

**University of Pardubice  
Faculty of Arts and Philosophy**

**Translation of Shakespeare's Macbeth: Modern Czech and English  
versions**

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**Bachelor Paper  
2010**

Univerzita Pardubice  
Fakulta filozofická  
Katedra anglistiky a amerikanistiky  
Akademický rok: 2008/2009

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Veronika BOTTKOVÁ**

Studijní program: **B7310 Filologie**

Studijní obor: **Anglický jazyk pro hospodářskou praxi**

Název tématu: **Moderní české a anglické verze Shakespearova Macbetha**

### Z á s a d y p r o v y p r a c o v á n í :

Po stručném úvodu o vzniku a charakteru hry autorka provede v hlavní části srovnání charakteristických rysů překladatelských přístupů vybraných českých překladatelů (J.V. Sládek, J. Josek, M. Hilský) a své závěry shrne.

Dále porovná dochovanou původní anglickou verzi s moderními úpravami a zde získané závěry porovná s přístupem českých překladatelů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

W. Shakespeare. Macbeth. Oxford World's Classics, OUP, 1999ff.

W. Shakespeare. Macbeth, in Tragedie (přel. J.V. Sládek, ed. O. Vočadlo),  
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[sparknotes.com/macbeth](http://sparknotes.com/macbeth)

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Datum zadání bakalářské práce: **30. dubna 2009**

Termín odevzdání bakalářské práce: **31. března 2010**



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vedoucí katedry

V Pardubicích dne 30. listopadu 2009

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V Pardubicích dne 29. 03. 2010

Veronika Bottková



**Acknowledgement**

*I would like to express my gratitude to my supervisor prof. PhDr. Bohuslav Mánek, CSc. for guidance, valuable advice and patience.*

## **Abstract**

This bachelor paper's aim is a comparison of three Czech translations of Shakespeare's Macbeth and their contrasting to an English version. The first analysed translation written by Josef Václav Sládek dates back to 1896 and other two works, of Martin Hilský and Jiří Josek, represent contemporary translations. The comparison reveals the fact that Sládek's translation is the most readable even though it is written in the older Czech language. The reason is a similarity of styles of Shakespeare and Sládek which retains desired atmosphere. Moreover, Sládek's translation is the most faithful as he does not omit any important facts. On the other hand Hilský and Josek, who translate to the modern Czech language, bring this piece of art to a contemporary reader. However, they often leave out certain parts of particular characters' speeches. Occasionally, it reduces the plot sequence and fineness of language.

## **Key words**

Shakespeare – The tragedy of Macbeth – interlingual translation – intralingual translation – comparative analysis

## **Abstrakt**

Cílem této práce je srovnání tří českých překladů Shakespearova Macbetha a jejich kontrastování s originálem. První analyzovaný překlad, jehož autorem je Josef Václav Sládek, pochází z roku 1896 a následující dva jsou překlady současnými, a to Martina Hilského a Jiřího Joska. Výsledkem srovnávání je zjištění, že Sládkův překlad, ač je psán jazykem starším, se jeví jako nejčtivější, protože jeho styl je podobný stylu Shakespearovu – tím je zachována žádoucí atmosféra. Dále je jeho překlad nejvěrnější, protože nevynechává žádné důležité skutečnosti. Na druhé straně Hilský a Josek, kteří překládají do současné češtiny, přibližují toto dílo dnešnímu čtenáři, ale často vynechávají určité části textu jednotlivých postav, a to krásu a občas i potřebnou návaznost děje této tragédie ochuzuje.

## **Klíčová slova**

Shakespeare - Macbeth – interlingvální překlad – intralingvální překlad – srovnávací analýza

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# 1. INTRODUCTION

The paper aims at intralingual and interlingual translation, particularly at translations of William Shakespeare's tragedy of Macbeth. Shakespeare was a giant of his time and is even more respected nowadays. Shakespeare, being a poet, dramatist and - as an actor – member of Lord Chamberlain's Men, was a witness of the theatre bloom in the time of Queen Elizabeth I's and King James VI's reign. He is the author of many successful comedies and tragedies. The tragedy of Macbeth is considered to be the most popular with readers and theatregoers; therefore it has been translated very frequently by the Czech translators, in comparison with other Shakespeare's plays. Those translations are often compared and not all of them are considered to be excellent because the critics have found many mistakes. On the other hand, other versions are highly appreciated.

Macbeth is a tragedy dealing with human ambition. The tragedy illustrates how easy it is for this human vice to come to the surface and influence one's behaviour, especially when supported by false fantasy and temptation. This fact could be a reason why Macbeth is such a popular play among other tragedies and comedies of William Shakespeare. The ambition is an eternal element of human nature which may result in an immense success when controlled properly but in disaster when badly conceived. Macbeth himself chooses the second possibility but not because of the fact that he is naturally evil. He is influenced by other people's conviction as well as by the supernatural. The mentioned conviction is provided by the main character's wife, Lady Macbeth, and the supernatural is represented by the witches and their prophecy. The witches are crucial to the plot hence the Act 4 Scene 1, famous "Witches scene", is chosen as the subject of the translation analysis. This scene contains a period topic of witchcraft, therefore it offers dialogues including interesting vocabulary and phrases.

The first part of the paper deals with the tragedy of Macbeth in general. Its creation and characteristics are described and its performances and film processing of this masterpiece are mentioned as well.

What follows is a comparative analysis focused on three Czech translations and their contrasting to the original Shakespearean lines. The comparison of particular translations shows different attitudes and results of translators, because everybody thinks in a different way and has a different perception and imagination – that is why

the comprehension and subsequent interpretation of a piece of art of every single person is not the same. This fact is connected with a reader's acceptance of each translation. Some readers prefer a faithful translation although it may be more difficult to read. The others rather choose the version which is easily understandable in spite of the fact that it is translated more freely.

The last part of the thesis concerns a modern execution of Shakespeare's Macbeth. The reasons of its creation and its usefulness are depicted. What follows is a comparison of the original Shakespeare's version to the modern format and depiction of the areas where the main differences occur.

As an author of the modern English version works in a completely different way than the Czech translators, their distinct attitudes are compared and described.

## **2. The tragedy of Macbeth**

As the title says, Shakespeare's *Macbeth* is a tragedy, thus it deals with a fight of a man against a fine force. Encyclopedia Britannica (Int. 2) defines tragedy as:

“Drama of a serious and dignified character that typically describes the development of a conflict between the protagonist and a superior force [...] and reaches a sorrowful or disastrous conclusion.”

The definition fully corresponds with the character of *Macbeth* which apparently observes the form of a classical tragedy. Moreover, several characteristic features can be found in Shakespearean tragedies. Bradley (2003) establishes the following facts: the protagonist of Shakespeare's tragedy is a member of high society who dies in the end of each play, but if s/he had not been exposed to particular circumstances, a character's life would not have ended tragically; characters experience abnormal states of mind, such as hallucinations or madness; supernatural beings, such as ghosts or witches, are present in Shakespeare's tragedies. *Macbeth*, being a thane and later King, is a person of public importance who meets witches, ghosts and other supernatural entities and suffers from extraordinary mental condition. If no unfortunate circumstances had crossed his path, his destiny might have been entirely different. However, the situation surrounding the character is not the only reason of his or her behaviour. It is always accompanied by a character's personality and its deficiencies represented by the vices.

*Macbeth* was published in 1623, as a part of the First folio and as McEvoy (2006, p. 270) adds, the First folio presented the first published edition of collected thirty-six works of Shakespeare. However, the mentioned date of publication differs from the date of the play's creation.

### ***2.1 Creation and nature of the play***

Brooke (2008, p. 1) remarks that *Macbeth* was probably written in 1606. It is presumed that Shakespeare wrote *Macbeth* to honour James VI. Summarizing Vočadlo (1962, p. 687), the King was the son of Mary Stuart, therefore he chose the Scottish theme and as King James' relatives were of Danish origin, the dramatist changed a prior view on this nation - former invaders transformed to a virtuous and glorified nation.

Another strong theme of Macbeth is a presence of witchcraft. The witches and their abilities play an important role in the plot of the tragedy because they influence characters' deeds and behaviour. Considering the fact that it is not sure they were real witches with supernatural abilities, they at least support the hidden vices and ambitions of characters to come to the surface. The presence of the Weird Sisters, how the playwright calls them, could be explained by paying honours to the King. King James believed in the power of witches and was very interested in the topic. Brooke (2008, p. 78) adds that the King even wrote a book called *Demonology* and personally examined one witch.

King James supported theatre more than Elizabeth I. He patronized the Lord Chamberlain's Men, who were thereafter renamed the King's Men. They did regular performances for the King at the court. In spite of the fact that King James was a patron so he must have liked the theatre, there was censorship. As McEvoy (2006, p. 71) says "there is no evidence of positive intervention by the King, but plenty that is negative, of the Master of the Revels exercising a sensitive political censorship." It shows that when the theme was inappropriate in terms of political issues related to the royal family, the play was prohibited and not released at all.

But it is certain that the King appreciated the actors – evidence can be found in history. Paraphrasing Sisson (1955, p. 8), all King's Men headed by Shakespeare attended the King's coronation on 15<sup>th</sup> March 1604, walking in the procession and wearing a red cloth given to them by the King. It indicates that the general opinion saying all actors were dispraised and regarded as sluggards is wrong. Many people could appreciate their work and creative thinking. Shakespeare, an actor and an excellent playwright, was not an exception. His pieces of art created during his life have become a part of the world's classics.

Macbeth is considered to be one of the best Shakespeare's tragedies by many literary critics and other writers. In spite of the fact that this tragedy is much shorter than other Shakespeare's tragedies, it is unique. The uniqueness lies in its simplicity of a plot line and unified atmosphere. Vočadlo (1962, p. 685) emphasizes that the play is set to dark colours; that setting creates a gloomy and fateful atmosphere and induces a feeling of thrill. In addition it is accompanied by the red blood flame which predicates the evil. Vočadlo (1962, p. 685) illustrates the presence of blood by the statement that

“the word “blood” cuts across the whole play as a stitch, accompanied by colourful poetic pictures [...]”<sup>1</sup> (translated by the presented author).

