureen is similar to meringue, and Peal is similar to pie. When the word is translated, this resemblance disappears and a Czech reader can rely only on Žantovský’s explanation for this nickname. Therefore, it might be the reason why Žantovský has decided to provide the explanation for this nickname since the name is in his translation based only on the personal features that the girl had, in contrast to Morrison where the nickname was given not only due to the girl’s personal features but also thanks to the similarity of both first as well as the second name to the two words of the nickname. In addition to that, Žantovský could not use the second word of the nickname that was based on the surname, as it would be complete nonsense in Czech.

There is one more case in the novel, where a similar problem arose. In one excerpt Pecola is speculating about dandelions and the reason for which they are regarded as weed. She introduces a saying frequently used by adults: “Miss Dunion keeps her yard so nice. Not a dandelion anywhere” (35). If one focuses on the words “*dunion*” and “*dandelion*”, a certain parallel can be found that is based on similar way of pronouncing these words. Although “*dandelion*” is longer, when pronounced quickly it can really resemble the word “*dunion*”. Nonetheless, Czech translation does not allow for such similarity. Therefore, Žantovský employed just the literal translation: “Slečna Dunionová se moc pěkně stará o svou zahrádku. Nikde ani pampeliška” (47). Yet, a solution to this problem would be to modify the name “*Dunionová*” and change to a name that would be similar to the word “*pampeliška*”. For instance, quite usual surname in the Czech Republic that could be particularly suitable here is “*Lišková*”. First, it is similar to the word “*pampeliška*”, and so it would bear the same features as the original text, and second, it would probably be closer to a Czech reader than the foreign surname “*Dunionová*”. One might object to translating names in a novel, where most names have

been left untranslated. Yet, on the page preceding the saying about Miss Dunion, there is a surname that Žantovský has decided to translate. “Oči modré jako nebe. Modré jako modrá blůzka paní Fořtové” (46). In the original text Morrison wrote: “Blue-sky eyes. Blue-like Mrs. Forrest’s blue blouse eyes” (35). Žantovský based his translation on mere sound similarity of these two words, and when using a Czech surname he has definitely made an effort to bring the text nearer to the reader. There is no apparent reason why he has translated this name but decided not to translate the name “*Miss Dunion*”, however, it is always better to be consistent and follow certain principles throughout the whole text. Therefore, it would have been more efficient to translate both of these surnames, or not to translate either of them, especially when they appear so close to each other in the text, and this unbalance might be perceived by the reader as strange. Furthermore, these two surnames appear nowhere else in the text, and so nothing really obstructs translating both of them, which seems to be a creative and optimal solution. It might be interesting to note that Samcová, unlike Žantovský, maintained consistence and decided not to translated either of these surnames, and simply add the prefix “-ová” to mark the gender and thus indicate it is a female surname.

Another nickname presented in the book is the one used for a man called Elihue Micah Witcomb who was a “Reader, Adviser, and Interpreter of Dreams” (131). He is a very weird person with his obsession with used objects, and aversion to people, but strong attraction towards children, and more specifically, little girls. In the novel, his nickname is explained with the following lines:

... he was called by the townspeople Soaphead Church. No one knew where the “Church” part came from – perhaps somebody’s recollection of his days as a guest preacher – those reverends who had been called but who had no flock or coop, and were constantly visiting other churches, sitting on the altar with the host preacher. But everybody knew what “Soaphead” meant – the tight, curly hair that took on and held a sheen and wave when pomaded with soap lather (132).

Žantovský’s translation of his name perfectly matches this description, and in fact, expresses that same as the original. For this character, he uses the name “*Farář Mydlík*” which is connected with the hairstyle instrument he used for his hair. Unlike Morrison who based the nickname on the result or the look of his hair after he had put on the soap lather, he simply refers to the process as it would not be possible to

translated the nickname literally as it would make no sense in Czech. However, this translation of the nickname might to some readers have rather a positive connotation since the name could remind of a diminutive that gives a positive effect. Yet, it is very subjective because different readers may have different perception. Therefore, the nickname definitely serves its purpose. On comparison, Samcová translated Withcomb's nickname as "*svätý Mydloš*" and did not even maintain the capital letter for the first part of the name. In addition to that, this translation does not really correspond with the original text and Morrison's idea, and perhaps, adds to the meaning another element of positivity as it could show him in a different, and better, light.

When discussing names, one cannot forget the names mentioned on the very first page of the novel. They appear only in this introductory part in which the same short text is repeated three times just with changes to the punctuation and spacing between words. The beginning of the first unmodified version is: "Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy" (1). Following lines go on to describe a happy live of Dick and Jane's family, their dog, cat, and a friend. Although this text might seem to serves just as a kind of opening to the novel, it carries a double meaning. Owing not only to the form of this text, its structure of very short and simple sentences, but also the names used, Malmgren (www.literatureonline.cz viewed on 4 May 2007) suggests that the text resembles an early primer which, according to Longman Dictionary of Contemporary English, is "a school book that contain very basic facts about a subject" (1299). Therefore, it presents the traditional family values about a typical satisfied family from which Dick and Jane come from. However, Morrison used this text in order to introduce the reader to the values that might be true for the whole ideal society in general, but if one examines individual cases especially of black people, these lines from the reader absolutely cannot be applied. This is supported by Morrison's use of following lines in the novel which are opposed to the Dick and Jane's happy word, since the reader learns about a young girl Pecola who got pregnant by her father, which certainly does not resemble the ideal values described in the preceding line.

