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A debt of gratitude is owed to Dr Rachel Hoare, who has supervised the French-English translation in my Portfolio, for her expert guidance and feedback. I am beyond grateful for the possibility to work with her. Merci pour tout!

I wish to acknowledge the support provided by the Trinity Centre for Literary and Cultural Translation, as it has broadened my horizons professionally, academically, and artistically. The encouragement from Dr James Hadley, Peter Sirr, Professor Michael Cronin, and our PhDs, has had an invaluable role in the creation of this Portfolio.

In addition, Professor Andrew Murphy and Dr Ema Vyroubalová from the School of English deserve special mention for their supervision of my undergraduate research on Shakespeare translations, as it has ultimately led me to both my own translation and stage-adaptation practice.

Many thanks also belong to the sample readers of my target texts. The critical reflections presented here have been enriched by their comments.

I wholeheartedly acknowledge the support of my fellow colleagues at the TCLCT. It would not have been possible to finish the Portfolio as it appears here without their feedback and interchange of ideas. A special thanks is owed to my Slav girls, Kinga Jurkiewicz and Adrianna Rokita; and to Aislinn Ní Dhomhnaill and Róisín Daly for consulting my Hiberno-English translation. Go raibh maith agat!

Finally, thank you to my family and friends for your endless support.
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Introduction

‘...in every area of human activity from politics to migration to literature to warfare and emergent systems, translation is one of the “lowest phenomena” which becomes a gateway for the “development of higher things”. When we include it among the “lowest phenomena”, we mean that translation is perceived as marginal or peripheral, if indeed it is perceived at all’.

— Michael Cronin, Translation and Identity (2006, 143)

This Portfolio explores marginalisation and liminality in more ways than one. Firstly, to corroborate the words of Michael Cronin, my Portfolio is a tribute to the liminal and ‘marginal’ condition of translating. Secondly, among the eight texts translated here, only two were authored by men; out of the remaining texts, five were written/directed by women, and one was written by a non-binary author. Thirdly, the narratives of the texts themselves deal with racism, queer and kink sexualities, women’s subordination, and feelings of otherness. Additionally, several of the texts explore marginalization and liminality through the language itself: they are written in dialects or translated into a non-standard variety of the language. Furthermore, the translation strategies themselves are diverse, and function here as my tribute to the marginal and the experimental within translation studies. As a final point of connection between liminality and translation practice, liminality refers to the ‘in-between, the neither one thing nor the other’ (Buchanan 2010, n.p.); such liminal space between source text and target text is where translation occurs.

The two oldest texts I have chosen here are both theatre plays dealing with marginalized titular characters: the 19th century Czech tragedy, Maryša, and Shakespeare’s 17th century tragedy, Othello. Marginalisation is at the heart of Othello. Imtiaz Habib points out that Othello’s marginalization is rooted in both his skin colour and his ‘alien status, which positions him as the equivalent of a contemporary immigrant’ (2016, 138). As localization enables Global
Shakespeare adaptations, so does my translation re-contextualize the racism in *Othello* for the current Czech political landscape. According to Alexa Huang and Elizabeth Rivlin, ‘where audiences and readers may interpret Shakespeare privately or informally, appropriations formalize the process by generating new productions that materialize ethical judgments and tensions’ (2014, 7). My appropriation of Shakespeare’s ‘brand’ allows for an expression of a new perspective and a reconsideration of authorship.

In a similar vein, *Maryša* lends me the possibility to grapple with narrative authority because of the dialect present in the text. The play criticises the marginalisation of women who are forced into marriage, and is written in a made-up dialect (largely based on three different Moravian dialects). As I am myself both an actor and a director, I was fascinated by the question of performability of *Maryša*; there are no records of performances in languages other than Czech. Just as localization renders my *Othello* another dimension, so does *Maryša* gain another layer in my translation into Hiberno-English. The status of both the Moravian dialect and Hiberno-English only adds to the translations’ expression of marginalization.

Both marginalisation and liminality are also pivotal to *X: A Novel*. The author and their narrator are non-binary, and the liminal space between gender binaries is mirrored in the interface between dominant and sub-culture, further mirrored in the BDSM sub-culture itself, with its dominants and submissives. My translation highlights the need to explore possible strategies of translating gender-neutral language into Czech, and consequently giving a voice to marginalised communities.

*Drumcondra Romeo* and *Ray’s getting a haircut on Irving Place* are the two poems featured in my Portfolio. As may have become obvious by now, I became fascinated with – and admittedly also entrained by – the concept of narrative authority. Yet again grappling with it, I decided to translate my own poem, *Drumcondra Romeo*, and transform it into a fake machine translation. This ‘skilful fake’, to borrow Michael Cronin’s words from *Translation and Identity* (2006, 103), is my argument for the marginal role of machines in creative writing.

*Ray’s getting a haircut on Irving Place* appears in a book-length collection of modern sonnets by American lesbian poet Marilyn Hacker. It not only depicts marginalised lesbian sexuality, but shifting
between the metaphorical liminal spaces of infatuation, sex, and heartbreak, and the real spaces of Manhattan and Paris. Hacker’s texts are some of my most beloved, as well as those which I believe the Czech literary market is missing.

In a similar vein, Emilie Pine’s Notes to Self and Mona Chollet’s Sorcières have appealed to me because of their clear feminist message and depiction of not only the marginalisation of women but the way women are made to feel that their subordination is only a marginal problem. The collections of essays are translated through markedly different strategies; while one imagines a similar target audience in the target context, the other is made accessible to a younger readership. This was a particularly interesting creative translation exercise as the chosen excerpts both deal with the topic of harassment and violence, yet the translation strategies differ markedly.

Finally, the female-directed film Sedmikrásky depicts heroines which exist on the margins of society, separating themselves from the masses and the order of the world. They exist within their own ambiguous in-between space of surrealist vignettes.

The Portfolio is divided into three chronological sections; first showing my translation of Czech texts into English (and Hiberno-English), then progressing to my translations of English texts into Czech, and concluding with my translation of a French text into English. I invite you to delve into the in-between space occupied by these cultural works, which in their original form and in my translations celebrate the liminal and marginal within literature, drama, and film.

Bibliography:


Abbreviations and Definitions

CCZ = Common Czech
CPL = characters per line
IPM = instances per million words
SCZ = Standard Czech
SC = source culture
SL = source language
ST = source text
TA = target audience (target readership)
TC = target context
TL = target language
TT = target text
T-V distinction / T and V form = contextually different use of ‘you’ pronouns to convey formality or familiarity (from tu and vos; Latin)

SCZ-CCZ distinction =

James Naughton (2006, 2) maintains that spisovná čeština, i.e., ‘the standard written language’, ‘differs in various, at times rather obvious, respects from most Czechs’ everyday spoken language’. Wherever Naughton refers to non-standard forms of everyday colloquial language, he refers to the ‘broadly the spoken language of Prague and Bohemia’.