The above mentioned shortness of Macbeth is also a discussed topic. There is an opinion that it was shortened subsequently. On the other hand, several parts of the tragedy are thought not to be the work of Shakespeare himself, particularly the scene with the porter. But those suppositions are disproved by the fact that this scene is written exactly in Shakespeare’s style and that it is necessary for the right continuity of the plot. As Josek (2005, p. 161) sustains, Macbeth has to remove an evidence of assassination represented by the blood on his hands and clothes.

The tragedy of Macbeth is a verse drama. Vočadlo (1962, p. 686) claims that almost the whole play is written in verse and only eight per cent of the text represent the form of prose. Macbeth is written in blank verse. As Levý (1963, p. 235) says, dramatic blank verse is a stylistic device affecting an interpretation of a play. It appears in English as well as in Czech, hence few differences can be observed when comparing English and Czech dramatic blank verse. Summarizing Levý (1963, pp. 235-242), English blank verse is represented by an iambic pentameter in majority of cases but Czech translators often modify this metrical foot involving other metrical feet, for instance a dactyl or a trochee. What plays an important role in composing lines in the blank verse is word order. English, having a fixed word order, does not offer many opportunities to change a sequence of words in order to create verses. On the other hand, the Czech language is flexible in terms of word order thus translators or playwrights have the opportunity to choose which word will be on the first place and which one will follow. This feature of the Czech language is a useful tool helping with emphasizing words which are essential or significant.

The fact that dialogues are written in verse is beneficial as it enables the author to put stronger emphasis where needed. Another advantage is that the play is able to attract readers’ or spectators’ attention more easily. Then the dialogues stay fixed in spectator’s or reader’s memory for a long time. The verse drama evokes a feeling of the old times and creates a specific atmosphere. This feeling may have been evoked at the time of Shakespeare as well, because it told the history of the old days.

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<sup>1</sup> „Slovo krev se táhne jako červená nit celou hrou za doprovodu barvitých básnických obrazů [...]” (Vočadlo, 1962, p. 685)



Macbeth was not created in Shakespeare's mind only; he borrowed some historical data from chronicles so the plot is consistent with the real history at least partially.

### **2.3 Historical circumstances**

The historical facts correspond with the basic plot of Macbeth. Summarizing Hilský (Shakespeare, 2002, p. 93), Duncan was killed by Macbeth. Macbeth was the eighty-fifth Scottish king crowned in 1040. Seventeen years later, he was murdered, too. After Macbeth, Malcolm III came to the throne.

Vočadlo (1962, p. 687) mentions that Shakespeare used Holinshed's Chronicles as a source of several historical characters and data, too. Shakespeare presents Duncan as a very old king and he explains his weakness by his age. Brooke (2008, p. 68) explains it could be understood as avoiding a critique of the king, because according to the chronicle he was young but feeble in reign. This avoidance could be seen as playwright's cautiousness related to a danger of comparison of the king in the tragedy of Macbeth to the real king James VI. As it was already said, Shakespeare had to respect several unofficial restrictions determined by the authorities for his plays to be performed.

### **2.4 Performances of Macbeth**

With regard to the topic of the play, Macbeth got through censorship. The year of the first performance of Macbeth is not uniquely determined. Different people mention different dates. Some authors think the tragedy was performed in the same year as it was created - that is in 1606. Vočadlo (1962, p. 687) declares the first performance proceeded in summer of 1606 on the occasion of the King's brother-in-law, Danish king Christian IV and it was in the same year the tragedy was performed in the Globe theatre.

On the other hand, the editor of the Oxford Shakespeare Macbeth has a different opinion. Paraphrasing Brooke (2008, p. 234), the past offers an evidence of the first performance of Macbeth. It was Simon Forman, who started to record his theatre visits and noted down, among others, the date of the first Macbeth's performance. Forman's entry says it was on Saturday 20<sup>th</sup> April, in the year of 1610. But Brooke (2008, p. 234) explains that 20<sup>th</sup> April was not Saturday in 1610, but in 1611.

Even though five centuries have passed, the tragedy of Macbeth has sustained attention of many theatre ensembles as well as of the theatregoers. Moreover, several

film directors have been inspired to process a movie based on this Shakespeare's script – the Internet Movie Database (Int. 7) offers fifty entries concerning Macbeth's film processing. Two of all the cinematizations, those of famous directors Akira Kurosawa and Roman Polanski, which date back to the 20<sup>th</sup> century, are probably the best known.

### 3. INTERLINGUAL TRANSLATION

Translation ensures an exchange of information between cultures and helps people gain knowledge of the entire world. So it is an activity which plays a significant role in the lives of human beings. A translator must have an excellent knowledge of both maternal and foreign language because interlingual translation, or translation proper, is defined by Jakobson (in Bassnett, 2002, p. 22) as “an interpretation of verbal signs by means of some other language.” In consequence, s/he has to understand the source text as well as to be able to transfer it to the target language in an appropriate way. Levý (1963, pp. 25-48) divides the process of translation into following phases:

1. a translator has to understand a source text, thus the ability to be an excellent reader is fundamental;
2. then a proper interpretation should follow;
3. at last, a translator’s task is to re-stylize a text in an artistically valuable way so s/he is supposed to be stylistically gifted.

Translators have a very difficult task in front of them not only in terms of linguistics since translation is not only about language itself. A person translating a text should have a good knowledge of particular country’s cultural background or of a particular field of interest. Not knowing any important information and circumstances, s/he could easily make a mistake.

Besides the cultural or specialized knowledge, the translator should respect writer’s interpretation of reality even though it may differ from the real situation. Summarizing Levý (1963, pp. 17-18), from time to time translators change this artistic reality to the matter-of-fact reality, considering they are improving it. They should realize that this “false” reality is a part of particular work. An example of such artistic reality can be found in Shakespeare’s plays, too. Jiří Levý (1963, p. 17) mentions the play *Julius Caesar* which takes place in an ancient Rome, but people behave like the renaissance Englishmen and adds that Caesar’s Rome and Shakespeare’s Rome were not alike. If any translator had changed the settings to England, it would have ruined the entire play. That is why the comprehension of the relationship between the objective facts and a piece of art is fundamental.

One of the most important factors influencing the ability to translate excellently is a natural talent; translator has to feel the language and even the slight differences in its meaning which are connected with the issue of lexical, grammatical and textual equivalence (Knittlová, 2000). As Simms (1997, p. 6) adds, an absolute synonymy in terms of lexical equivalence does not exist even within one language, thus it is impossible to reach it between two languages. That means that not every person, who is excellent in both source and target language, is able to be a good translator. Translating the trains of thoughts and ideas of other people without losing the main values is a task for naturally gifted people with a great knowledge. All three Czech translators, including Jiří Josek, Martin Hilský and Josef Václav Sládek, definitely fulfil above mentioned qualities.

### **3.1 Translation of Josef Václav Sládek**

Josef Václav Sládek (1845 – 1912) was a poet, journalist, English language teacher and translator. Being a member of the Czech literary group Lumírovci, which made efforts to offer the Czech society a possibility to get to know the pieces of world literature, Sládek specialized on the translation of Anglo-American literature. Among other things, he translated thirty-three Shakespeare's plays.

According to Drábek's research (Int. 1), Josef Václav Sládek's translation of Macbeth dates back to 1896 and that ranges Sládek to the third generation of translators of the early English drama. The publication compared with other two versions in this thesis was released in 1962. It was published in two volumes (*Tragédie I* and *Tragédie II*) together with other Shakespeare's plays and edited by Otakar Vočadlo who wrote the explanatory notes and comments to all included plays.

Macbeth is structured to five acts as the original release, but it differs in the number of scenes in the fifth act. In the original version, there are seven scenes while in Sládek's translation eight scenes can be found. This difference could be caused by the different source release which Sládek used for his translation.

Sládek's translation of Macbeth is very accurate because he does not omit anything important to the plot and meaning. In case of this translator, it is positive considering he is able to combine a great accurateness with a fineness of language resulting in a high level of readability of his translation. Moreover, Sládek's older

style containing many archaic forms and words suits to Macbeth, as it is written in the same style. This characteristic helps to imagine the atmosphere of the old times so a reader is easily pulled into the plot.

### **3.2 Translation of Jiří Josek**

Jiří Josek is ranked by Drábek (Int. 1) as a translator belonging to the seventh generation of the early English drama translators. Translation of Jiří Josek chosen for this thesis was published in 2005. It is a bilingual publication. The play is structured to five acts, but the last scene contains nine acts, not seven as The Oxford Shakespeare's Macbeth. Jiří Josek used several publications of Macbeth for his translation but the forms of proper names were taken from the Arden Shakespeare published in 1994.

Josek's translation is not as literal as the translation of Sládek because his style is different. Josek's version contains modern language and does not insist on preservation of all the words. Therefore it has the impact of roundness which could be highly appreciated by the modern readers.

### **3.3 Translation of Martin Hilský**

Paraphrasing Drábek (Int. 1), Martin Hilský belongs to the seventh generation of the early English drama translators - that means his works are considered as to be modern translations. Martin Hilský's version of Macbeth was published in the year of 2002. The publication was offered in a paper box together with another three Shakespeare's plays. In this edition, 32 Shakespeare's plays in Hilský's translation were released, all in those packages containing four books.

Hilský's structure of the play is the same as the structure of the original version. Hilský used especially the First folio, regarding also other releases, such as The Oxford Shakespeare. On the other hand, his translation varies more from the original text of the play. Meanings of the lines are often less closer to English ones and many stanzas are shorter than the ones of Sládek and Josek.

But it is not only the tragedy's structure or generally more or less closer translation which is different when comparing three Czech translations.