Due to the already mentioned fact that the pair of names Dick and Jane probably originated in a primer, it was necessary for Žantovský to depict this in his translation.

Therefore, in this case, he had chosen to translate the names and replace them with names “*Míša* and *Máša*”. Consequently, the Czech version of the novel began: “To je dům. Dům je zelený a bílý. Má červené dveře. Je moc krásný. To je rodina. Máma, táta, Míša a Máša žijí v zelenobílém domě” (7). In his translation, Žantovský managed perfectly to transmit the same ideas and atmosphere as there really appears to be similarity to the Czech primers, and Czech readers will definitely feel that. On the other hand, the two Czech names he had chosen might cause some ambiguity at the start because it may not be absolutely clear what sexes the names represent. Since Máša’s red dress is described in the next sentences, it becomes obvious that she is a girl. Yet, Míša could be referring both to a girl called Michaela, or to a boy called Michal, and nowhere in the text it is possible to find out. It is only up to the reader who can suppose that while one character is a girl, the other one is very likely to be a boy, as this is exactly the concept of an ideal family which a prime might be trying to present to children.

The reason why Žantovský has decided to substitute the names for the Czech ones which are probably closer to the readers could be supported by a theory called “*Cultural Transposition*” (Knittlová; 120). It is a scheme promoted by S. Hervey and I. Higgins that includes various levels of diversion of the literal translation of the original text. It was invented in order to transmit the content of the text of the first language as precisely as possible to the culture of the target language. The system has five different stages and the second one used in Žantovský’s translation is *Cultural Transplantation*, which is a replacement of e.g. a name by a different one that has identical or similar cultural connotations. The other stages in this system include *Exotism*, which happens when a translator does not alter the word in any way, or just adjusts the spelling so that it was correct according to the grammatical rules of the target language. The next one is already mentioned *Cultural Transplantation* followed by *Cultural Borrowing*, *Calque*, which is a literal translation, and the last level is a *Communicative Translation* that is used especially for translating fixed phrases and collocations (ibid; 120).

On the contrary to Žantovský, Samcová in her translation did not really show the knowledge of this theory, or did not regard it as important for this part of the text, since she decided not to replace the names by some which would be more suitable for a Slovak context, and closer to Slovak readers. Therefore, her translation might cause that readers will not experience the same atmosphere or feelings as when reading the

original text, or Žantovský's translation. In addition to that, the first impression of readers may not be so positive because it is possible that the original names will be unknown and distant for them, and readers can fail to empathise to the mood Morrison intended.

Another issue similar to the one just discussed is about names Alice and Jerry Morrison used in the novel too. "Alice has blue eyes. Jerry has blue eyes. Jerry runs. Alice runs" (34). These names were used in a short passage that also resembles a primer for two reasons. Firstly, it is written in very brief sentences with simple structure, so it is easy for children to read. Secondly, the names used should associate American readers with primers as well. In fact, there really exist the primers which were called Alice and Jerry Series (<http://www.hiddenstaircase.com/new/alicejerry.html> viewed on 3 May 2007). Therefore, Žantovský had to express that in his translation too in order to remain consistent since he translated the names of Dick and Jane. As a result, he chose to use names very frequent in the Czech context - Alenka and Jirka. "Jirka má modré oči. Jirka utíká. Alenka utíká" (46). It is obvious that Žantovský did not employ literal translation because the name *Jerry* does not have a Czech equivalent, and so that name Jirka that was used would be translated to English as *George*. In the case of *Alenka*, Žantovský could choose from three different names that are repeatedly used in Czech: Alenka, Alice and Eliška (http://slovník.seznam.cz/search.py?wd=alice&lg2=&lg=en_cz). He might have selected the first one as it is the only one which is a diminutive, and as the text was supposed to resemble a text for children, the diminutives are often used when addressing children. Yet, it is interesting to note that when translating, he omitted the sentence "Alice has blue eyes". There are two possible explanations to this issue. Firstly, he might have forgotten, and secondly, the sentence was not there in his copy of the novel. Nevertheless, in the second edition of the novel, he made some changes but the sentence is still absent, which supports the first possible reason about the sentence not being there.

If one looks at the Samcová's translation it becomes clear that she is not very imaginative in this respect. Just like in the previous case of Dick and Jane, she remained faithful to the original text and did not change the names. However, it might be strange and confusing for a Slovak reader to read about Alice, which does exist in Slovak, and Jerry, which does not. There is another intriguing aspect to comment on, and that is the

fact that in Samcová's translation the sentence "Alice has blue eyes" is also missing. It is highly improbable that she would also have forgotten the same sentence. For that reason, both Žantovský as well as Samcová probably had the same edition of the Morrison's novel where the sentence simply was not there.