According to Naughton, ‘people may refer to this variety’ of spoken language in Bohemia and Prague as hovorová čeština ‘colloquial Czech’, however linguists tend to call it obecná čeština ‘common Czech’ (ibid, 2).

He notes that ‘the former term has sometimes been used for a slightly relaxed version of the standard language, avoiding the more literary or “bookish” features, but still more or less standard in phonetics and grammar’ (ibid, 2).

Hence, we cannot simply distinguish between these varieties of Czech as formal and informal. In this Portfolio, I will use the terms ‘Common Czech’ for ‘obecná čeština’ (henceforth CCZ), and ‘Standard Czech’ for ‘spisovná čeština’ (henceforth SCZ).

Bibliography:

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<td>Alois Mrštík and Vílém Mrštík</td>
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**Description of Source Text**
- understanding of source text
- knowledge of genre within source contexts
- situation of source text
- familiarity with the formal features of a text (language variation(s), register, dialect) (200 words max)

ST are the final three scenes of a folklore tragedy, *Maryša*, which was written by two brothers in the 19th century and argues for women’s emancipation: the titular character poisons the coffee of the old man she was forced to marry. The husband asks Maryša if she got the coffee from ‘spolek’ [association] (ST: 14), and she replies it was ‘od žida’ [from the Jew] (ST: 13); both are 19th century Moravian-village-specific locations.

*Maryša* is renowned for being written in a made-up dialect (a mix of the Morava region dialects of ‘Hanácko’, ‘Slovácko’, and ‘Brno’; Húsek 1958, 208):
- E.g., ‘paňmámo’ [Mrs-Mother]/‘pantáta’ [Mr-Father] (both ST: 67), i.e., the heads of the household in farm settings (Trnka 1961, 38-51).
- E.g., ‘děvčica’ (ST: 82), i.e., diminutive of ‘girl’ (Skarnitzl 2016, 1-16).
- E.g., change of suffix ‘-ou’ to ‘-ó’, e.g. mó [mine] (ST: 31).
- E.g., the swapping of ‘ý’ for ‘é’, e.g., ‘bét’ [be] (ST: 34).
The register is:
- formal in stage directions: e.g., ‘přemožena rozčilením’ [overcome with rage] (ST: 53); in SCZ (AD, 7).
- informal in dialogue: e.g., ‘Černý mně dej’ [The black give to me] (ST: 6); CCZ and grammatically incorrect ‘-ý’ suffix (AD, 7).

| Strategy |
|-----------------|-----------------|-----------------|-----------------|
| identification of translation problems |
| knowledge of genre within target context and situation of target text |
| justification of translation production of genre for target context (200 words max) |

My TA are actors performing in *Marisha* at the Dublin Fringe Festival 2023, and the show’s attendees. The majority of attendees will be 25-34 years old, mostly liberal in their political views, with a high level of education (Cleary and Mulready 2017, 61-79), and primarily Dublin-residents (Ó Baoill and Travers 2020, 276-292).

‘The association’ and ‘the Jew’ will be adapted to places of acquiring tea, (respectively) ‘the rambling house’ (TT:16) and ‘the shebeen’ (TT:15), because coffee was not a commonly drunk beverage in 19th century rural Ireland (Ludlow 2018, 5).

The stage directions will preserve the formal register and will be translated into ‘standard British English’ (Crystal 2018, 23): e.g., TT:3.

The spoken parts in dialects will be substituted for Hiberno-English, specifically South-West Irish English, e.g.:

- ‘děvčica’ → ‘girleen’ (TT:95), i.e., diminutive of ‘girl’ (from Irish ‘cailín’ [girl]); (Hickey 2004, 165).
- ‘pantáta’ → ‘aul’ lad’ [old man] (TT:78); ‘paňmáma’ → ‘aul’ má’ (TT:77-78).

This will include Hiberno-English’s borrowed syntax from Irish Gaelic (Laurick 2019, 59):

- you → ‘ye’ (TT:32); you are → ‘yer’ (TT:33).
- ‘neutral intensification’: e.g., ‘I poisoned him, I did’ (TT:98).
## Critical Reflection

- **textual analysis**

Since the TT is a play-script to be used in rehearsals, the new spelling of *Maryša* – *Marisha* – ought to accommodate the Irish actors’ pronunciation. My sample readers/performers, who are all Dublin-based actors/directors who have worked for the Fringe Festival (men/women/ non-binary people between the ages of 20-25), complimented the attention to this detail, but during their ‘table-read’ I noted that their own accents alter the pronunciation anyway. Hence, it may be useful to have a Czech speaker in rehearsals for the TC (Dublin Fringe Festival). This goes to show that each performance is – in a way – a translation/adaptation, and the potential alteration of the script for the stage only adds to the accent/intonation differences. As the two main parts in the chosen scenes here – Vávrová and Vávra – are far apart in age, the actors’ pronunciation may be quite different even if they were to be from the same area and following the TT script word-for-word.

There are no records of published translations or stage-adaptations of *Maryša* in languages other than Czech. My TT proves that ST is translatable and performable in this TC once a translator selects a strategy, and the theatre crew decides on the *mise-en-scène*; set, lighting, costumes.

## Works Cited

- **use of sources and reference material**


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Výstup 4.

Maryša

1. VÁVROVÁ. – VÁVRA.
2. VÁVRA (vejde a věší pilku na hřebík).
3. VÁVROVÁ (se hřmotem se probírá ve lžičníku a pak nese Vávrovi hrnek se lžičkou). Chceš bílý nebo černý? Nesu ti černý. –
4. VÁVRA: (Enters and hangs his saw on a nail.)
5. VÁVROVÁ: (Noisily goes through the spoon holder and then brings Vávra a mug with a spoon.) Do ye want with milk or plain? This one’s plain.
6. VÁVRA: Give me the plain so.
7. VÁVROVÁ: (Places the mug on the table in front of him.)
8. VÁVRA: (Sits in silence and puts his cap on the table; in a friendly way.)
9. Did ye sweeten it?
10. VÁVROVÁ: (Takes the sugar from the shelf, brings it to the table and in silence shoves it towards him.) I forgot. (Goes back to the range and watches his every move from the side.)
11. VÁVRA: (Stirs the tea with the spoon and sips it.) Where did ye get the tea?
12. VÁVROVÁ: From the shebeen.
13. VÁVRA: Why not from the rambling house?
14. VÁVROVÁ: They were closed.
15. VÁVRA: It tastes musty, or somethin’, so it does. (Drinks it quickly.)
VÁVRA. Na panský. – Proč se ptáš?

VÁVROVÁ. Tak; aby dříví bylo suchý. Včera sme nemohly ani zatopit.

Oba mlčí.

VÁVRA (vstane a nerozhodně přistoupí k ženě, podívá se na ni, ale vida ji nevlídnou, vrátí se a pije. Přistoupí poznovu k ní. Vlíně). Maryško!

VÁVROVÁ (zakryje si rukama i zástěrou oči a tvář).