### 3.4 Differences

The Witches Scene, which is analysed, contains variances resulting from each translator's own style as well as from the source text used for translation. Besides the Witches Scene as a whole, the stage directions and the proper names are not translated in the same way throughout the whole play.

#### 3.4.1 Translation of proper names

Many slight differences in the translation of the proper names can be found. Two translators, Hilský and Josek, use very similar forms of the proper names - they left many original forms. As those translators are letter, they are influenced by the tendency of the Czech language to accept foreign words, especially the English ones.

On the contrary Sládek modifies the proper names to the forms which are closer to the Czech language and respect its older traditions in spelling; he often changes "c" to "k" in the words of English origin and he adds a typical Czech suffix used with female surname "-ová" to Lady Macbeth and Lady Macduff.

SHAKESPEARE	JOSEK	HISKÝ	SLÁDEK
Macbeth	Macbeth	Macbeth	Ma <b>k</b> beth
Duncan	Duncan	Duncan	Dun <b>k</b> an
Malcolm	Malcolm	Malcolm	Ma <b>k</b> olm
Macduff	Macduff	Macduff	Macduff
Lady Macbeth	Lady Macbeth	Lady Macbeth	Lady Ma <b>k</b> bethová
Lady Macduff	Lady Macduff	Lady Macduff	Lady Ma <b>k</b> duffová

This feature of Sládek's translation is caused by the language development which is linked with the development of the human society. At the time of Sládek, there was a tendency towards an adaptation of English terms to the Czech language.

Another old-fashioned phenomenon, which appears throughout Sládek's translation and differs from the translations of Josek and Hilský, is a reverse word order of nouns and adjectives or possessive nouns.

Noun – Adjective	Král skotský
Noun – Possessive noun	Hrad Ma <b>k</b> bethův Vojevůdci královi

This variance of Sládek is caused by the older language he writes in. Contemporary translators use typical word order - that is an adjective premodifying a noun. The following subchapter shows another area where the differences appear.

### 3.4.2 Stage directions and geographical names

Geographical names are translated variously in particular versions. They are often included in the stage directions, as a part of a description of a scene. That is the reason why the variations are demonstrated on those descriptions. Hilský does not use the descriptions denoting geographical places; he mentions only the characters and corresponding sounds. Stage directions are not included in The Oxford Shakespeare Macbeth therefore the table shows the variances between translations of Josek and Sládek only.

Stage directions help with a better orientation in the tragedy's plot line and they are translated variously as well. The result depends on the source of translation, on the translator's imagination and fantasy. The time, in which a translator lives, undoubtedly plays an important role – the language used is influenced and is subject to the period language tendencies.

JOSEK	SLÁDEK
Ležení poblíž Forresu (I/2)	Tábor u Forresů
Vřesoviště (III/5)	Pustá pláň
Někde ve Skotsku (III/6)	Forres
Jeskyně (IV/1)	Tmavá sluj
Anglie (IV/3)	Anglicko
Dunsinan	Dunsinane
Birnamský les	birnamský les

Sládek uses more specific descriptions than Josek. He mentions not just a place but sometimes a particular room in a building (IV/2 – síň na hradě, V/1 – předsíň na hradě, V/3 – síň na hradě Makduffově) so his descriptions are more specific. Then few old language expressions as “*Anglicko*” occur. It is not only old language forms but also other differences. Sládek does not apply capital letter in adjective “*birnamský*” or employs plural in case of stage direction “*Tábor u Forresů*” whilst Josek uses singular.

Stage directions also introduce the Witches Scene, the subject of an analysis in the following subchapter.

### 3.4.3 The Witches Scene

An act four, scene one, also known under the name of the Witches Scene, begins with the witches' incantation. The line with a hedge-pig whining is translated variously. The translation depends on comprehension as well as on the source text - different publications employ different punctuation, with or without a comma. But as Vočadlo (1963, p. 698) explains, the witches avoided saying even numbers, because the odd ones strengthened their magic formulas and subsequently their witcheries. That led to decomposing of even numerals to odd ones. In this particular line the hedge-pig whined three times and once again, which results in four times in total, but without saying this even numeral by the second witch.

	SLÁDEK: Tříkrát – a jednou ježek kvik. (Shakespeare, 1962, p. 54)
SHAKESPEARE: Thrice, and once the hedge-pig whined. (Shakespeare, 2008, p. 167)	JOSEK: Ježek kvikl čtyřikrát.(Shakespeare, 2005, p. 97)
	HILSKÝ: Tříkrát ježek kvik, a zas. (Shakespeare, 2002, p. 60)

Sládek, probably translating from publication where a comma is used in that line, translates in a completely different way. The meaning of his translation is that the second usage of the word “tříkrát” is a repetition of the first one so it is a nodding to the first witch's line:

*“Thrice the brindled cat hath mewed.”* (Shakespeare, 2008, p. 167)

Josek and Hilský perceive it equally; they both count the hedge-hog's whining up to number four, but their translations vary anyway. Josek did not respect the witchcraft rule not to say even numerals and added the number of whines up to four. Hilský was the only one who decomposed the even numeral “four” but instead of using the second numeral “once”, he used the Czech equivalent of English “and again”. That brings the feeling of imperfectiveness and adds tenseness to the line.

SHAKESPEARE	SLÁDEK	JOSEK	HILSKÝ
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The brinded cat	Strakáč kocour	Mour	Mour
Harpier	Zloboh	Sýček	Zlý duch

Sládek's translation of "*the brinded cat*" seems the most suitable because it is unambiguous. As "brinded" is the older form of the word "*brindled*", the Czech equivalent "*strakáč*" with a similar meaning of a striped cat of two or more colours catches the original description. In translations of Josek and Hilský, the Czech word "*Mour*" is used. This word could evoke two associations. The first possibility is to understand this name as brindled cat which was already explained and mentioned above as the original meaning. The second possible explication is that it does not have the exact meaning as Shakespeare's "brinded cat", but that the cat was meant to be black, as "*mour*" means fine dust coal in Czech. This alternative could be associated with the general concept of people, who imagine a witch always in the company of a black cat.

A harpier, the second word in the table above, could be derived from the word "*harpy*", which denotes a bird with a woman's head known from Greek mythology. On the basis of this meaning, Vočadlo suggests that the harpier could be an evil spirit incarnated in some kind of a sinister bird. Following this presumption, Josek's translation of the harpier to Czech "*sýček*" fulfils the original meaning in the best possible way, because a screech-owl is a symbol of something evil coming and moreover, it is a bird.

Sládek's "*zloboh*" and Hilský's "*zlý duch*" fulfil the meaning partially; they omit the characteristics that the harpier could have something in common with a bird and leave in only the meaning of an evil. In addition, Sládek's "*zloboh*" is an archaism denoting the feeling of this creature's superiority to the witches as it contains the word "*god*". The feeling of the evil gains strength by this translation

Another possibility is an association with the word "*harp*" and its figurative sense of "*talk overmuch about*", which was first recorded, as the etymology dictionary says, in 1510s. Then the meaning would be different. It could be a creature insinuating all the time, maybe in the form of a sprite. In the Oxford Shakespeare, the third witch says "*Harpier cries - 'tis time, 'tis time.*" (Shakespeare, 2008, p. 168). The repetition evokes the image of an entity murmuring and muttering all the time or the image of the above mentioned bird.

The Witches Scene is, primarily at the beginning, written in trochee. This rhythm starts the scene and continues through it markedly as it appears in a magic formula in the form of a trochaic tetrameter exclaimed by all the witches together.

/ - / - / - / -

Double, double, toil and trouble,

/ - / - / - / -

fire burn and cauldron bubble.

(Shakespeare, 2008, p. 168)

Hilský and Josek translated those two lines in the same rhythm, thus the Czech version is written in the trochaic tetrameter as well. Sládek ends the lines with a stressed syllable giving the lines a strong rhyme.

In the original first line alliteration appears twice.

*Double, double, toil and trouble*

Czech translations differ in terms of alliteration and meaning.

HILSKÝ	JOSEK	SLÁDEK
V potu tváře, tváře v potu, v kotli vař se do kлокotu. (Shakespeare, 2002, p. 60)	Tuplem zlo a tuplem smůla! Ohni, sálej, at' to bublá! (Shakespeare, 2005, p. 97)	Snahu spoj a práci zdvoj, ohni hoř a kotli stroj! (Shakespeare, 1962, p. 54)

Hilský uses a repetition of words in his translation so the alliteration appears in the line as well. On the other hand, the meaning of the original and his translation differs significantly. Josek preserves the alliteration partially, aiming at the two first words in the English line, but dividing them by the second two words. That technique creates a closer interconnection between the meanings of both parts of the line. In spite of the inaccuracies in the meaning, the translations of Hilský and Josek keep an onomatopoeia which appears in Shakespeare's text, too. The last of the compared translations, that one of Sládek, contains the alliteration in the first part of the line but it appears in a connection of the originally used words "double" and "toil". The result does not sound as dramatic as the original. Moreover, the second Sládek's line lacks the onomatopoeia. A possible way of translation keeping the original pattern of the alliteration as well as of the trochaic metrical foot of both lines is following:

*Zdvojme, zdvojme, práci, pikle,*

*ohni sálej, ať to buble.*

Except the mentioned charm, lines in the trochaic metrical foot are often added the last stressed syllable, which creates a strong rhyme.

/ - / - / - /

Thrice the brinded cat hath mewed.

/ - / - / - /

Thrice, and once the hedge-pig whined.

/ - / - / - /

*Harpier cries - 'tis time, 'tis time.*

Shakespeare, 2008, pp. 167-168)

In Macbeth published in Oxford's Shakespeare edition, there is a charm song of Black spirits and the previous witch incantation continues. This part is completely omitted in two out of three observed translations, performed by Hilský and Josek. Hilský mentions only "*Hudba a zpěv*" and Josek "*Hudba a zpěv: „Černí skřítkové“*", both in the stage directions. It is partially kept in the translation of Sládek. He translated the charm song of Black spirits, but the rest is missing. In addition, Sládek presented the song as a song sang by all the witches together – a chorus of singing witches, whilst in Oxford's Shakespeare Macbeth it is marked as the fourth witch's utterance.