There is another name that has to be discussed. It is the name of one of the three whores who lived in an apartment above the Breedloves. Their names were China, Poland, and Miss Marie. As far as China and Miss Marie are concerned, they cause no problems for translators to Czech. Nevertheless, it is the name Poland that is difficult to translate due to the fact that Czech language is completely different from the English one. In this case, the difficulty is the gender. In Czech, all the nouns have either masculine, feminine, or neuter gender, while in English only animate nouns have one. Therefore, Žantovský had to face this problem and put up with complications it has brought. Regarding China and Miss Marie, these nouns are both of a feminine gender in Czech, however, Poland is of a neuter gender, and so Žantovský was not able to use it when addressing a woman, and for that reason, it was not possible to employ the literal translation. The only solution to this problem was that he invented a completely new name which would have similar features. As a result, he selected the name *Francie*, which would be translated to English as *France*. It must have been very difficult to find this name since most countries in Czech are of a neuter gender. Consequently, this imaginative approach of his is very suitable here, however, it should be noted that he had no other option anyway since a woman cannot be called with a neuter noun. Yet, Morrison might have used the name *Poland* for some specific reasons that are only known to her, perhaps, she had had some positive or negative associations with this name, and after it had been replaced by the name *France*, the effect on readers can vary greatly. For instance, the fact that the country Poland was a communist state while France was not might cause that readers can perceive the character in the novel differently, possibly in a better light. There are a lot of aspects connected with the change of the whore's name, nevertheless, it is a very subjective topic, and so the connotations these two words carry would probably not be the identical for all readers of the novel.

Samcová had to deal with the same problem because in Slovak the word *poland* does not have a feminine gender either. She, unlike Žantovský, did not make use of

other names of countries which are of a feminine gender but changed the name *Poland* into *Polonia*, which, quite strangely, does not exist in Slovak language because the name of the country Poland is translated as Poľsko (<http://www.e-slovensko.cz/slovník> viewed on 3 May 2007). Therefore, it brings Slovak readers into a completely new dimension because it might be the case that they will not understand what the word means. Yet, on the other hand, if they are not familiar with the word, they will not have any positive nor negative connotations which may arise to Czech readers when reading Žantovský's translation where he, in fact, substituted Poland for France, and consequently made readers project the qualities attributed to these countries to the character of the same name.

With reference to discussing names, it is significant to mention other ways of addressing people apart from their real names or frequently used nicknames. In the book, it is feasible to find positive and pleasant as well as negative and unpleasant names given to people. From the point of view of a translator, it is again a complicated issue because some of the names often used in the first language may not be common, or may not even exist in the second language and so mere literal translation would be quite out of the question. In the following part, it is going to be discussed how not only Žantovský but also Samcová dealt with this issue of translating names, and subsequently with other questions.

With regard to the positive names, there are not so many to be found since the negative ones dominate. The reason for this might be the fact that the whole novel is about a lack of love, and so people hardly ever address each other nicely and in a friendly manner using pleasant nicknames. In fact, only the above mentioned three prostitutes call Pecola by positive names maybe because "Pecola loved them, visited them, and ran their errands. They, in turn, did not despise her" (38). It is quite surprising since they are usually slightly vulgar when they speak to each other. Žantovský and Samcová translated the names used by these prostitutes as follows:

<i>Morrison:</i>	Dumplin' (38), Puddin' (40), Sweetnin' (40), Chicken (42), Honey (42)
<i>Žantovský (1983):</i>	Buchtičko (51), Drobečku (53), Karamelko (54), Holoubátko (55), Cukroušku (55)
<i>Samcová:</i>	Buchtička (50), Pusinka (51), Cibulka (52), Cipka moja (53),

Broskynka (53)

It can be seen that in none of the cases the literal translation was employed. In this part, it was up to the translators to use their imagination and be as creative as possible in inventing new, yet, meaningful names. They were a little limited in their effort since the “epithets were fond ones chosen from menus and dishes that were forever uppermost in her /Marie’s/ mind” (38). Nonetheless, the translators seemed to have succeeded in transforming Morrison’s ideas to the context of their language perfectly, sticking to the rules of each language in order for the translation to sound natural. However, Žantovský appears to be trying harder to be as exact, and close to the original text as possible while being original at the same time. For instance, the way he translated the word *Sweetnin’* as *Karamelka* shows that he must have thought about it longer than Samcová whose *Cibulka* is not really close to the original text. Another example is Morrison’s *Honey* translated by Žantovský as *Cukroušek* where it is possible to notice certain similarities between these two words, unlike in Samcová’s translation where the two words are not really equivalent.

On the subject of negative ways of addressing people, there is a wide range of various words used and their vulgarity differs from impolite, rude to swear words. It is interesting to see how the translators transmit the original ideas to their languages because just like with positive names, here they cannot translate literally either since each language has its own system of swear words to which people are used, and had they employed different ones, readers of the text would not feel comfortable.

<i>Morrison:</i>	old dog (8), chicken (9), buzzard (9), she was mad as a wet hen (93)
<i>Žantovský (1983):</i>	čuně starý (13), zajoch (14), dědek (14), byla jak vzteklej pes (116)
<i>Samcová:</i>	prasa jedno (18), ucháň (19), dědek (19), vystrájala jako besná (108)

If one compares these examples where Morrison used names of animals in order to describe the behavior of the characters, it can be observed that the translators did their best to maintain the animal words, however, they had to replace them by those more natural ones for their language. Nonetheless, in some cases it was not possible for them

to follow this principle. It is the example of the word *buzzard* which, when translated to Czech means *káně*, which is completely different from what the translators used. However, their equivalent expresses the same idea as the original text and so it is fully functional. Yet, one can notice that Žantovský again makes more effort to follow the original text precisely, and although he is imaginative, he is trying to use the same kind of words as Morrison. This is the example of the word *chicken* translated by Žantovský very creatively as *zajoch*, while Samcová used a Slovak word *ucháň* that can be translated to Czech as *ušoun* (<http://www.e-slovensko.cz/slovník> viewed on 3 May 2007), and so it does not refer to any kind of animal at all. The same case is the last example given where Žantovský beautifully substituted the collocation *wet hen* by the Czech one *vzteklej pes* with which he also expressed the verb *mad* that was used by Morrison. Samcová, on the other hand, did not stick to the original idea, and translated the sentence with a Slovak expression that, however, does not include a name of an animal.