Ze dvora zvoní cepy.

VÁVRA. Tak sem ti sliboval, že až budeš mó ženo, všechno pro tebe udělám, co enom si budeš přát – jen abys byla u mně spokojena a šťastná.

A zatím – podive se na mě – podive se na sebe. Na hromech líháme, na hromech vstáváme. – Je teho potřeba? Musí to bět? (Přivíne ji vlíně k sobě a chce ji líbat.) Co si tvý srdce jenom žádá, nic ti neodepřu. Všechno pro tebe udělám. (Políbí ji.)

VÁVROVÁ (polo dobrovolně, polo s nucením prohne se mu pod rukou a dá se políbit na tvář. Pojednou se zachvěje na celém těle, odpáčí mu ruku a s odporem uhne od něho).

VÁVROVÁ: (Shows agitation and does not know how or where she should stand. Watches Vávra the whole time. With ostentatious interest.) Is it the manor woods yer goin to?

VÁVRA: ‘Tis. - Why do you ask?

VÁVROVÁ: Sure; to make sure the wood is dry. Yesterday we coul’n’t even heat with it.

They are both silent.

VÁVRA: (With an indecisive step, he approaches his wife, looks at her, but perceives her to be unwelcoming, and returns to drink. Again, he approaches her. Benignly.) My little Marishka!

VÁVROVÁ: What do ye want?

VÁVRA: Why are ye so unkind to me? Coul’n’t we be different together?

Would it do ye any harm, to look at me nicely? Listen! Marisha! – I’d forget ev’rythin’, I’d never give out to ye, I wouldn’t be threatening anyone, if only ye were to show a little more good will on yer side. -Ye’ve no idea, how much that hurts a man -

VÁVROVÁ: (Covers her eyes and face with her hands and apron.)

There is the noise of flails rings coming from the yard.

VÁVRA: I made a promise to ye when you became me wife that I’d do anything and everything for ye, just to see ye happy and contented with me. And now - look at me - look at yourself. We lie down in anger, we get
VÁVRA (přemáhá zlost a dotkne se jejího ramena i doráží prosebně). Dyž ti pěkně prosím. Máš přece děti; co z nich bude, když budó vidět, jaké vedeme život?

VÁVROVÁ (rozhodí ruce a mírně jej odstrčí od sebe). Sedni a pi!

VÁVRA (vezme hrnek a dopije do dna).

Okamžik mlčení.

VÁVROVÁ. Které si vezmeš kožuch?

VÁVRA. Ten dlouhé mně přines.

VÁVROVÁ (jde do vedlejší světnice a ihned se vrátí s kožichem).

VÁVRA (oblékne kožich – dlouhý žlutý). Dohlídni na mlat a Rozára ať strace podestele novo slámu. (Odejde.)

Za scénou tepou cepy.

VÁVROVÁ (sama přemýšle rozčilením zavrávorá – obepne lokte kolem hlavy a potáčí se směrem, kde na zdi visí krucifix. Tiše stojí opřena o zeď a s hlavou vztyčenou leží nehybně na zdi). Sám temu chtěl.


Teprve až odehralá tento poslední pocit, který ji divoce zmitá, přiběhne Rozára. Cepy nálež přestanou tepat a ze dvora zaléhá sem hluk a ropot několika mužských i ženských hlasů. – Hluk roste a bliží se.

VÁVRA: (Overcome with agitation, she stagers – wraps her arms around her head and stagers towards the crucifix on the wall. Stands up in anger. Does it have to be this way? (He pulls her close lustfully and wants to kiss her.) I'll give ye anythin’ yer heart desires, there's nothin’ I wouldn’ do for ya. (Kisses her.)

VÁVROVÁ: (Half voluntarily, half by force she bends under his hand and lets herself be kissed on the cheek. Suddenly her body is trembling all over, pushes his hand away, and moves away from him in disgust.)

VÁVRA: (Controling his anger, he touches her shoulder, beseeching her.)

VÁVROVÁ: (Throws out her hands and lightly pushes him away from her.)


Teprve až odehralá tento poslední pocit, který ji divoce zmitá, přiběhne Rozára. Cepy nálež přestanou tepat a ze dvora zaléhá sem hluk a ropot několika mužských i ženských hlasů. – Hluk roste a bliží se.

VÁVRA: (Takes the mug and drains it to the last drop.) A moment’s silence.

VÁVROVÁ: Which coat are ye wearing?

VÁVRA: Bring me the long one.

VÁVROVÁ: (Goes into the next room and immediately returns with the sheepskin coat.) Mind the threshers now an’ tell Rozára to lay down fresh bedding for the cow. (He leaves.)

The flails beat offstage.
Scene 5

VÁVROVÁ. – ROZÁRA.

ROZÁRA: (Running straight to get some the water.) For God’s sake, aul’ ma - what’s wrong - the aul’ lad’s beside himself --

VÁVROVÁ: (Doesn’t move.)

ROZÁRA: (Gives her a surprised look and runs off again.)

Scene 6

VÁVROVÁ. – THE THRESHERS.

VÁVROVÁ: (Alone, still in the same place. The noise is coming in through the halls.)
A longer time passes. Marisha acts with her eyes.

(Visible through the window.)

THRESHERS. Women and men half lead, half carry Vávra – half dead.

Screams.

VOICES: What happened to him? What happened? Just like that?!

VÁVROVÁ: (Just as they are about to bring Vávra through the door upstage, throws her eyes to the heavens.)

WOMAN: (overtakes the thresher, notices Vávrová searchingly, takes her hand, jerks her to center-stage and looks into her averted face.) Unhappy girlen – ye poisoned him!? (The boots of Vávra's corpse appear in the doorway.)

The men carrying Vávra appear through the door upstage.

VÁVROVÁ: (In a hollow voice.) I poisoned him, I did.

The curtain falls.
ST is taken from the Czechoslovak New Wave film *Sedmikrásky* (*Daisies*). The TA were the Czechoslovak ‘young generation’ of ‘The Prague Spring’ (Hames 2005, 88); they reflect the film’s anti-authoritarian and surrealist experimental style, in which two women (Marie I and II) decide to be rotten like the world around them.

The mosaic of bodies, filters, and fabrics is accompanied with ‘avant-garde inflected formal language’, which ‘possesses an affective dimension’ (Owen 2011, 125); e.g., ‘skutečně’ [truly] (0,0:42:21.51-0:42:23.91) or ‘zde’ [here] (0,0:46:31.77,0:46:38.13). This is underlined by punchline humour and animated parody. The girls’ formal speech shifts into CCZ a throughout the film (e.g., ‘kdes byla?’ [where’ve you been]; 0,0:42:59.55-0:43:02.17).

Wordplay examples:
Marie I calls Jan ‘Jeníček’, and Marie II ‘Mařenka’ (0,0:39:55.42-0,0:40:03.42). These two common variants/diminutives of their names make up the title of the traditional folk children’s story ‘Jeníček a Mařenka’ (‘Hansel and Gretel’).