As the part of the scene is not translated in any of the three Czech translation used for this thesis, there is a proposal of its translation in the chart below.

<i>Chorus of Witches</i>	<i>Všechny čarodějnice</i>
Round, around, around, about, about,	Okolo, dokola, kolem vše se točí,
All ill come running in, all good keep out.	Zlo, pojd' sem, dobro ať se klidí z očí.
<i>Fifth Witch</i>	<i>Pátá čarodějnice</i>
Here's the blood of a bat.	Z netopýra krev tu mám.
<i>Fourth Witch</i>	<i>Čtvrtá čarodějnice</i>
Put in that, O, put in that!	Hod' ji tam, hod' ji tam!
<i>Sixth Witch</i>	<i>Šestá čarodějnice</i>
Here's lizard's brain.	A ještěřčí mozeček.
<i>Fourth Witch</i>	<i>Čtvrtá čarodějnice</i>
Put in a grain!	Dej tam z něho drobeček!
<i>Fifth Witch</i>	<i>Pátá čarodějnice</i>

<p>The juice of a toad, the oil of adder, Those will make the younker madder! <i>Fourth Witch</i> Put in, there's all, and rid the stench</p> <p><i>Sixth Witch</i> Nay, here's three ounces of the red-haired wench. <i>Chorus of Witches</i> Round, around, around, about, about, All ill come running in, all good keep out. (Shakespeare, 2008, p. 171)</p>	<p>Ze zmije tuk, z ropuchy šťáva, Z toho pánu praskne hlava! <i>Čtvrtá čarodějnice</i> Máš to všechno, dej to tam. Ten smrad ale čuchat nebudeme. <i>Šestá čarodějnice</i> Nemám, teď ti povídám, ze zrzavé děvky ještě kousek uloupneme. <i>Všechny čarodějnice</i> Okolo, dokola, kolem vše se točí, Zlo, pojd' sem, dobro ať se klidí z očí.</p>
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After the fourth witch's song, which was mentioned above, the scene continues by the second witch's utterance about her premonition.

*“By the pricking of my thumbs,  
Something wicked this way comes.  
Open locks, whoever knocks.”  
(Shakespeare, 2008, p. 172)*

HILSKÝ	JOSEK	SLÁDEK
<p>“Svrbí mě prst – dozajista, Něco zlého se k nám chystá, Dost už, dost, jde k nám host!“ (Shakespeare, 2002, p. 61)</p>	<p>“Bolest v palci říká mi, Cosi zlého je za dveřmi. Dveře, pusťte dál Toho, kdo jde k nám.” (Shakespeare, 2005, p. 99)</p>	<p>“Prst mne svrbí, podle něho Přichází sem něco zlého. Zámku, povol sám, Kdokoliv jde k nám!“ (Shakespeare, 1962, p. 55)</p>

Preposition “by” denoting an instrumental case is translated variously. Hilský omits it and replaces it with dash as a means of punctuation indicating a continuance of the speech. Josek puts the pain in a thumb to the nominative case. Sládek is the only one who translates this preposition; he adds pronoun as a substitution of the firstly used noun “thumb”. Shakespeare uses the word “thumb” and Josek is the only translator out of three, who translates it accurately. Hilský and Sládek use the word “prst – finger”, which is a hypernym of “thumb”.

“*Pricking*” has several meanings but Nicholas Brooke (2008, p. 172), the editor of The Oxford Shakespeare’s *Macbeth*, notes that pricking is meant as a synonym of tingling. Josek catches the original meaning in the best way. On the other hand Hilský’s and Sládek’s translations seem better when reading them, because they are a pleasant to read. On the contrary Josek’s version may seem unnatural and artificial. Josek departs in the translation of the second line most. The original says “*something wicked this way comes*” but Josek’s version says that the evil is already behind the door not that it is coming at the moment. Sládek’s version of the line is the most suitable because it says precisely the same as Shakespeare’s line. Hilský translates this line with slight change in meaning. His “něco zlého se k nám chystá” brings a hint of future, not present.

The last line of the second witch’s utterance is translated the most closely by Sládek again. He preserves the meaning in a perfect way and creates the feeling of verse genuineness. Josek does not change the meaning significantly but there are two differences. He changes the word “*lock*” to the Czech “*dveře - door*”, which is a hypernym of originally used part of the door but there is still a semantic relationship. The second difference is a change of an indefinite relative pronoun “*whoever*”, which gives the verse a meaning of indefiniteness and brings a tension to the plot. Josek does not use this pronoun but “*toho, kdo*” – its meaning is the same but the feeling from it is slightly different. Hilský’s version of those two lines is translated the most freely and loses an important element – the element of magic. The reason is omitting the part with locks being open without anyone’s help. The second part resembles to Josek’s translation – Hilský omits the indefinite relative pronoun as well and uses the word “*host – guest*” instead. The result is that a reader is given a hint so s/he is more certain about who is coming to see the witches.

Right after Macbeth enters and greets the witches in an insulting way:

*“Macbeth: How now, you secret, black, and midnight hags?*

*What is’t you do?*

*All witches: A deed without a name.”* (Shakespeare, 2008, p. 172)

Sládek’s translation is the most offensive because he uses the word “*stváry – monsters*”. Considering the witches think of themselves as of the witches, Josek insults only in terms of their age as he calls them old. Hilský insults witches by calling them “*babice*”, a pejorative word with a meaning of an old and ugly women.

The witches' response is associated with the issue of God versus Devil. Nicholas Brooke (2008, p. 172) explains that a phrase “*without a name*” meant that something or somebody was estranged from the Name of God and connected with the Devil. Sládek and Hilský take this fact into consideration; they translate it literally so they leave a space to that religion-related interpretation. On the contrary, Josek omits the “name issue” completely and uses “*čin, jež se teprv počne.*” (Shakespeare, 2005, p. 99). By this translation the line loses its original inexplicit and hidden meaning completely.

The following Macbeth's speech contains several differences when comparing three translations to the original version.

HILSKÝ	JOSEK	SLÁDEK
<p>„Při všem, co děláte, vás zapřísahám: Řekněte pravdu, ať je jakákoli. I kdybyste tím odvázaly vichry, co boří chrámy, ve zběsilých vlnách roztříštily a spolykaly lodě, obilí pomlátily, stromy sřaly, srazily hrady strážcům na hlavy, ohnuly k zemi pýchu paláců a <u>obelisků</u>, sémě všeho živého <u>semlely na padrt'</u>, až <u>přežrala</u> by se i zkáza – řekněte mi pravdu!“ (Shakespeare, 2002, pp. 61-62)</p>	<p>„Zaklínám vás, při vašem <u>umění</u>, odpovězte mi, ať se co chce děje. I kdyby chrám jste nechat musely vichřicí zbořit, vodou oceánu zalít a spolknout celé <u>pobřeží</u>, obilí kdyby mělo <u>shnít</u> a les být vyvrácen, <u>hrady se rozpadly</u>, paláce, pyramidy zborily do základů a vše, co k životu se dere, zvrhlo by se v <u>ohyzdnost</u> a přineslo jen zmar, i za tu cenu mi odpovězte.“ (Shakespeare, 2005, p. 99)</p>	<p>„Tím, <u>k čemu znáte se</u>, vás zaklínám, ať jakkoliv to zvíte, odpovězte! Ať odpoutáte větry, necháte je útočití proti kostelům, ať rozkypěné vlny roztříští a pohltí, kde jaká pluje loď, ať metající žito polehne, strom vyvrátí se, <i>hradů cimbuří</i> <i>se zřítí vlastním strážcům na hlavy</i>, ať <u>témě</u> paláců a pyramid se sváží k jejich vlastním základům, ať poklad zárodků vší přírody <u>jest</u> jedna změť, až sama záhuba tím ochuraví – odpovězte mi,</p>

		nač ptám se vás!“ (Shakespeare, 1962, p. 56)
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In general, Sládek’s translation is the most accurate because he does not miss anything. An old style, which is advantageous in this case, appears in the form of an old verb ending “-ití”, an old verb form of “to be - jest” and words like “témě”. Other two translators, Hilský and Josek, approach to the translation more freely. The first variation appears in the initial line: Shakespeare’s “*by that which you profess*” (Shakespeare, 2008, p. 172) is transferred in the best way by Sládek, who keeps the meaning and a hint of magic, too. Josek slightly changes it but only in terms of colouring. Using the word “*umění – art*” has a positive connotation and predicates Macbeth’s admiration of the witches’ abilities. Hilský’s line containing a verb of general meaning “do” is inexplicit and unfortunately misses an element of witchcraft.

Another difference is a translation of the word “*navigation*” with a meaning of shipping. Hilský and Sládek both translate it as “*lodě - ships*” but Josek diverges from the genuine meaning and utilizes the word “*pobřeží – sea coast*”. Other Josek’s variance is applying “*shnit – rot*” instead of originally used verb “*beat down*”. Other two translators correspond with the note of Nicholas Brooke (2008, p. 172) saying that “*lodged*” was supposed to have a meaning of “*beaten down*”. Then Josek completely omits two parts of Macbeth’s speech concerning demolition of castles and palaces and that is bending their heads down which figuratively says that the pride of castles and palaces would be broken. Hilský preserves the meaning but his interpretation is not as figurative as the original or Sládek’s version. The last significant variance consists in the translation of the next to the last line saying “*Even till destruction sicken*” (Shakespeare, 2008, p. 173) which Josek leaves out, Sládek translates it nearly literally and Hilský is the most original this time – he uses the word “*přežrat – to overeat*” which is expressive hence it gives the speech an emphasis.

The consequent witches’ responses are translated similarly. The only difference, which is worth mentioning, appears in the third witch’s answer. It was written in the first person plural by Shakespeare, translated in the same way by Hilský and Sládek but Josek interprets it in a different way – that is by transforming it to an imperative structure.