Another example of negative addressing of people could be found when Cholly Breedlove is referred to in the text.

<i>Morrison:</i>	old Dog Breedlove (11), old dog (12)
<i>Žantovský (1983):</i>	starý Breedlove (16), [stal se] prašivým psem (18)
<i>Samcová:</i>	starý sviniar Breedlove (21), [stal se] paršivým psom (22)

These examples are particularly interesting since although Morrison used every time the same expressions Žantovský as well as Samcová translated the expressions by means of different words. In the first case, Morrison's use of the word *dog* was probably intended as a part of the name since it was even capitalised. However, Žantovský decided to ignore this, and based his translation on the word *old*. Samcová, nonetheless, did not omit either of these words, and so she used both of them, but made a change to the word *dog* that she did not translate literally. As a result, her translation appears to be more offensive, and furthermore, it could add extra negative connotation, that is to say, readers might create a worse opinion on Mr. Breedlove after reading her translation than after reading Žantovský's translation. As for the second example, both translators employed the same words and made the same modification to the word *old* that was not translated literally but was substituted for a different one which shifts the reader's attention from the age to the quality of the person.

It is obvious from the examples provided that Morrison very frequently uses the expression *old dog* since it is probably a very general one and so it can fit all the situations and context. Yet, it is not so simple for the translators because they have to use their imagination and make up different words so as to produce a meaningful translation suitable for the culture of the target language country. Consequently, the translations might be richer in terms of the range of various expressions used for things or people that were originally called by the same name.

Another issue which is going to be discussed is how the translators deal with words in the novel that are real names of things or places, and these, of course, not always exist in other languages. In these cases, it is sometimes necessary for a translator to add extra information to explain the term since simple translation could cause that there would be an expression which readers might not be familiar with. Knittlová calls this additional piece of information “inner explanatory note” but insists that it has to be as brief as possible so as not to disturb and bother readers (49).

Morrison: in The Liberty Magazine (66), on July 4 (104)

Žantovský (1983): v časopise Liberty Magazine (16), na státní svátek 4. července (130)

Samcová: v časopise Liberty (80), štvrtého júla na Sviatok nezávislosti (120)

These examples illustrate different possibilities of translating terms which might not be known to readers coming from non-American background. Regarding the first example, Žantovský familiarized readers with the expression simply by adding the Czech equivalent of the word *magazine* with which he made it clear what the term is referring to. At the same time, he decided to keep the English word *magazine* as it seems to be part of the name because it is capitalized. However, it is possible to find a word “*magazín*” in the register of Czech words (Pravidla českého pravopisu; 175) and therefore it is likely that people will understand the English word too. Consequently, there will be two expressions with the same meaning. In contrast, Samcová chose to give only the Slovak equivalent of the word *magazine*, and she omitted the English word, which in this case might sound more natural since no basically synonymous words will appear together as in Žantovský’s translation. Nevertheless, it is interesting

to note, that neither of the translators translated the word *liberty*, which might cause that readers will not comprehend what the main topic of the magazine is.

As far as the second example provided is concerned, it demonstrates how translators deal with terms the meaning of which is perfectly obvious to American readers but might not be so clear to readers of other nationalities. In other words, Morrison in her novel used the date 4 July and did not need to explain what kind of day it is since Independence Day is common knowledge for all Americans, however, neither Žantovský nor Samcová could rely on the fact that readers will be aware of it too, and therefore it is reflected in the way they translated it. Žantovský added to the date the information that it is a bank holiday, yet, he did not specify what kind of bank holiday. Probably he felt that there would be no point in giving the name of it since if somebody is not familiar with American history there is no need to tell them the name because they would not know the background information anyway. Consequently, he did not regard the name of the holiday as important. Samcová, on the other hand, chose to inform readers more about what sort of day 4 July is, and so her translation provides the name of the holiday. As a result, readers might be able to consider all circumstances under which the certain scene of the novel takes place.

In the novel, it is possible to find a lot of names that are referring to various products. It is very likely that they are well known in America since Morrison did not use the general name of the thing but only the name of the product itself. For translators, nevertheless, it represents another difficulty to overcome as there is very little chance that readers outside America will know what these objects are simply from their names. How Žantovský manages this is clear from the following examples:

Morrison: Alga syrup (7), Mason jars (9), Lucky Strike (26), Kelly-green knee socks, a tin of Nu Nile hair dressing (39)
Žantovský (1983): sirup proti kašli (12), zavařovačky (13), [dech byl cítit]...cigaretami (26), zelených podkolenek (62), [strčila kulmu do] nádobky s olejem (52)

As can be seen, the expressions were translated mostly by using the general name of the thing, or in other words, Žantovský did not invent a new name or literally translated the one used by Morrison, he just deduced what the name could be referring to, and then employed a universal name which everyone would know.