– ‘Balík’ [package] (0,0:38:37.73-0:38:40.80), one of the men’s names the girls are listing in this scene, can be used in SL as a reference to ‘a socially awkward, uncultured person, a narrow-minded, boorish person’ (‘Balík’, 2023, n.p.; translation my own). Marie II replies that a name like that is [too lyrical] (0,0:38:40.80-0:38:43.86).

My TA are attendees of the Dublin Feminist Film Festival, hosted by The Irish Film Institute. Such festivals tend to attract ‘women, youth, LGBTQ people’ (Marubbio, 2015, 36). The goal is to broaden anglophone viewers’ knowledge of SC. To preserve the wordplay in TT so that the audience can experience the movie’s wit not only through the sound and visuals, but also through the language, I will:

− include an explanation in brackets in: ‘Jeníček (Czech for Hansel)’ and ‘Mařenka (Czech for Gretel)’; (0,0:39:55.42-0:39:59.42); (0,0:39:59.42,0:40:03.42).

− transpose the ‘lyrical’ nature of a surname describing a man’s undesirable quality (‘Balík’) to ‘Bumpkin’ (0,0:38:37.73-0:38:40.80), as this is ‘a person from the countryside who is considered to be awkward and stupid’ (‘Bumpkin’, 2023, n.p.). The directly translated ‘package’ does not start with B, nor does it carry the punchline.

− translate the word ‘Hrůza’ [Horrible] as ‘Horrible’ (0,0:39:01.06-0:39:03.55), as the names are listed alphabetically. Marie II says ‘Hrůza’ because they ‘don’t have anyone with H’ (0,0:39:07.86-0:39:13.95), but Marie I thinks this is another man’s surname.

− preserve all other surnames/first names in Czech.

Strategy

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<td>Justification of translation</td>
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<td>Production of genre for target context</td>
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(200 words max)

TT will adhere to Karamitroglou’s (1997) subtitling standards; hence keeping CPL to 35 (ibid, 2).
Critical Reflection

<table>
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<th>Textual Analysis</th>
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<tbody>
<tr>
<td>There is a subtitled version of the film featured on <em>YouTube</em> (Seah 2021, n.p.), whose strategy differs markedly from mine. It domesticates the Czech nicknames and uses ‘Hansel and Gretel’ (41.35-41-42). ‘Honziček, Jéňa, Jan’ is subtitled on <em>YouTube</em> as: ‘Johnny, Jack, John’ (42.48-42.54). This does not broaden the anglophone viewer’s knowledge of SC and takes away from the ‘Hansel and Gretel’ punchline. My subtitles, while still adhering to 35 CPL, turned out to fill more of the screen than the available <em>YouTube</em> version (Seah 2021, n.p.). Secondly, the chosen strategy has also resulted in a combination of Czech and English surnames. This might not be what the viewers are used to from subtitling, and especially non-native English speakers may have difficulty understanding subtitles that combine two languages because of cognitive overload (Huang and Wu 2019, 98-114).</td>
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<td>0:0:39:16.97,0:39:20.48</td>
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<td>0:0:39:27.11,0:39:30.93</td>
</tr>
<tr>
<td>0:0:39:30.93,0:39:34.04</td>
</tr>
</tbody>
</table>
Hele, a víš, jak se jmenoval ten, jak furt říkal: „Co s námi bude, co s námi bude?“

– Ten co umřel?
– No.

Tady musí být někde podepsaný.

Á, Jeníček přišel.

Už to hází s naší Mařenkou.

Marie, to jsem já, Honza. Slyšíš? Otevři prosímě!


Já s tebou musíme mluvit. Já ti to musím vysvětlit.

To bylo jenom nedorozumění, víš?

Mařenko, já na tebe pořád myslím, otevři.

Tak otevři, Marie.

On na tebe pořád myslí.

No otevři.

Když na tebe pořád myslí.

(Prosímě.)

On tě snad miluje.

Hey, and do you know the name of the one who kept saying,
"What's going to happen to us, what's going to happen to us?"

– The one who died?
– Yeah.

He must be signed somewhere here.

Ah, Jeníček (Czech for Hanzel) has come.

Our Mařenka (Czech for Gretel) is all flustered already.

Marie, it's me, Honza. Can you hear? Please open!

Marie, please open the door. I know you're at home.

I need to talk to you. I have to explain it to you.

That was just a misunderstanding, you know?

Mařenka, I'm thinking about you constantly, open up.

Well, open up, Marie.

He's always thinking about you.

Well open up.

Since he’s constantly thinking about you.

(Please.)

He might just love you.
No tak s sebou neškubej, když na tebe pořád myslí.

Marie.

Má krásný hlas, Honza.

Otevři prosím tě.

Honziček, Jéňa, Jan.

Miluješ mě, Jene?

Hele Hans, je tam něco k jídlu?

Nebo ti to snad vadí?

No dovol, kdo říká, že něco říkám?

Tak mi dej jeho adresu.

Tužtička.

A čitelně, ano?

Už tě nemám ráda.

Já tebe taky ne.

Ale já už skutečně ne.

Opravdu.

Teď už ne.

Já už tě vůbec nemám ráda.

Kam jdeš?

Tak co, kdes byla?

Na konci.

Na konci čeho?

Come on, stop fidgeting, since he's constantly thinking about you.

Marie.

He has a beautiful voice, this Honza.

Please open.

Honziček, Jéňa, Jan.

Do you love me, Jen?

Hey Hans, is there anything to eat?

Or does it bother you?

Excuse me, who says I'm saying anything?

So, give me his address.

The little pencil.

And legible, yes?

I don't like you anymore.

Me neither.

But I really don't anymore.

Really.

Not anymore.

I don't like you at all anymore.

Where are you going?

So, where've you been?

At the end.

At the end of what?
No na konci plovárny, ne?
Pojď!
Kam?
Spát.
Pojď.
Au!
Vidíš, já jsem ti říkala, pojď.
Ně, ně, ně.
- Ne! - Kouřit se musí.
To je ale zkaženost.
To je zkaženost!
Pojď.
Prosímtě.
Hele, motýl.
Viš, tomu já právě nerozumím, proč se říká „miluji tě“.
Rozumiš?
Proč se třeba neřekne, třeba, „vejce“?
No, to je nápad.
Podej mi jedno.
- Ale ne, to já říkám jenom tak.
- Dělej.
Jestli o něco jde, rozumiš?