The charm resulting from Macbeth's urge follows.

HILSKÝ	JOSEK	SLÁDEK
„1. čar. Ze svině krev přilej tady, požrala svých devět mladých. <u>Pot</u> z vrahovy šibenice, do ohně hoď. Všech. Ať do třetice <u>pán</u> či <u>kmán</u> nám řekne více.“ (Shakespeare, 2002, p. 62)	„1. čar. Přihodím <u>zub</u> svině, která sežrala svých devět selat.  K tomu oběšence <u>krev</u> tam přidám kapku. Všech. Zjev se, zjev, duchu velký, malý, zblízka nebo zdáli!“ (Shakespeare, 2005, p. 101)	„1. čar. Dolij krve od prasnice, jež svých devět snědla selat; <u>tuk</u> z vrahovy šibenice vybobtnalý v plamen nalij. Všech. Přijď si, velký nebo malý, zjev se sám i co znáš dělat!“ (Shakespeare, 1962, p. 56)

In the first line, Josek replaces the word “*blood – krev*” by the word “*zub – tooth*”. Concerning the line talking about the murderer's gibbet, there is the noun “*grease*” utilized. Only Sládek comprises this word to his verse. Hilský uses the word “*pot – sweat*”, probably derived from the word “*sweaten*” which appears in the lines of Shakespeare. Josek translates very freely again and applies the word “*krev – blood*” which is not even mentioned by Shakespeare in those verses. In the end, the translator edits out the last line. The second part of the charm told by all the witches is closely translated by Sládek and Josek. Hilský uses his own fantasy and writes completely different verse than the one which is able to be found in Shakespeare. But one similarity exists because the translator substitutes Shakespeare's “*high or low*” by the Czech expression “*pán či kmán*”. It has its origin in a vernacular language and its meaning is similar.

Then the first apparition, an armed head, enters the scene. The armed head calls Macbeth's name three times, however only Sládek keeps the number of vocatives. In spite of a symbolism, Hilský puts two vocatives and Josek just one. The symbolism of number three is relevant because the first two apparitions call Macbeth three times and Macbeth says: “*Had I three ears, I'd hear thee.*” (Shakespeare, 2008, p. 174). Another reason for the symbolism of the number three is that the same number of apparitions talks to Macbeth – they are three as well. Except this reason, the repetition of vocatives



creates an atmosphere of magic and a feeling of urgency and persistence. After the disparition of the first apparition, Macbeth demands more information but he is interrupted by the witches. This interruption is marked by a dash which appears in translations of Hilský and Josek, too. On the contrary, Sládek ends the line with an exclamation mark which denotes an end of the sentence. The indication of interruption is not apparent and disappears.

The already mentioned line “*Had I three ears, I'd hear thee.*” (Shakespeare, 2008, p. 174) is translated differently by Hilský who does not keep a conditional sentence and applies subordination with an adverbial clause of reason instead.

HILSKÝ	JOSEK	SLÁDEK
“Chci třetí ucho, abych slyšel všechno.” (Shakespeare, 2002, p. 63)	“Kdybych měl tři uši, poslouchám všemi.” (Shakespeare, 2005, p. 101)	“Tři uši kdybych měl, já slouchal bych.” (Shakespeare, 1962, p. 57)

Other two translators use a conditional sentence and moreover, Sládek changes a word order by fronting an object. As Shakespeare used inversion, this slight variance makes it more similar to the original. Another significance of Sládek’s change is that fronting emphasizes the symbolical object “*tři uši – three ears*” markedly. An utterance of the second apparition is well translated both by Sládek and Josek but Hilský’s version is not much readable as it does not rhyme at all. It is followed by Macbeth’s soliloquy in which one problematic issue can be found. Shakespeare’s “*Thou shalt not live*” (Shakespeare, 2008, p. 174) can be interpreted in many ways but each of them has slightly different meaning. Sládek’s translation is “*Živ nebudeš.*” and Hilský’s version is “*a proto zemřeš.*” Those interpretations, as well as the original version, do not say directly that Macbeth will murder Macduff. This way of interpretation creates a feeling of indirectness and evokes a feeling of tension which is of benefit to the plot. On the other hand, a reader finds out that Macbeth will kill Macduff from Josek’s “*zabiju tě*” very clearly because it marks Macbeth as a killer.

Right after the third apparition, a crowned child holding a tree, springs up, Macbeth starts to think about the child’s identity. In Shakespearean lines, the child is titled “*the issue of a king*”. Hilský’s translation is literal, Sládek uses an adjective of the word “*king*” instead of the genitive case and Josek utilizes the word “*králevic*”. This word has the same meaning as the original expression but it is slightly archaic. This fact

would not be surprising in case of Sládek but Josek tends to use contemporary language, therefore the usage of such a word is quite unusual for him. Concerning the third apparition's speech, Sládek's beautifully rhymed version is worth mentioning. In such parts it becomes evident that Sládek was a poet. In the already mentioned speech, one apparent difference can be seen in the translation of the following lines:

*“Be lion mettled, proud, and take no care  
Who chafes, who frets, or where conspirers are.”* (Shakespeare, 2008, p. 174)

Sládek, being an accurate translator, translates those lines with a great fidelity including retention of the grammatical structure. Sládek and Hilský both apply an adverbial clause of object whilst an imperative appears in the translation of Josek. Consequential Macbeth's talk offers several interesting variations for comparison. Sládek's translation is very close to original – almost literal – but still very appealing by virtue of fine rhyming. It contains archaic expressions as “*z prsti*” or “*rcete*”. The translation of Josek contains one distinct divergence - he inserts the direct speech “*Vpřed tam na ten hrad!*” after the translation of the original lines with the following content:

*“Who can impress the forest, bid the tree  
Unfix his earthbound root?”* (Shakespeare, 2008, p. 157)

Josek's inserted direct speech, unless not being included in the original text, has a positive impact because it gives stronger emphasis to the Macbeth's speech.

The subsequent lines include an expression which is translated differently not only in terms of translators' style and other idiosyncrasies. The problem occurs on the very first line:

*“Rebellious dead, rise never till the Wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature, pay his breath  
To time, and mortal custom.”* (Shakespeare, 2008, p. 175)

According to Nicholas Brooke (2008, p. 175), an underlined expression stands for “dead that will never stay buried” but not all the editors think alike. He mentions Lewis Theobald's revision of “*dead*” to “*head*” which Brooke does not find correct but which is often taken into consideration. Versions of the three Czech selected translators are subject to this issue as well. Whilst Sládek evidently follows Theobald's revision

and translates the original phrase to “*Šij buřičská*”, Hilský used a version corresponding with the Oxford Shakespeare Macbeth edited by Brooke as his source text. His “*At’ v hrobu leží vzpurný nepřítel*” is transferred to the Czech imperative clause therefore the meaning is preserved. Josek deviates from both English versions in terms of meaning. His translation “*To povstání je marné*” evokes a feeling that it is translated from “Rebellion’s dead”, an expression slightly different graphically but totally different in meaning.

After the witches’ refusal to tell Macbeth more about his future, he insists on being told more information.

HILSKÝ	JOSEK	SLÁDEK
„ <u>Já žádám odpověď</u> “. Když odepřete, Nechť padne na váš věčné prokletí. Proč propadá se kotel? Proč ta hudba?“ (Shakespeare, 2002, p. 64)	„ <u>Musím to vědět, jinak</u> prokleju vás na věky věků! Řekněte mi to! Proč kotel mizí? Co to tady zní?“ (Shakespeare, 2005, p. 103)	„ <u>Chci mít jistotu!</u> To odepřete a věčná kletba vám! At’ dozvím se... Proč kotel zapadá? A co to slyším?“ (Shakespeare, 1962, p. 58)

Josek and Sládek both translate the first line in a way that Macbeth seems to beg the witches. By contrast in the translation of Hilský Macbeth acts confidently and his first sentence sounds like a command. The sentence preceding the question “*Why sinks the cauldron?*” (Shakespeare, 2008, p. 175) is finished by the means of punctuation in the original. Josek and Hilský follow this structure but Sládek uses three full stops indicating an interruption. The result is that Macbeth’s primary speech seems to be unfinished - it looks like he stops talking in the middle of the sentence.

What comes after Macbeth’s speech is another charm told by all the witches together:

“*Show his eyes, and grieve his heart;*

*Come like shadows, so depart.*” (Shakespeare, 2008, p. 175)

This magic formula is translated in the following way:

HILSKÝ	JOSEK	SLÁDEK
„ <u>Srdce rmut’ se, oči vizte,</u>	„ <u>Zjevte se mu před očima,</u>	„ <u>At’ váš zjev mu srdce</u>

přijďte stíny, potom zmizte.“ (Shakespeare, 2002, p. 64)	at' mu smutek srdce <u>jímá!</u> “ (Shakespeare, 2005, p. 103)	zhněte; Stíny přijďte – stíny jděte!“ (Shakespeare, 1962, p. 58)
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Josek's translation would be the most accurate but unfortunately it is only the first line which is translated and the second one is missing. Considering this fact, the most exact translation is the one of Hilský, though there is one distinct variance. Hilský diverts genuine subject to object and vice versa. In the translation of Sládek one inaccuracy appears – it is not apparitions' appearance what should grieve Macbeth's heart but a depiction of his future which shadows are supposed to show him.

After Macbeth sees the ghost of Banquo and wants him to go away, he says: “*Down!*” (Shakespeare, 2008, p. 176). Sládek translates this expression literally, by the help of the Czech word “*dolů*”, but the version of both Josek and Hilský, who use the word “*zmiz – be off*”, is more logical and understandable in this context as well as it seems more natural while reading it. In the end of this speech of Macbeth dealing with Banquo's offspring, an occurrence of slight differences can be found. The English version says:

*“Horrible sight – now I see 'tis true,  
For the blood-battered Banquo smiles upon me,  
And points at them for his.”* (Shakespeare, 2008, p. 176)

The three Czech translations are shown in the table below.