Next subject to be discussed are various songs, poems or rhymes quite frequently used in the novel. Since translators should always try to transfer the ideas as precisely as possible, these might represent another problem because when something rhymes in English it is impossible just to translate word for word, and continue. Therefore, both Žantovský as well as Samcová had to use their imagination to create a meaningful and natural translation that would express the same ideas as the original text.

Morrison: I got blues in my mealbarrel/ Blues up on the shelf/ I got blues in my mealbarrel/ Blues up on the shelf/ Blues in my bedroom/ Cause I'm sleepin' by myself (38)

Žantovský (1983): Mám spižírenský blues/ Blues v prázdný kredenci/ Mám spižírenský blues/ Blues v prázdný kredenci/ Blues v chladný posteli/ Stesk po svém milenci (51)

Samcová: Tanier mi spieva blues/ Spieva mi blues aj špajza/ Tanier mi spieva blues/ Spieva mi aj špajza/ Spálňa mi spieva blues, v ktorej ja spávam sama (50)

In the first part of this song Morrison used an absolute rhyme, which means that the first line rhymes with third, and the second with fourth since the words in the ends of these lines are identical. The last two lines include one that does not rhyme with any, and one which rhymes with the second and fourth. If one examines the translation, it can be seen that Žantovský and Samcová applied the same technique. The song is about a sad mood of the singer as she has no lover and is sleeping all alone. Both of the translators tried to express the same idea in their translations, and it appears that they have succeeded because they kept the word blues which automatically conveys gloomy feelings. Perhaps, it could be noted that the last two lines in Samcová's translation stick more to the original text unlike Žantovský who seems to be more imaginative and creative. In addition to that, his usage of non standard Czech called attention to the fact that the character of prostitute singing this song is an ordinary person and therefore speaks this kind of language.

Morrison: I know a boy who is sky-soft brown/ I know a boy who is sky-soft brown/ The dirt leaps for joy when his feet touch the ground/ His strut is

a peacock/ His eye is burning brass/ His smile is sorghum syrup drippin'
slow-sweet to the last/ I know a boy who is sky-soft brown (44)

Žantovský: Zním chlapce, co je hnědej jako brilantina/ Zním chlapce, co je hnědej
jako brilantina/ Když se nohou dotkne země, skáče radostí i hlína/ V
očích má rudej oheň a krokem připomíná páva/ Jeho úsměv je jak sladkej
sirup, kterej sladce ukapává/ Zním chlapce, ten je hnědej jako brilantina
(58)

Samcová: Poznám chlapca jako z čokolády/ Poznám chlapca jako z čokolády/ Pod
jeho nohami tancuje aj zem/ Chôdzu má jako páv/ V očiach mu mosadz
tlie/ Úsměv má, akoby kvapakal sladký med/ Poznám chlapce jako z
čokolády (55)

This song is sung by another prostitute, France, and it is about a boy she knew, his characteristics and appearance. It is probable that for the translators it must have been a very difficult part to deal with if they wanted to maintain the same features as the original text. It is obvious that Žantovský tried much harder than Samcová as his translation rhymes at the same places as Morrison's text, and his imaginative approach is visible in the original simile he used. The word *brilantina* that he creatively employed refers to an "aromatic greasy substance used for hair and moustaches" (<http://slovník-cizích-slov.abz.cz/> viewed on 3 May 2007). It certainly is not a commonly used expression, and it definitely does not resemble Morrison's simile of sky, but here it is perfect as it rhymes with the word *hlína* in the next line, and for Czech readers it is probably more natural than a very unusual idea of brown sky. In contrast, Samcová has also been original in translating some what unconventional expression of the brown sky, yet, she failed to find a word that would rhyme with her simile, and consequently, her translation of the song is in a free verse, and thus it differs greatly from the original text.

To sum up this chapter, it can be seen that Žantovský really tried hard and made an effort for his translation to be natural and meaningful. Although he has not translated the first names of some characters, he invented perfect nicknames for the other people and thus conveyed the same ideas as Morrison, and made it easier for readers to understand the text. His translations of songs and poems are also very imaginative on

one hand, but stick to the original on the other, which all together makes for a good and reasonable translation that reads well.

5. DIFFERENCES BETWEEN TRANSLATIONS

This chapter is going to deal with the Žantovský's translations of Morrison's *The Bluest Eye*. The first one was called *Nejmodřejší oči* (1983) and the other one *Velmi modré oči* (1995). These translations are going to be compared and contrasted, outlining the main differences and similarities between them. The modifications that have been made to the newer translation are going to be commented on, and possible reasons for them will be given.