Well, at the end of the swimming baths, duh?
Come!
Where?
To sleep.
Come.
Ouch!
See, I told you, come on.
No, no, no.
- No! - Smoking is a must.
What a depravity.
This is depravity!
Come on.
Please.
Look, a butterfly.
You know, I just don't understand why they say, "I love you."
Do you understand what I mean?
Why don't you say, for example, "egg"?
Well, that's an idea.
Hand me one.
- But no, I'm just saying.
- Hurry.
If it's a big deal, you know?
Tak o co jde?
Ty myslíš vážně, že o něco jde?
Že něco je?
No, třeba potom, když někdo není.
Jako když někdo umře?
Dejme tomu ty.
Jakto já? Snad ty, ne?
Teďka tady sedíme, a teď si představ, že bychom to nebyly my.
Tak to by bylo tedy blbé.
A kdo ti vůbec říká, že sme to my?
A že vůbec si?
No ty!
No vlastně ano!
Jinak by se to dalo u tebe těžko dokázat.
Hele, hlášená zde nejsi, nikde nepracuješ.
Vidíš, na tebe není důkaz.
Nic není.
Je tam něco?
Něco by se mělo dít.
Ale co?
<table>
<thead>
<tr>
<th>Time Code</th>
<th>Czech Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:47:11.91,00:47:15.24</td>
<td>Děvčata, vy pořád někam pospícháte.</td>
<td>Girls, you’re always in a hurry.</td>
</tr>
<tr>
<td>00:47:16.13,00:47:23.02</td>
<td>“Rudé růže, rudé růže, rudé růže mám tak rád.</td>
<td>“Red roses, red roses, how I love red roses.”</td>
</tr>
<tr>
<td>00:47:23.02,00:47:30.13</td>
<td>Chci je pro tě, moje milá, chci je pro tě natrhat.</td>
<td>“I want them for you, my beloved, I want to pick them for you.”</td>
</tr>
<tr>
<td>00:47:30.13,00:47:38.75</td>
<td>Ověnčit ten plavý vlas tvůj. Rudé růže, mám tak rád.”</td>
<td>“To garland thy blond hair. Red roses, I love so much.”</td>
</tr>
<tr>
<td>00:47:52.13,00:47:53.55</td>
<td>Co tam?</td>
<td>What’s to do there?</td>
</tr>
<tr>
<td>00:47:54.62,00:47:57.51</td>
<td>Můžeme to jednou zkusit jinam, ne?</td>
<td>We can try somewhere else for once, right?</td>
</tr>
<tr>
<td>00:48:00.48,00:48:01.64</td>
<td>Vadi?</td>
<td>Do you mind?</td>
</tr>
<tr>
<td>00:48:04.84,00:48:05.82</td>
<td>Nevadí.</td>
<td>I don’t mind.</td>
</tr>
<tr>
<td>00:48:06.13,00:48:08.93</td>
<td>Zkusit se má všechno.</td>
<td>One ought to try everything.</td>
</tr>
<tr>
<td>Source Text</td>
<td>Target Text</td>
<td></td>
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<td>-------------</td>
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<tr>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
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<tr>
<td><em>Othello</em></td>
<td><em>Othello</em></td>
<td></td>
</tr>
<tr>
<td><strong>Year Published</strong></td>
<td><strong>Title</strong></td>
<td></td>
</tr>
<tr>
<td>1622 (First quarto), 1623 (First folio)</td>
<td><em>Othello</em></td>
<td></td>
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<tr>
<td><strong>Author</strong></td>
<td><strong>Language</strong></td>
<td></td>
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<tr>
<td>William Shakespeare</td>
<td>Czech</td>
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<td>Early Modern English (Elizabethan/Shakespearean English)</td>
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<td>122</td>
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<tr>
<td><strong>Description of Source Text</strong></td>
<td><strong>Description of Source Text</strong></td>
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<tr>
<td>• understanding of source text</td>
<td>• understanding of source text</td>
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</tr>
<tr>
<td>• knowledge of genre within source contexts</td>
<td>• knowledge of genre within source contexts</td>
<td></td>
</tr>
<tr>
<td>• situation of source text</td>
<td>• situation of source text</td>
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<tr>
<td>familiarity with the formal features of a text (language variation(s), register, dialect)</td>
<td>familiarity with the formal features of a text (language variation(s), register, dialect)</td>
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<tr>
<td>(200 rds max)</td>
<td>(200 rds max)</td>
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<tr>
<td>ST is taken from I.1.117-129 in the First Folio edition of Shakespeare’s <em>Othello</em>. Here, Iago uses prose and coarse language when talking about Othello, in contrast to Othello’s lines in verse. The racism here – while the play is set in Venice and Cyprus – is actually rooted in the ideas prevalent in England during Shakespeare’s time (Loomba 2012, 33). It is rooted in the idea that black men have an ‘animal-like’ sexuality (Hall 1995, 253-282), which is materialized in Iago’s speech, e.g.:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• ‘the beast with two backs’ (ST: 17), i.e., two humps, they are ‘humping’ like camels (i.e., having sex constantly).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Othello is called a barbaric animal by Iago, a ‘barbary horse’ (ST: 10).</td>
<td></td>
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<tr>
<td>• Desdemona and Othello’s offspring would ‘neigh to him’ (ST: 11), i.e., they would take after Othello in their animal-like nature, according to Iago.</td>
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</tr>
</tbody>
</table>
Even when Brabantio counters Iago, he claims ‘my house is not a Grange’ (ST: 2), i.e., a farmhouse. He distances himself from ‘animal-like’ behaviours.

Brabantio addresses Iago with ‘thou’ (ST: 1), equivalent to the Czech ‘ty’. Iago addresses Brabantio with the formal ‘you’ (ST: 7), equivalent to the Czech ‘vy’ (T-V distinction in Early Modern English; Dury 2007, 129-148).

My TA is made up of the attendees of Summer Shakespeare Festival (SSF) 2023 in Prague. With 90,000 tickets sold per season, SSF attracts a wide scope of the Czech population, and has large influence (Mrázek 2020, n.p.). TA are mainly highly-educated Prague residents, as attendees tend to seek the social status associated with SSF (Dybová 2017, 58). Using the presence of the audience, my TT re-contextualizes the power dynamics in the racist structure of Othello. It will highlight racism in the Czech Republic – targeted against the Roma – through the scaffold of racism in ST. My mechanism here is to transfer the animal-like sexuality stereotype onto the ‘immoral’ (Diatelová 2013, 23) and ‘freeloader’ (Diatelová 2013, 25) stereotypes, using Diatelová’s corpus of vulgar/racist language.

To do this, I will translate:

- ‘the beast with two backs’ (ST: 17) as ‘chlípně obcují’ [lewdly having intercourse] (TT: 16).
- ‘grange’ (ST: 2) as ‘chlív’ [shed/pigsty] (TT: 2).
- ‘barbary horse’ (ST: 10) and ‘Moore’ (ST: 17) as ‘cikorka/ou’ [gypsy] (TT: 10).
- ‘neigh to him’ (ST: 11) as ‘byly nicnedělači’ [were nothing-doers] (TT: 10).