HILSKÝ	JOSEK	SLÁDEK
„Úděsný pohled! Ano, je to tak, <u>tamhle se směje zkrvavený Banquo na svoje potomky.</u> “ (Shakespeare, 2002, p. 64)	„Hrozivý pohled! Bude to, jak řekly, krví zbrocený <u>Banquo se mi směje</u> a kývá hlavou.“ (Shakespeare, 2005, p. 105)	„Zjev strašlivý! – Teď vidím, že to pravda; Neb <u>Banquo s vlasem krví slepeným se na mne usmívá a jako k svým k nim ukazuje.</u> “ (Shakespeare, 1962, p. 58)

The second line, saying that Banquo smiles at Macbeth, is the most accurately translated by Sládek. Josek's version has slightly different meaning and seems as being translated

from “*Banquo laughs at me.*” Hilský omits a personal pronoun in dative and this omission leads to a change of meaning. Then the line means that Banquo smiles but it does not say that he smiles at Macbeth. The second variance occurs in the translation of Josek. He completely omits the notion about Banquo’s offspring. This omission is not beneficial at all because it should be mentioned for the better knowledge of a reader.

What follows is a speech of Hecate as it is marked in the English version. Brooke (2008, p. 176) notes that “it is generally agreed to be in Hecate’s distinctive tone” but all of the three Czech translators address it to the first witch. They probably follow another editor’s version.

Right after the witches’ dance and disappearance Macbeth wonders where they are.

*“Where are they? Gone? Let this pernicious hour  
Stand aye accursed in the calendar.  
Come in, without there.”* (Shakespeare, 2008, p. 177)

This speech of Macbeth comprises two differences when comparing three Czech translations and contrasting them to the English version. The first one occurs on the very first line and the second can be found on the last line of the speech.

HILSKÝ	JOSEK	SLÁDEK
„Kam zmizely? At’ tenhle zhoubný den zůstane navždy proklet v kalendáři. <u>Kdo tam? Pojd’ sem!</u> “ (Shakespeare, 2002, p. 65)	„Kde jsou? <u>Pryč?</u> Tahle strašná hodina at’ navždy je prokleta v dějinách! – <u>Vy venku, vstupte!</u> “ (Shakespeare, 2005, p. 105)	„Kam poděly se? – <u>Pryč!</u> V dnů seznamu Bud’ na věky ta chvíle prokleta! <u>Sem, ty tam venku!</u> “ (Shakespeare, 1962, p. 59)

The original minor sentence “*Gone?*” is accurately translated by Josek. Sládek uses the Czech word “*pryč – away*” but different punctuation. He applies an exclamation mark instead of a question mark. It gives the clause a different meaning as it shifts from a pure astonishment to a glimpse of anger. Hilský omits this part completely. In the last line Macbeth says to a person behind the scene to come to him. The translations of Josek and Sládek are similar and in accordance with the English version. The only difference between them is the fact that Sládek uses an informal way of addressing (in Czech called “*tykání*”) whilst Josek prefers a polite way of addressing

(in Czech called “vykání”). The original does not contain pronouns *you* or *thou* thus the choice of the way of addressing is up to the translators and their consideration. The version of Hilský differs from the two mentioned translations as well as from the original because he inserts a question “Kdo tam? – Who is that?” But Macbeth does not ask, he just commands the person to come in.

After Lennox enters the scene, he titles Macbeth “*your grace*”. Sládek and Josek keep the model of the original text – Sládek uses “*Vaše milost*” as a form of address and “*Sir*” is the title preferred by Josek. Hilský does not use any title in the sentence where Lennox speaks to Macbeth. It would signify less respect from Lennox and lower superiority of Macbeth.

Macbeth asks Lennox whether he saw the witches and after that he starts to rail against them:

“*Infected be the air whereon they ride.*” (Shakespeare, 2008, p. 177)

Czech translations of that line differ in a degree of literality and figurativeness primarily.

HILSKÝ	JOSEK	SLÁDEK
Kam se jen vrtnou, <u>otráví tam vzduch.</u> (Shakespeare, 2002, p. 65)	<u>Mor</u> zamoř vzduch, <u>který si osedlaly.</u> (Shakespeare, 2005, p. 105)	<u>Mor</u> na povětrí, <u>na němž vyjíždějí.</u> (Shakespeare, 1963, p. 59)

Josek and Sládek are more accurate in the second part of the line whilst Hilský translates the first part more precisely. The choice of the Czech word “*mor - plague*” by both Josek and Sládek is quite interesting. As it is not mentioned in the English version, a presumption that Josek follows Sládek’s model occurs.

Lennox, reporting a message to Macbeth, mentions the number of messengers who arrived. The original “*’Tis two or three*” (Shakespeare, 2008, p. 177) is literally translated by Hilský and Sládek but completely left out by Josek. Then, Macbeth assures himself that Macduff escaped to England by posing a question and Lennox replies with an affirmation: “Ay, my good lord.” (Shakespeare, 2008, p. 177). Hilský’s translation varies because instead of a mere affirmation Lennox’s answer is a shortened repetition of already said message: “Utek, můj pane. Do Anglie.” On the other hand, Josek and Sládek comply with original structure and form Lennox’s reply in the same way as Shakespeare did.

## 4. INTRALINGUAL TRANSLATION

Intralingual translation, or rewording, regards several areas of human society. Not only two different language systems can be inapprehensible to people, who are not native speakers, since obstructions in understanding appear within one language system as well. Those obstructions are represented by dialects, sociolects, and slang or by the early forms of language. This fact gives a suggestion that intralingual translation concerns the modern language as well as its older forms occurring also in literature.

Readers, whose native language is not English, often find it difficult to understand literature written in a language from the past centuries. They are taught today's English so they do not know the meanings of archaisms and the archaic structures may confuse them. That is the opportunity for intralingual translation to help foreign readers with comprehension. However, intralingual translation is implemented not only because of the need of foreign readers but also for English native speakers. Human society changes through time in every aspect and language is not an exception. Today's generation of native speakers uses language in a different way than the society in 16<sup>th</sup> century, in the time of Shakespeare, and the structures and vocabulary have changed as well.

This is one of the situations where the intralingual translation is able to help. It is defined by Jakobson (in Bassnett, 2002, p. 22) as "an interpretation of verbal signs by means of other signs in the same language." In other words, an original text is transferred in a requested and appropriate way to another form, but within the same language. Anyway, the source text and its translated form are not fully equivalent. As Jakobson (in Bassnett, 2002, p. 23) claims, absolute equivalence in terms of synonymy and sameness cannot be reached. It depends on the reader's requirements whether an interlingually translated text is suitable and adequate but when this form of a text is the only chance how to go through a piece of art and understand it, an intralingual translation will be an effective tool highly appreciated by the readers. The readers of Shakespeare could be one of the representatives of readers finding the intralingual translation helpful and beneficial.

## **4.1 Translation of Macbeth into modern English**

Shakespeare's plays still belong to the frequently read pieces of literature. However, especially the young generation finds his texts difficult and highly demanding to go through. That is why the project No Fear Shakespeare was created. It is a section of sparknotes.com, a website dealing with a literature explication and other subjects. No Fear Shakespeare edition includes modern versions of eighteen Shakespeare's plays as well as of his sonnets. Its purpose is to make Shakespeare's work closer to today's generation, to eliminate the fear of reading it. In other words, No Fear Shakespeare provides his works in a modern language and the aim is to make it easier and more reader-friendly. Old language forms – vocabulary as well as structures – are avoided.

A modern version of Macbeth, which is edited by John Crowther, keeps the original structure of the play. All the lines are only transformed to the modern language but the play is not anymore a verse drama. Metrical foot is preserved only in cases when the original lines are not difficult that much. An example of the lines not changed at all is a charm told by all the witches together:

*“Double, double toil and trouble,  
Fire burn and cauldron bubble.”* (Crowther, ed., 2005)

The fact that it is not written in verses after Crowther's editing is beneficial only in a sense of simplicity. On the other hand, the play loses its charm and its specific atmosphere. The characters do not seem the same as well. The witches do not make such a supernatural impression any more and the noblemen neither have such a noble effect. But the two English versions do not differ in terms of rhyme only.

## **4.2 Differences between the original and modern versions of Macbeth**

As the preceding chapter shows the differences in the translation of the Witches Scene, this chapter will analyse the same part of the tragedy. The only difference will be the sources used for the analysis. Primary analysis compares the Czech translations in contrast with the original while this chapter deals with the two English versions and their comparison.

A rewriting of the tragedy from the Elizabethan times to the modern language results in changes of several language aspects. Those variations comprise an elimination



of archaic verb endings, a substitution of poetic contractions by their full forms and replacement of archaic vocabulary and archaic pronouns.

#### 4.2.1 Pronouns

Readers may find Shakespearean pronouns peculiar but they are unusual in terms of modern English only. Those pronouns are *thou*, *thee*, *thy* or *thine*. Harper (Int. 3) claims that *thou* is a nominative singular form of contemporary *you*, *thee* represents an objective singular and *thy* or *thine* are archaic equivalents of present *your*. The following examples from both modern and original version support the previous explanation:

Original text	Modern version
<p>“Macbeth: Tell me, <u>thou</u> unknown power– First witch: He knows <u>thy</u> thought: “ (Shakespeare, 2008, p. 173)</p> <p>“That I may pour my spirits in <u>thine</u> ear.” (Shakespeare, 2008, p. 112)</p> <p>“Death of thy soul, those linen cheeks of <u>thine</u> are counsellors to fear.” (Shakespeare, 2008, p. 199)</p>	<p>“Macbeth: Tell me, <u>you</u> unknown power– First witch: He can read <u>your</u> thoughts.” (Crowther, ed., 2005)</p> <p>“Curse you! That pale face of <u>yours</u> will frighten the others as well.” (Crowther, ed., 2005)</p>

The comparison of *thou* and *you*, which appear on the first line, shows they are identical in meaning and that the only difference is their spelling. Personal pronoun “you” of course appears in the original version but its usage is rather specific. Pressley (Int. 6) adds that “you” was utilized to address superior or equal person in terms of social status. “Thee”, by contrast, denoted the opposite relationship, that is the person addressed was inferior to the speaker. The subsequent lines illustrate a distinct usage of *thy* and *thine*. As Pressley (Int. 6) explains, “*thy* is used when preceding consonants, and *thine* is used when preceding vowels.” His commentary on the distinction between the two pronouns corresponds with the examples in the table. *Thy* is succeeded by a letter “t” which is consonant, while a vowel “e” is preceded by *thine*.