The first change that is the most visible and remarkable at first sight is the modification of the title of the book. While the older translation is *Nejmodřejší oči*, which would be *The Bluest Eyes* in English, the newer translation is *Velmi modré oči*, which is *Very Blue Eyes* in English. Why has Žantovský made the decision to change the title is open to discussion. The fact is that his first title is closer to the original one, only the singular noun has been changed to plural in Czech. In addition to that, it should be noted that if we look up the definition of the word "eye" in a dictionary, one of which we get is "a particular way of seeing, judging, or understanding something" (Longman Dictionary of Contemporary English, 556). This definition could be connected to the topic of the novel, and the attitude of the black towards white, and vice versa as expressed and discussed in the book. It might be referring to Pecola's desire to have blue eyes, or, at the same time, white skin, and thus to be able to look at things differently, and being judged by other standards. This explanation can be supported by the fact that Morrison has chosen to use just the singular noun in order to support this second meaning of the word "eye" since in this meaning plural noun is not usually used. If she had been alluding simply to one of people's senses, she could have used the plural noun. However, this meaning is completely lost in either of the two translations, and so a Czech reader is forced to examine simply the literal meaning. With reference to the title of the book, it could also be mentioned that a Slovak translator Jarmila Samcová who translated the novel in 1986 decided to publish it with the same title as was Žantovský's first one, that is to say, the novel was called *Najmodrejšie oči*, which shows more similarity to the original name than the second translation from Žantovský, yet, again, only the singular noun was changed into plural, perhaps, to make it sound more natural for a Czech, or alternatively, Slovak reader who would not appreciate and

recognise the symbolism in the singular noun which would appear strange to him or her. As Kuffnerová suggests, it might be caused by the fact that it is common and therefore necessary to adjust the syntactic structure of the title to the usual native forms to which readers are used (Překlad a čeština; 151).

Apart from the title of the novel it can be said that there are not too many other differences. Generally speaking, no really important and major changes have been made to the first translation. Nevertheless, there are a few points that have been modified, the first one of which is the surname of the main character Pecola Breedlove. In the older version it was translated as Pecola Breedlovová yet in the new one as Breedloveová, however, this issue has already been discussed elsewhere.

If a range of vocabulary words Žantovský uses is examined, it can be seen that in both of his translations he prefers words of Czech origin to borrowings from other languages. Therefore, there are not too many of these words. Nonetheless, one case where he decided to substitute a Czech for its Latin origin alternative is to be found.

Morrison: a failing ego (135)
Žantovský (1983): selhávajícímu já (168)
Žantovský (1995): selhávajícímu Egu (174)

This example demonstrates the development in the use of vocabulary in the field of psychoanalysis where the capitalized expression *Ego* began to be frequently used instead of an old-fashioned word *já*. In addition to that, it was more common for people in the nineties to use borrowings than in the eighties, and so perhaps, Žantovský wanted to follow the progress although in other cases, he stuck exclusively to the Czech vocabulary, which makes it easier for a less educated reader to understand the text without being puzzled at the meaning of words. Furthermore, the newer expression is closer to the original text.

It can be observed that in the first version there are some parts where Žantovský's translation is somewhat clumsy.

Morrison: his mouth chomping the air (139)
Žantovský (1983): škubal ústy ve vzduchu (174)
Žantovský (1995): zalapal po dechu (180)

The meaning of the verb *chomp* is “to eat something” (Longman Dictionary of Contemporary English; 260), consequently, the first translation is completely wrong, and it gives an incorrect idea of the situation. Moreover, it is necessary to mention that the whole situation is about a dog, and so it is also quite strange to use the expression *ústa* since this term is usually associated only with people and not animals. The second translation appears to be better, more imaginative, and it is closer the original text as it uses the symbolic similarity to the primary idea.

Other example of a rather uncommon translation can be found.

Morrison: frozen doll baby (150)
Žantovský (1983): zastydlé malé loutky (186)
Žantovský (1995): ustrnulé malé panenky (195)

This is again the case when Žantovský in his first version was slightly uninventive, and when talking about a little girl he used an adjective which sounds unnatural. The noun *loutka* is not very well chosen either as it may have a negative connotation because to some people it might remind of somebody who is easily influenced by other people, which is probably not the image Morrison intended. In contrast, the latter version creates a better image of a pretty little girl who is a little hesitating.

With respect to other differences between the first and the second version of Žantovský’s translation, it is possible to say that the second one is much more inventive, even courageous because the translator frequently uses idiomatic expressions, and includes even the parts that have been left out in the first version due to their taboo nature.

Morrison: we listened, avoided each other’s eyes, and picked toe jam or whatever (16)
Žantovský (1983): poslouchaly jsme, vyhýbaly se pohledem jedna druhé, všemu (24)
Žantovský (1995): poslouchaly jsem, vyhýbaly se pohledem jedna druhé, šťouraly se mezi prsty a podobně (28)

It is clear from this excerpt that Žantovský in his first version omitted one part but in the next version he decided to include it. The reason for excluding might be the fact that first he might have considered the activity of picking toe jam rather disgusting,

and people do not usually talk about these things, and so this became taboo in the first version. It is translated in the second one, yet, it is a little ambiguous because a reader will not know if the text is about a hand or a foot.

There is another example where Žantovský does not avoid any taboo words. Instead, he deliberately uses them even though they do not appear in the original version of the text.

Morrison: one of Old Slack Bessie's girls (8)
Žantovský (1983): s jednou z těch holek od Líný Bessie (13)
Žantovský (1995): s jednou z těch holek od starý kurvy Bessie (17)

Here, Žantovský in his newer translation deviated from Morrison's text because the meaning of the word *slack* is closer to his first translation. A possible explanation for this might be that he deduced from the context that the woman called Bessie is a prostitute. Nevertheless, the word *kurva* that he used seems to be too strong for this situation, and definitely has a negative connotation.

Other examples where Žantovský's choice of vocabulary could have a negative effect on readers can be found.