TT will preserve the T-V distinction:

## Critical Reflection

- **textual analysis**

(200 words max)

1. My TT makes the case that race cannot be omitted from *Othello* translations in the hopes of a post-racial world. There are no documented Czech adaptations of *Othello* which aim to re-contextualize the racism like I do, but, notably, another performance at the SSF in Prague in 2021 – a performance of *The Tempest* – re-contextualized the drunkards as two men talking about the controversial former Czech president Miloš Zeman *(Bouře, 2021, n.p.)*.

2. My TT can be contextualized with these efforts to re-contextualize and decolonize Shakespeare. Racism in *Othello* has been reworked in a modern-day metatheatre adaptation by Morison and Traoré, *Desdémona*, and a translation and metatheatre play-within-a-play-within-a-film, Pasolini’s *Che cosa sono le nuvole?*. They also both localize the text; Pasolini anchors his adaptation in Italian culture and the otherness of Cyprus, whereas Morison and Traoré incorporate Malian music.

3. In the Czech media environment, the Roma are often absent, and in ‘the cases in which Roma do appear in storylines, these representations are deeply stereotypical’ *(Hatef 2021, 4045)*. My TT in the TC (Prague SSF) renders a space where the stereotyping only appears in Iago’s lines, but not Othello’s actions; the translation hence highlights the consequences of Iago’s racism.

## Works Cited

- **use of sources and reference material**


<table>
<thead>
<tr>
<th>Reference</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
Bra. What tell'st thou me of Robbing?
This is Venice: my house is not a Grange.

Rod. Most graue Brabantio,
In simple and pure soule, I come to you.

Iago. Sir: you are one of those that will not serue God,
if the deuill bid you. Because we come to do you seruice,
and you thinke we are Ruffians, you'le haue your Daugh-
ter couer'd with a Barbary horse, you'le haue your Ne-
phewes neigh to you, you'le haue Courser for Cozens:
and Gennets for Germaines.

Bra. What prophane wretch art thou?

Iago. I am one Sir, that comes to tell you, your Daugh-
ter and the Moore, are making the Beast with two backs.

Bra. Thou art a Villaine.

BRABANTIO: Co mi to mluvíš o loupeži,
Toto jsou přece Benátky: můj dům není žádný chlív.

RODERIGO: Velevážený Brabantio,
S upřínou a čistou duši přicházím k Vám.

JAGO: Pane: jste jedním z těch, kteří Bohu nechtějí sloužiti,
kdýž jim to řábel káže. Protože Vám jdeme prokázati službu,
a Vy si myslíte, že jsme lumpové, dáte si dceru obtížit
cikorkou, chcete, aby vaší synovci byly nicnedělači,
chcete mítí parazity za bratrance a za potomky vyžírky?

BRABANTIO: Co jsi to za prostořekého bidníka?

JAGO: Jsem ten, pane, který vám jde povědět, že vaše dcoma a cikorka
spolu chlípně obcují.

BRABANTIO: Ty jsi padouch.
<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
<td>„Ray se nechává stříhat v Irvingově ulici,“</td>
</tr>
<tr>
<td><strong>Year Published</strong></td>
<td><strong>Language</strong></td>
</tr>
<tr>
<td>1986</td>
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<td>Marilyn Hacker</td>
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**Description of Source Text**

- understanding of source text
- knowledge of genre within source contexts
- situation of source text
- familiarity with the formal features of a text (language variation(s), register, dialect) (200 words max)

ST is a lyrical poem which explores both homosexuality and ‘homosociality’ (i.e., ‘social bonds between persons of the same sex’; Butler and Jagose 1996, 8). The sentimental tone of ST reflects the speaker’s feelings after receiving a letter from her ex (e.g., ‘Your last few lines were fucking elegant’; ST: 13). The SL does not explicitly reveal the gender of the speaker, but it can be inferred from the context in which it appears, as it is part of a collection of poems which ‘traces the narrative of a love affair between two women in the form of individually-told sonnets’ (Craddock 2013, 162).

The rhyme scheme, *abbaabacddce*, makes ST a ‘contemporary sonnet’ (Burt 2011, 245-266). The English-Shakespearean sonnet form is undermined by ignoring the volta (ST: 12) and beginning a new sentence in the middle of a line (ST: 3).

The register is informal; using abbreviations – e.g., ‘T.G.I.F.’ (ST: 9) – and making use of vulgar language three times (Pinker 2007, Ch. 7) to:

- describe sexuality (‘I wish you all the fucking you might want’, ST: 14).
- emphasize an exclamation (‘Your last few lines were fucking elegant’, ST: 13).
- swear emphatically (‘We’ve had a bitch week’, ST: 7).

### Strategy
- *identification of translation problems*
- *knowledge of genre within target context and situation of target text*
- *justification of translation production of genre for target context*

**TT** is part of a queer poetry anthology produced for Czech-speaking lesbians aged 18-40, published under *LePress*, a solely LGBTQ-oriented publisher (‘About and Contacts’, 2023, n.p.). Queer representations will be translated into TL by making gender explicit, which Czech lends itself to; e.g., through the feminine suffix ‘-á’ in ‘chceme každá o samotě být’ [we each want to be left alone] (TT: 10). I will preserve the sonnet form in its *abbaabdcddcee* rhyme scheme, ignore the volta (TT: 12) and begin a new sentence mid-line (TT: 3).

My translation adopts a corpus-assisted approach to translation of vulgar language. My mechanism lies in identifying the most frequently used (i.e., ‘IPM’, *AD*, 7) Czech vulgarisms in fiction literature, out of those which carry the same ‘function’ as ST (these functions are identified in the ST description):
- ‘a bitch week’ (ST: 7) → ‘podělanej tejden’ [a shat-on week], a colloquial phrase signifying a miserable time (7.2 IPM, Machálek 2019, n.p.).
- the emphasizing adverb ‘fucking’ (ST: 13) → ‘zatraceně’ [damned], (26.9 IPM, ibid).
- the verb ‘fucking’ (ST: 14) → ‘zašukáš’ [fucking] to describe sexuality (0.7 IPM, ibid).

I will shift into informal CCZ, e.g., suffix ‘-ej’ in ‘podělanej’, (TT: 7).

### Critical Reflection
- *textual analysis*

I gave my TT to four Czech lesbians aged 20-25. I asked them to pay attention to the effects of vulgar language and to the sonnet form. I presumed the Czech ‘zašukáš’ (TT: 14) could seem coarser than the English ‘fucking’ (ST: 14) because the ‘differences in [English and Czech], particularly the synthetic nature of Czech, can sometimes make a translated poem sound more coarse or vulgar than the [ST], especially when dealing with expletives or other expressions of strong emotion’ (Štěpánek 2008, 51). Indeed, all my sample readers noted that they did not expect this particular vulgarism to appear in a
love sonnet. This is significant because it confirms that an additional meaning is created by TT through the vulgar language; it functions differently in my TC because the TT is a poem written in Czech.