The old form of a pronoun “you” was used for forming a reflexive pronoun *thysel*, an archaic equivalent of currently used *yourself*. This fact is another evidence of those pronouns’ congruence.

“ <u>Thy self</u> and office deftly show.” (Shakespeare, 2008, p. 173)	“Show <u>yourself</u> and what you do.” (Crowther, ed., 2005)
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However, pronouns are not the only representatives of an archaic language. They are accompanied by the old verb forms and their endings.

#### 4.2.2 Verbs

A reader will probably notice an inflectional verb ending which often occurs throughout the play. The first one is *-est* ending denoting the second person singular. The second archaic inflectional ending is *-eth* and it marks the third person singular. It is not frequently used nowadays but we can say that it has transformed into *-s* ending.

Especially irregular verbs *to be* and *to have* attract reader’s attention by virtue of a different formation. With reference to Online Etymology Dictionary (Int. 4), the second person singular of *to have* was formed into *hast*, the third person singular was succeeded by *hath* and concerning verb *to be*, its archaic form of the second person singular was *art* in the middle English. The archaic forms shown in the table below are the excerpts from the Witches scene.

Original text	Modern version
“Whate'er thou <u>art</u> , for thy good caution, thanks; Thou hast harped my fear aright.” (Shakespeare, 2008, p. 174)	“Whatever you <u>are</u> , thanks for your advice. You have guessed exactly what I feared.” (Crowther, ed., 2005)
“Thrice the brinded cat <u>hath</u> mewed.” (Shakespeare, 2008, p. 167)	„The tawny cat <u>has</u> meowed three times.“ (Crowther, ed., 2005)

Auxiliary verbs are often avoided in the original text of the tragedy. That is another particularity of Shakespeare’s language. The following example is the speech of Macbeth addressed to Lennox in the end of the Witches’ scene: “*Saw you the weird sisters?*” (Shakespeare, 2008, p. 177). An auxiliary verb “did” is completely omitted

and the question is formed by the change of word order. Plenty of other examples can be found throughout the play. Besides the verb forms, vocabulary also changed through time.

### 4.2.3 Vocabulary

Many words occurring in the tragedy are archaisms. Some of them shifted their meaning and the others are no longer used. In conjunction with Shakespeare's well-known creativity and inventiveness within vocabulary, his works may seem too much demanding. In the chapter dealing with Shakespeare's language, McEvoy (2006, p. 14) says: "Shakespeare himself was not afraid to make up a word occasionally when no existing word served his purpose." The following examples represent some of the cases which were described above.

*Shakespeare: ay* vs. *Crowther: yes*

Paraphrasing Harper (Int. 4) and his etymology dictionary *ay*, a shortening of *aye*, dates back to c.1200 and expresses meaning of *always* or *ever*.

*Shakespeare: nought* vs. *Crowther: don't*

In modern English *nought* expresses number with the meaning of zero, but in the time of Shakespeare it denoted *nothing* as Etymology dictionary (Int. 4) says.

*Shakespeare: hedge-pig* vs. *Crowther: hedgehog*

Brooke (2008, p. 167) notes that the word *hedge-pig* is mentioned in the Oxford English Dictionary only in connection with Shakespeare and that it could denote the female.

### 4.2.4 Word order

Changes of word order appear in the text itself as well as in the stage directions. Concerning stage directions, verb is often fronted as it is shown in the table below.

Original text	Modern version
Enter the three Witches. (Shakespeare, 2008, p. 167)	The three witches enter. (Crowther, ed., 2005)

The word order deviates from a regular subject-verb structure and it is structured the other way round - that is in sequence of verb-subject. The modern version puts the word order into the commonly used structure.

Not only verbs but the examples of prepositions fronted can be found in the Shakespearean lines. Another feature of the playwright's writing is an omission of auxiliary verbs while forming questions.

Original text	Modern version
“ <u>Saw you</u> the weird sisters? <u>Came they</u> not by you?” (Shakespeare, 2008, p. 177)	“ <u>Did you see</u> the weird sisters? <u>Didn't they pass</u> by you?” (Crowther, ed., 2005)

The table shows that Crowther modifies the questions to the regular structure easily understood by all the readers.

Another peculiarity of poetry is a formation of poetic contractions which, as Penny (Int. 5) explains, belong to the category poetic licence.

#### 4.2.5 Poetic contractions

Poetic contractions are used to keep a meter in poetry and they are classed as the part of a poetic license. The poetic license signifies that the authors have a freedom in creating their pieces of art, in other words they are not completely bound to the rules of particular language. To be specific, the poetic contractions enable to shorten particular words in order to keep rhyme or rhythm. Examples from the text show the change of *it is* or *it's* to *tis* or how the prepositional phrase *in the dark* contracts to *i' th' dark*.

“Harpier cries, 'Tis time, 'tis time.” (Shakespeare, 2008, p. 168)

“Root of hemlock, digged i' th' dark” (Shakespeare, 2008, p. 169)

Other examples of the poetic contractions connected with prepositional phrases are *to th'*, *o'th'* and as for pronouns, *whate'er* or *see'em* should be mentioned. All those poetic contractions are observed by the editor Crowther. In order to make the text more clear even at first sight, he rewrites the words to their full forms.

## **5. COMPARISON OF ATTITUDES: Czech translators vs. author of the English modern version**

The work of the Czech translators differs considerably from the work of John Crowther, the author of the modern English version by their techniques and thus by the results of their effort. Sládek, Josek and Hilský translate from one language to another and their aim is an artistic translation created by means of a target language supported by their ability to write in a readable form. The outcomes are definitely not alike because each of them prefers different phrases and vocabulary and writes in a different style. However, those idiosyncrasies create scope for the demonstration of each translator's approach to the language and its possibilities.

Sládek particularly aims at the meaning of the original text but his natural capability of producing a stylistically valuable translation simultaneously guards him against being a matter-of-fact translator. On the contrary, Hilský and Josek do not insist on a preservation of all the words. They prefer to play with a language in order to keep onomatopoeia, alliteration and other stylistic devices applied by Shakespeare very frequently, especially in the Witches scene.

John Crowther, the author of *No Fear Shakespeare Macbeth*, does not endeavour to create an artistic translation. His aim is to facilitate reading and comprehension, in other words to make the readers enjoy Shakespeare's *Macbeth* without any difficulties. It is literally line-for-line or word-for-word translation. Crowther makes alterations to the text where he supposes it is necessary for a better understanding. He does not make an effort to imply a metrical foot in the translated lines, thus a metre is preserved only in cases of the unchanged, non-translated lines.

To sum up, the attitudes are not easily comparable as their targets are not the same. Interlingual translation tries to transfer a piece of text from the source language to the target language whilst intralingual translation ranges within one language and its possible developmental stages. Therefore the purpose of the translation of Sládek, Josek and Hilský is purely artistic. By contrast Crowther's aim is simplicity of the resulting text and not the beauty and the fineness of language as such.

## 6. CONCLUSION

The first part's aim is to outline a creation of the tragedy of Macbeth and its substance including a structure as well as a concept. It shows Shakespeare's ability to depict a psychological aspect of the characters, especially of the protagonist. The playwright brilliantly interconnects the psychology with other circumstances affecting the protagonist such as the supernatural or the other characters' influence on his or her deeds. This phenomenon moves the main hero's characteristics beyond simply being evil and creates a feeling of sympathy. A reader feels pity for the protagonist as it is not primarily his fault that his life crumbles because he is a victim of externals. On the other hand, it is his own ambition what forces him to continue doing his bloody deeds. To sum up, Shakespeare creates a complex character that exudes various emotions among readers.

The second part of the thesis deals with the analysis of the three Czech translations. The analysis is applied to act four, scene one, so called Witches scene, as it offers intriguing dialogues with supernatural entities as well as Macbeth's voluminous soliloquies. It shows the differences in translators' works and their distinctive styles. The analysis reveals Sládek's tendency to incline to longer structures and the old language forms. Concerning proper names, he substitutes "c" by "k" and adds Czech suffix "-ová" to female surnames. This technique makes the text closer to the Czech environment, thus it is not an important factor for a contemporary reader. The analysis shows Sládek's main characteristics and that is a literal translation. He is able to translate literary and to make highly readable text at the same time. It could be explained by the fact that he was a poet himself. Another result of the analysis is that Josek and Hilský prefer free translation. They use their own fantasy and creativity where it is possible. It is up to each reader what type of translation s/he considers as better – whether a faithful translation offering closer insight to the playwright's mind and text at the price of the fact that the text could sometimes be more demanding to go through or if s/he would rather read more freely translated play which is more reader-friendly.

The last part of the thesis concerns intralingual translation. To be specific, the subject of the second analysis is a comparison of the Oxford Shakespeare's Macbeth to

its modern version provided by John Crowther. This translation, with the purpose of making the tragedy simpler and closer to a contemporary reader, has its characteristic features. It is a substitution of the archaic pronoun and verb forms. Word order is modified to its common structure, too. Another typical feature which appears throughout the play is a substitution of poetic contractions by the full forms.

However, the editor does not make an attempt to produce the modified lines in verse. This fact is not beneficial as the play loses its charm. Crowther's work hereby achieves the objective to be rather a helping tool for readers than a piece of art.