Morrison: crazed glint of the baby doll's eyes (15)
Žantovský (1983): šíleného utkvělého lesku očí panenky (22)
Žantovský (1995): blbě utkvělého lesku očí panenky (26)

This is another excerpt where the words chosen might negatively influence readers because the word *blbě* implies unpleasant attitude and again, it is probably stronger than the original text itself.

As has already been mentioned in the newer version Žantovský often uses idiomatic expressions. Here are some examples:

Morrison: making...nerves unsettled (27), an escapade of drunkenness (30)
Žantovský (1983): rozbouří nervy (36), opilecký tah (41)
Žantovský (1995): rozhasí nervy (40), každá pařba (45)

It can be seen from these examples that Žantovský is not afraid of using idiomatic or slang expressions in his latter translation. The question is if these expressions are really suitable for this context as sometimes they might appear to be rather exaggerated, and for this reason, older readers who certainly do not use these

words may find them disturbing, and can even have problems understanding them as they are words usually used by the young.

If the two translations are analysed and examined, it will be discovered that the highest number of modifications has been made in the chapter about Soaphead which is to be found towards the end of the novel. It tells a life story of this man and describes his character. One of its features is his passion for little girls that is depicted in detail.

Morrison: the buds (142), slender-chested, finger-chested lassies (ibid)

Žantovský (1983): ta poupátka (177), kočičky s úzkými hrudníčky, s hrudníčky do dlaně (ibid)

Žantovský (1995): ty kozičky (183), dívky s drobnými prsíčky, s prsíčky do dlaně (ibid)

It is obvious that Žantovský devoted particular attention to retranslating this chapter. In the first version he stuck more to the original text and as a result his translation gives a poetic and gentle impression. On the contrary, the second version is more courageous since he does not fear to use taboo words, consequently, the translation may appear to lack the original tenderness.

There are, of course, a lot other changes where one word has been substituted for another one of a similar meaning, or punctuation has been modified, yet these might be considered minor modifications since they will probably not be so significant for readers because they do not perceive every single word when reading, but in most cases focus on the text as a whole.

CONCLUSION

Toni Morrison's first book called *The Bluest Eye* is a novel written in the dialect of Black English. This characteristic of the text makes it more difficult for translators to produce good, natural and meaningful version of the novel in different languages. The reason for this is the fact that they have to try to transmit the message that is inscribed in the original text, however, their methods often differ greatly from means employed by the author of the original. Morrison in her novel passed on the message about importance of African American oral cultural traditions. To assess the work of translators, two translations have been used. It was discussed to what extent Michael Žantovský's first version *Nejmodřejší oči* published in 1983 and his second version *Velmi modré oči* that was released in 1995 succeeded in conveying the same qualities as Morrison's novel.

The bachelor paper is divided into five chapters, each dealing with a various subject matter. The following conclusions have been reached regarding the five parts of this study.

In the first chapter artistic translation as such was examined from the point of view of a range of theoretical aspects. The focus of the chapter was the process of translating a text which was described in detail. It was demonstrated that it really is a complicated issue that includes a range of steps and rules that a translator has to not only bear in mind but, more significantly, follow in order to create a good translation that will read well.

The second chapter includes some interesting autobiographical facts about Toni Morrison and her writing style. It has been mentioned that for her oral traditions of the black people play an essential role, and so she intends to incorporate them in her novels using a broad spectrum of techniques. One of them are her frequent remarks, comments or references to music, and its significance for characters. The next one concerns her narrative methods. She employs different types of narrators, or shifts backwards and forwards in time, and thus provides space for readers to create the story, be parts of it, and understand it the way they wish, which resembles listening to music at a live performance. The last but not least means employed is the use of Black English which supports the whole idea of a literary text that although read appears to be heard,

and is similar to listening to a story somewhere on a bench within a community of other black people.

In the third part of the paper Black English was described in detail, and some typical features of this dialect were stated. To make it clearer, they were explained on examples from the original text. Afterwards, it was examined how Žantovský managed to express these qualities in his translation. It was shown that the main instrument he used to translate Black English was the non standard Czech. However, there was a need for him to be very imaginative since literal translation could not be employed, and he had to compensate places where he reduced something for excerpts where he added some words in order to transmit the same message as Morrison, and vice versa.

The following chapter is the central part of this paper because it is the translation analysis itself. Various issues were discussed and commented on. One of them is the way Žantovský deals with names of people and products in the novel. It was illustrated that he perfectly translated most of important ones by inventing their suitable Czech equivalents. Another topic regarded poems. Žantovský succeeded in translating them meaningfully on one hand, but conveying the same message and tone as the original on the other. For comparison, in some parts excerpts from a Slovak translation of *The Bluest Eye* made by Jarmila Samcová were provided. These revealed that although Žantovský stuck in his translation more to the original text, his versions are better and more imaginative, and they bear the same characteristics as Morrison's novel.

In the final part, Michael Žantovský's two above mentioned versions of *The Bluest Eye* were compared and contrasted. It was pointed out that they are mostly identical, yet, some changes can be found. They were stated and possible reasons for them were given. It was suggested that over the thirteen years that passed between their publications Žantovský gained more experience, and consequently wanted to retranslate the novels. From examples that were provided it was found out that the second version is more courageous since Žantovský is not afraid to use unusual expressions and slang words which results in modern conception of the book, which some readers might find difficult to understand, and disturbing when reading. However, in his second version Žantovský disposed of some clumsy expressions that sometimes appear in the first version. Therefore, each translation is good in its own way as it has the same qualities

as the original text, and it depends on every individual reader which translation will he or she appreciate more.