<table>
<thead>
<tr>
<th>Works Cited</th>
<th>use of sources and reference material</th>
</tr>
</thead>
</table>

| Notes | An official description of the ‘Word at a Glance’ statistic from the Czech National Corpus website (Machálek, 2019) can be found in *Appendix Two*. |
Ray’s getting a haircut on Irving Place.
I showed your letter to her while she waited
for the goop to dry. Julie, I hate it
that you’re down, and I can’t get on your case
over a dinner table, face to face,
or even phone. I’m glad, at least, you wrote it.
We’ve had a bitch week, over-peopled, floated
out of focus, couldn’t take the pace
from day to day, but now, T.G.I.F.
As much as we want to be left alone,
I wish I could go out and tie one on
with you, or go to market, then play chef:
Your last few lines were fucking elegant.
. . . I wish you all the fucking you might want.
<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
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<tbody>
<tr>
<td><strong>Title</strong></td>
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</tr>
<tr>
<td>Notes to Self</td>
<td>Poznámky pro sebe</td>
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<tr>
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<td><strong>Word Count</strong></td>
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<td>Emilie Pine</td>
<td></td>
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**Description of Source Text**
- **understanding of source text**
- **knowledge of genre within source contexts**
- **situation of source text**
- **familiarity with the formal features of a text (language variation(s), register, dialect)** *(200 words max)*

First published by Tramp Press, an Irish female-run publishing house (‘About’, 2023, n.p.), Notes to Self is a collection of essays retelling Pine’s life through a feminist lens. ST comes from the essay ‘SOMETHING ABOUT ME’ which details what made Pine subject to a boy’s harassment, and to her own starvation. The topics explored attract mostly women, yet the narrative can be said to have an educational function for men (both between the ages 17-40) because ST deals with Pine’s experience with men’s behaviour.

The register of the ST is informal and conversational, with a confessional and introspective tone:
- colloquial expressions and slang: e.g., ‘cool’ to describe the social status Pine aspired to (ST: 31).
- high-brow language: e.g., ‘yearn to be included’ to express this aspiration (ST: 33).

This might be influenced by Pine’s academic position (lecturer in Drama) at University College Dublin (‘Emilie Pine’, 2023, n.p.).

ST describes Pine’s self-starvation, and hence contains language that is context-specific to the subculture of eating disorders (Gailey 2009, 93-108), which is central to ST, e.g.:
- ‘slim’ or ‘slender’ (TT: 25), or ‘thin’ (TT: 26).
- ‘skinny’ is put on a pedestal as ‘a label that thrilled [her]’ (ST: 23).
TT is a memoir for publication in One Woman Press, a Czech publishing house dedicated to foreign feminist/women’s health publications (‘O nás’ 2023, n.p.). TA is made up of Czech speakers between the ages of 17-35, with a high level of education. The register will stay informal but will avoid becoming patronising to preserve an educational function. This function will be preserved by using SCZ (AD, 7), i.e., the ‘stylistically marked’ literary variety of the Czech language (Szczepańska 2010, 187), which will retain Pine’s academic style in my TT. SCZ is evident in my TT in the use of grammatically correct suffixes, e.g., ‘-í’ in ‘s pocitem, že jste vynechaní’ [feeling left out] (TT: 20).

To distance the text from complete formality, and to render it in the same confessional tone as ST, I will also use:

- informal vocabulary:
  - e.g., ‘girl’ (ST: 6) → ‘Holka’ (TT: 6) [girl] instead of the literary formal ‘dívka’ [girl].
  - e.g., ‘hang around’ (ST: 33) → ‘poflakovala’ (TT: 35) [‘hung around’] instead of the literary formal ‘potloukala/zdržovala s’ [‘hung around’].
  - e.g., ‘cool’ (TT: 33).
  - e.g., ‘skinny’ (TT: 23).

1. I asked my sample readers to reflect on the cultural borrowings in the text. They (2 Czech women and 2 Czech men, aged 17-35) all agreed that the word ‘skinny’ (TT: 23) stood out to them in TT. They claim to not have seen it in Czech texts as often as the other cultural borrowing in my TT, i.e., ‘cool’ (ST: 31/TT: 43). This is significant because these words are central to the text as a whole: being ‘cool’ and ‘skinny’ are what Pine aspired to. In the TC, my TT hence draws attention to the word ‘skinny’, which may further accentuate its gravity even for readers who do not relate it to the aforementioned subculture of eating disorders.

2. Building on Olga Słowik’s article for CzechLit (The Czech Literary Centre, Ministry of Culture of the Czech Republic), I will address the lack of distinctly feminist literature on the Czech literary market. Słowik notes that even if Czech authors publish a feminist novel, they try to avoid the label of ‘feminism’ (Slowik 2021, n.p.). My TT in the TC adds
to the conversation on the predominance of translated feminist literature over domestic feminist literature on the Czech literary market.

<table>
<thead>
<tr>
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<td>Gailey, J. A.</td>
<td>“Starving Is the Most Fun a Girl Can Have”: The Pro-Ana Subculture as Edgework.</td>
<td><em>Crit Crim Critical Criminology</em></td>
<td>17</td>
<td>(2)</td>
<td>93-108</td>
<td>1 Jan 2023</td>
<td><a href="https://www.researchgate.net/publication/227023555_Starving_Is_the_Most_Fun_a_Girl_Can_Have_The_Pro-Ana_Subculture_as_Edgework">https://www.researchgate.net/publication/227023555_Starving_Is_the_Most_Fun_a_Girl_Can_Have_The_Pro-Ana_Subculture_as_Edgework</a></td>
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<td>‘O nás’ [About us]. 2023.</td>
<td><em>One Woman Press</em>.</td>
<td></td>
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<td>1 Jan 2023</td>
<td><a href="http://owp.cz/content/4-o-nas">http://owp.cz/content/4-o-nas</a></td>
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I SPENT YEARS following my hunger regime. But when I got to secondary school, I needed more to get through the day. One morning, at the school assembly, I started to feel weak. First my sight went, but I could still hear the announcements and I could stand in my place, swaying forward a little. Then a loud buzzing filled my ears and there was total blackness. I let go. The girl who stood next to me in the line told me afterward that I made a loud bang as I hit the parquet. The school matron was dismissive when I confessed that I’d forgotten to have breakfast. In fact, my constant refusal of breakfast had become such a battleground at home, that my mum had recently pursued me to the bus stop, still in her dressing gown, waving a piece of toast.

For the rest of the assembly the whole school was made to sit on the dusty floor. Afterward, older girls feigned concern, putting an arm around me, claiming me as a mascot, and for the remainder of the year I attained some slight celebrity, being pointed out as the girl who fainted. At least, at this point, I had friends. By thirteen I had begun to find people who seemed to like me—who did, in fact, like me. But it took me a long time to let myself believe that. Perhaps the most corrosive aspect of a lonely life is not the time spent alone, but the time spent in a crowd, feeling left out.
My new friends noticed my thinness. Everyone did. Other parents and teachers commented on it. When it was seen as a problem, I was called “skinny,” a label that thrilled me. Mostly I was described in coded ways that I knew proclaimed thinness a “good thing,” with words like “slim” or “slender.” I was smart at school, could act confidently (for which, read “loud”), and tell funny stories. But being thin, with jutting elbows and a fretboard of ribs, was the only skill I valued.