## 7. RESUMÉ

Předmětem této bakalářské práce je analýza porovnávající tři české překlady Shakespearova Macbetha s jeho anglickým vydáním The Oxford Shakespeare Macbeth. Cílem této analýzy bylo zjistit, který z překladů je nejuvěrnější, a který by mohl být nejbližší současnému čtenáři. Dále se práce zabývá porovnáním Macbetha vydaného nakladatelstvím Oxford University Press s jeho moderním zpracováním. Tato analýza se zabývá hlavními rozdíly mezi oběma zpracováními. V první, teoretické části je tragédie o Macbethovi nejprve představena a je popsán její charakter, vznik a zpracování. Část praktická zahrnuje zmíněné analýzy, které se zaměřují na známou čarodějnickou scénu. Analýza porovnávající české překlady a jejich kontrastování s originálem se dále zabývá vlastními jmény a scénickými poznámkami.

V úvodní části je popsán pojem tragédie a Shakespearovo pojetí tohoto dramatického žánru. Tragédie, známá již ze starověkého Řecka, má určitou strukturu a charakteristické rysy. Forma klasické tragédie je používána i Williamem Shakespearem, který do ní navíc přidává nové, pro tohoto dramatika typické prvky. Patří mezi ně přítomnost nadpřirozených jevů a bytostí, ale také zaměření na psychologii postav. Protagonisté Shakespearových her jsou zkoušeni lstmi a hříčkami osudu, jejichž síle a nátlaku podléhají. Z ryze kladné postavy, vynikající ctnostmi a pyšníci se obdivem a úctou okolí, se postupně stává osoba měnící svůj charakter pod vlivem okolností. Kupředu protagonistu žene neblahá lidská vlastnost ukrývající se kdesi v jeho nitru, a ať už je to ctižádost nebo žárlivost, nakonec zvítězí nad zdravým rozumem a všemi přesvědčeními. Temné a neodbytné myšlenky si najdou cestu z pouhého přejímání ke skutečným činům. Protagonista, který ve svém jádru není špatný a bezcharakterní člověk, se pak se svými skutky obtížně vyrovnává, a proto se u mnohých Shakespearových postav objevují potíže psychického rázu od preludů až po pomatení mysli.

Jak již bylo zmíněno, okolí protagonistovi ve většině případů není příliš nápomocné, protože se vždy objeví jiná postava, která ho k naplnění skutků ponouká. Důvodem je nejenom vypočítavost a ctižádostivost, ale někdy i neuvědomění si plných důsledků jednání.



Tragédie o Macbethovi obsahuje všechny zmíněné rysy a možná proto, že jsou alespoň z části většině lidí blízké, tragédie je pro čtenáře a překladatele velmi atraktivní. Překladatelé si nejčastěji vybírali právě Macbetha, a právě na tomto díle chtěli ukázat své umění. Podle kritiků se to některým povedlo lépe, jiným zase méně. Převod literárního díla do jiného jazyka není snadný, protože by měl zachovat myšlenky původního autora a zároveň v cílovém jazyce působit přirozeně. Výsledek překladatelské práce je nakonec podroben kritickému oku čtenáře a co se týče dramatu, pak také oku diváka a myšlenkám herce, který toto dílo převádí do hrané podoby. Veršované drama je navíc překladatelsky obtížnější, a to také z důvodu nutnosti zachování této formy. Překladatel pak má možnost zachovat původní metrum, což je v některých případech obtížné, nebo napsat některé z veršů v jiné metrické stopě, lépe vyhovující lexikologickému hledisku jazyka, do kterého je překládáno. Tímto problémem se zabývali také tři čeští překladatelé vybraní pro analýzu interlingválního překladu tragédie.

V úvodu praktické části jsou stručně popsána vydání Shakespearova Macbetha, která byla pro analýzu použita. Čeští překladatelé Josef Václav Sládek, Martin Hlinský a Jiří Josek se liší v překladech vlastních jmen a scénických poznámek. Tento fakt je ilustrován na příkladech vybraných z textu hry. V překladu vlastních jmen hraje důležitou roli doba, ve které překladatel žil nebo žije. Sládek, který je autorem nejstaršího porovnávaného překladu, se přiklání k tendenci přizpůsobovat anglická jména českému jazyku. Je tedy také zastáncem přechylování, a proto se v jeho překladech vyskytují přípony *-ová* náležící k ženským příjmením. Dále pak dává přednost substituci anglického písmena „c“ za více česky znějící „k“, jako je tomu už v překladu samotného názvu hry – podle Sládka je to „Makbeth“, nikoliv „Macbeth“. Vlastní jména hlavních postav jsou u Martina Hlinského a Jiřího Joska přeložena totožně. Protože oba patří mezi moderní překladatele Shakespeara, necítí již potřebu přizpůsobovat jména českému prostředí, a proto v textu ponechávají jejich původní formy. Nekloní se tedy k přechylování a zachovávají podoby jmen tak, jak je napsal sám Shakespeare. Dalším rysem Sládkova překladu, který může působit poněkud zastarale, je obrácený slovosled adjektiv a substantiv. V moderní češtině převládá trend přídavného jména předcházejícího, tedy modifikujícího podstatné jméno. Obrácené pořadí se v dnešní době používá spíše výjimečně.

Praktická část dále pokračuje porovnáním tří českých překladů čarodějnické scény. Obecně se dá říci, že Josef Václav Sládek vytvořil překlad, který je nejvěrnější a který ve velké míře kopíruje autorovy myšlenky. Avšak je nutné zdůraznit, že tak nebylo učiněno na úkor stylistického zpracování. Sládek, i přes opravdovou přesnost překladu, vytváří krásné verše. Jeho starší styl navíc plně udržuje atmosféru, jakou čtenář cítí při čtení Shakespeara v anglickém jazyce. Jiří Josek a Martin Hilský, jak již bylo zmíněno, překládají do současného českého jazyka. Jejich překlad je volnější než překlad Sládkův, protože nelpí na přeložení každého slova ani na zachování všech významů. Stává se, že jejich verše nemají s původním významem mnoho společného, jen se hodí do daného kontextu a odpovídají situaci. Mnohé výstupy jednotlivých postav jsou o poznání kratší. Důvodem je fakt, že tito překladatelé si text více přizpůsobují svým nápadům, protože jak již bylo řečeno, netrvají na zachování všech slov.

Druhá část praktické stránky této bakalářské práce představuje moderní úpravu Macbetha v angličtině. Ta vznikla nejen pro potřeby čtenářů, jejichž mateřský jazyk je jiný než angličtina. Může posloužit každému, kdo si chce pochopení Shakespearových her usnadnit. Z toho vyplývá hlavní cíl této Macbethovy verze, a tím je jednoduchost. Tím se také tento text, který je výsledkem intralingválního neboli vnitrojazykového překladu, řídí. Jeho autor si neklade za cíl vytvořit po stránce stylistické krásnou, verše zachovávající verzi. Zaměřuje se na nahrazování archaické slovní zásoby, úpravu slovosledu a dalších jevů vyskytujících se v tragédii, a právě to je předmětem analýzy zabývající se tímto intralingválním překladem.

Nejvýraznějším prvkem, který po zásahu editora Crowthera z textu hry mizí, jsou archaické formy zájmen. Zastaralé „*thou, thee, thy, thine*“ jsou nahrazovány současnými, běžně používanými zájmeny „*you, your*“. Jazyk Shakespearovy doby dále obsahuje odlišné formy některých sloves. Analýza blíže popisuje nepravidelná slovesa „*to be, to have*“ a porovnává jejich současné a archaické podoby. Následuje nástin přípon užívaných v době raně moderní angličtiny, které se přidávaly ke slovesům. Ve druhé osobě jednotného čísla to byla přípona *-est*, ve třetí osobě jednotného čísla pak *-eth*.

Dalším typickým rysem, který se týká nejen sloves, ale také slovosledu, je odlišná struktura otázek, k jejichž vytvoření Shakespeare neužívá pomocných sloves a tvoří je jen obráceným slovosledem v pořadí *sloveso – podmět – předmět*. Co se týká již

zmíněného pořádku slov, dramatik často posune na první místo ve větě nejen sloveso, ale také například předložky. Tento jev, jež je jedním z nástrojů funkční větné perspektivy, autorovi umožňuje zdůraznit jakékoliv slovo jím vybrané. Dále následuje část věnovaná slovní zásobě. Ta se v mnohých případech liší od té, která se v současnosti běžně používá. Většina slov je sice čtenáři bez větších potíží srozumitelná, na druhé straně se najdou i výrazy, jejichž významem si jistý není, v horším případě slovo vůbec nezná. Tento jev je úzce spojen s vývojem lidské společnosti, protože s ní se mění i jazyk, který používá. Následně dochází k tomu, že některé výrazy ze slovní zásoby určitého jazyka zmizí a lidé je znají například jen z knih staršího data, ale v běžném životě je do komunikace nezapojují. Další možností je to, že se slovo stále ve slovní zásobě vyskytuje a třeba se i hojně používá, ale s postupem času se změnil jeho význam.

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Z těchto popisů překladatelských přístupů je zřejmé, že se přístupy u mezijazykového a vnitrojazykového překladu značně liší. Jak je uvedeno v kapitole porovnávající přístupy překladatelů, editor moderní verze Macbetha se zaměřuje čistě na zjednodušení textu. Z toho vyplývá, že nelze očekávat umělecký překlad, který by zachovával všechny vlastnosti daného uměleckého díla. V případě tragédie o Macbethovi se jedná o zachování veršované podoby a specifické atmosféry tohoto dramatu, od kterých Crowther, jakožto intralingvální překladatel, upouští. Naproti tomu čeští překladatelé Sládek, Hilský a Josek usilují o co nejuněmělečtější překlad, který zachovává nejen významy slov, ale zároveň takové zpracování, které odpovídá původnímu záměru autora, v tomto případě Williama Shakespeara.

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