RESUMÉ

Tato bakalářská práce se zabývá prvotinou americké černošské autorky Toni Morrison *The Bluest Eye*, která poprvé vyšla v roce 1970. Jedná se o román psaný černošskou angličtinou, a jako takový se tedy stává oříškem pro překladatele, protože ti musí různými prostředky navodit tu samou atmosféru jako text původní. Cílem této práce je překladová analýza originálu a dvou jeho překladů, které byly oba vytvořeny Michaelem Žanotvským. První z nich byl nazván *Nejmodřejší oči* a byl publikován v roce 1983. Druhým překladem je kniha nazvaná *Velmi modré oči*, která pochází z roku 1995.

Práce je rozdělena do pěti kapitol, kdy každá kapitola zkoumá různý aspekt týkající se výše zmíněných děl.

V první části práce je obecně pojednáváno o uměleckém překladu. Protože se jedná o velmi širokou oblast, kterou se zabývá mnoho vědců a o které bylo vytvořeno a sepsáno spousta teorií, byla vybrána pouze otázka týkající se procese překládání. Tento je zde detailně popsán a jednotlivé jeho fáze jsou uvedeny spolu s problémy, které se při nich mohou vyskytnout.

Další kapitola obsahuje informace o autorce originálu Toni Morrison. Jsou zde uvedeny různé faktory, které mohly ovlivnit její život na tolik, že se nyní vyskytují v jejích románech. Jedná se hlavně o otázku týkající se černošských ústních tradic, které je možné v různých formách nalézt ve všech románech Morrison. Jednou z forem těchto tradic je hudba, která vždy tvořila nedílnou součást života černochoů. Z tohoto důvodu jsou v kapitole uvedeny ukázky z románu *The Bluest Eye*, kde je hudba zmiňována a pro postavy hraje důležitou roli. Dalším podstatným znakem je použití různých druhů vypravěčů, a také nedodržování chronologické časové line příběhu. Tímto způsobem Morrison vytváří prostor pro samotné čtenáře, kteří mají příležitost podílet se na příběhu. Jinými slovy, tím, že zde není vše detailně uvedeno, čtenář má příležitost používat vlastní představivost k tvorbě příběhu. Takto se text více podobá příhodám vyprávěným v minulosti v černošské komunitě než psanému románu. Neposledním znakem je použití černošského dialektu.

Třetí kapitola detailně popisuje tento černošský dialekt, který je hojně užit v textu. Jsou zde také uvedeny příklady, které ilustrují uvedené znaky černošské

angličtiny. V druhé části kapitoly je uvedeno, jakým způsobem Žantovský překládá černošský dialekt do češtiny. Prostředek, který užívá je nespisovná čeština, kterou navozuje tu samou atmosféru jaká je cítit z původního textu. Problém, který ale musel překladatel řešit je ten, že nebylo možné překládat text doslovně, a tak na některých místech bylo za potřebí něco přidat, a na jiných na opak ubrat, aby výsledný text byl vyrovnaný, a vytvářel stejný dojem jako původní text.

Předposlední kapitola je klíčovou v této práci. Jedná se o praktickou část, která obsahuje překladovou analýzu, při které byl srovnán Žantovského překlad s originálem. Část se zaměřuje především na různý přístup k překládání jmen postav, a názvů výrobků uvedených v textu. Bylo zjištěno a na příkladech prokázáno, že překlad Žantovského je velmi nápaditý, protože autor vynalézavě přeložil většinu jmen, takže český čtenář všemu rozumí, a zároveň není ochuzen o žádnou nepřímou narážku, kterou Morrison jménem implikuje. Dále byl v této kapitole prozkoumán přístup Žantovského k překládání básní použitých v textu. Překladatel znovu kreativně převedl básně do českého jazyka, avšak zvládl zachovat stejné básnické prostředky, který byly použity v originále. Pro srovnání přístupů k překládání kulturních zvláštností byly v textu uvedeny i části překladu slovenské překladatelky Jarmily Samcové, která přeložila román *The Bluest Eye* do slovenštiny.

Poslední kapitola se věnuje srovnání dvou výše uvedených překladů Michaela Žantovského. Z praktických ukázek z textu vyplývá, že první verze překladu obsahuje některé krkolomné či mírně nešikovné obraty, které ale byly druhou verzí pozměněny, takže druhá verze je v tomto ohledu smysluplnější. Na druhou stranu, zahrnuje ale výrazy, které jsou slangové a velmi odvážné, čímž mohou učinit dílo pro některé čtenáře méně srozumitelné. Proto není možno říci, který z těchto dvou překladů je lepší, poněvadž oba dva jsou hodnotné pro jinou skupinu čtenářů a celkově velmi dobré.

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ÚDAJE PRO KNIHOVNICKOU DATABÁZI

Název práce	The Bluest Eye – překladová analýza
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Obor	Anglický jazyk pro hospodářskou praxi
Rok obhajoby	2007
Vedoucí práce	Mgr. Olga Roebuck, M.Litt.
Anotace	Práce se zabývá analýzou dvou uměleckých překladů
Klíčová slova	Toni Morrison – The Bluest Eye – srovnání – překlad – analýza – černošská angličtina