I knew, at this stage, the effect of my body on others. And I found new ways to exploit my body to generate further kinds of emotional payoff. I developed a social life and started to go to other kids’ houses after school and then weekend parties. I longed to be cool. I stood on the edge of groups of kids who were talking and laughing and making out and yearned to be included. As I continued to hang around, I started smoking, copied the walks of the other girls, sashayed my hips in what I hoped was a seductive manner. Around boys I liked, I smiled coyly, even stared openly. It was one way of being seen myself. At one party, I followed a boy outside when he beckoned to me, then I cringed in shame as he laughed at me, shouting to all his friends that I was desperate. But desperation, in itself, can be attractive. I learned that if boys wanted to use my body I could rediscover that early feeling of triumph and lightness that I’d previously only felt through not eating. That I found the encounters themselves fairly distasteful was neither here nor there.

21 Moji noví kamarádi si všimli mé hubenosti. Všichni si toho všimli.  
22 Vyjadřovali se k tomu i další rodiče a učitelé. Když to považovali za problém, označovali mě jako „skinny“, tedy nálepkou, která mě uchvátila.  
23 Většinou jsem byla popisována v šifrách, které – jak jsem věděla – prohlašovaly hubenost za „něco dobrého“ skrze slova jako „štíhlá“ nebo „útlá.“ Ve škole mi to šlo, mohla jsem jednat sebevědomě (čti: „mohla jsem se projevovat hlasitě“) a vyprávět vtipné history. Jenomže hubenost, s vyčnívajícími lokty a hmatatelnými žebry, byla jediná dovednost, které jsem si skutečně cenila.  
24  
25 V té době jsem už věděla, jak moje tělo působí na ostatní. A našla jsem nové způsoby, jak své tělo využit k vytvoření dalších druhů emočních odměn. Začala jsem žít společenským životem a po škole chodit k ostatním domů, pak na víkendové večeřky. Toužila jsem být „cool.“  
26 Stávala jsem na okraji skupin dětí, které si povídaly a smály se a libaly se a já toužila být toho součástí. Jak jsem se s nimi dál poflakovala, začala jsem kouřit, napodobovala jsem chůzi ostatních dětí, a vlnila boky způsobem, v který jsem doufala, že je svůdný. Mezi klukama, kteří se mi líbili, jsem se potutelně usmívala, dokonce jsem očividně zírala. Byl to jeden ze způsobů, jak se sama zviditelnit. Na jedné párty jsem šla za klukem ven, když mi pokynul, a pak jsem trnula hanbou, když se mi vysmál a pořádala na všechny své kamarády, že jsem zoufalá. Jenže zoufalství samo o sobě může být přitažlivé. Zjistila jsem, že když kluci chtěli využívat
I remember my hymen breaking, the blood in my underwear, after an overeager boy put most of his hand up me. It hurt but I only silently grimaced, afraid of being heard and laughed at by the other girls. I assumed he’d done it before. I assumed it was what the cool girls did. In fact, it probably was what the cool girls did because none of us, not a one, was confident enough to say no to what seemed expected. To object would be to declare ourselves, to him and all his friends, frigid. Which was even worse than being “easy.” I know now that all I really wanted was affection—to be touched or held with love, with understanding, with kindness. And yet this was an impossible ask. I was so filled with the need and wanting of it, and so transparently so, that I think it must have been hard, sometimes, for people to look at me without flinching.
ST is taken from the start of a dystopian novel which depicts those living on the margins of society. *X: A Novel* is a commentary on the current rise of fascism in the USA, and a push for representation of BDSM communities in queer literature. Davis draws on the tradition of erotic thrillers and noirs (Smith 2019, 50).

The register is informal, makes use of slang (‘neg’, ST: 30) and vulgar language (‘Fuck her’, ST: 39). Some SC specifics are the word ‘bottom’ (ST: 6), or Lynndie England (ST: 6), known for her use of ‘waterboarding’ in the Abu Ghraib prison (ST: 6-8). This type of kink is explained in the ST: 1 and ST: 5 and ST: 14-15.

The narrator is non-binary and uses gender-neutral language to refer to themselves, meaning that their semantic gender is not revealed through any of the following:

- past participle verb forms: e.g., ‘I gathered all the cash I could’ (ST: 54).
- gender-marked adjectives: e.g., ‘pale and skinny’ (ST: 49).
- nouns: e.g., ‘bottom’ (ST: 6) is not a gendered noun.
### Strategy
- **identification of translation problems**
- **knowledge of genre within target context and situation of target text**
- **justification of translation production of genre for target context**

(200 words max)

My TA is made up of subscribers of *Trans*parent, a Czech organisation set up to support the advancement of transgender equality. The organisation has previously pushed for the publication of books under *Pointa*, an online publishing service for independent authors or organisations. Publication requires financial and media support from TA, who are Czech queer leftists with a high-level of education, particularly non-binary Czechs, between the ages of 18-35. Thus, for marketing purposes – i.e., because the translation requires TA funding – my translation strategy must accommodate Czech non-binary people’s preference for gender-neutral language as found by Wehle (2020, 94-95), and avoid hiding the narrator’s non-binary identity. This preferred translation strategy is a graphic adjustment of:

- past participle verb forms: e.g., ‘Posbíral*a jsem všechnu hotovost, co jsem mohl*a’ [I gathered all the cash I could] (TT: 61).
- gender-marked adjectives: e.g., ‘vybledlá*ej a pohublá*ej’ [pale and skinny] (TT: 56-57).

Because the narrator is non-binary, the gender neutral noun ‘bottom’ (ST: 6) will become ‘Esko’ (TT: 9), which Rejfiřová (2014, 15) notes as the Czech BDSM community’s only neuter-gender term for ‘bottom’/‘submissive’.

The informal register will be preserved by using CCZ in direct speech, e.g., suffix ‘-ej’ in ‘pohublá*ej’, (TT: 57).

### Critical Reflection
- **textual analysis**

(200 words max)

I asked my sample readers (three gender-binary and three non-binary Czech native speakers) to reflect on my TT’s readability and flow, namely if the graphic adjustment was distracting. The gender-binary readers confirmed this distracting effect, noting that they only adjusted to the ‘*’ by the second half of the TT. Because the graphic adjustment in Czech means that the masculine form frequently appears first, and an ‘-a’ suffix is added after the ‘*’, – e.g., ‘Posbíral*a jsem’ [I gathered] (TT: 61) – I predicted some of them may read the TT as if the narrator were a woman. This was confirmed by one gender-binary sample reader; despite her knowing the narrator was non-binary. This follow-up question highlighted the fact that the Czech language can reinforce gender binaries (Křivanová 2020, 1675-1690) despite the different effects my translation has created.
In the SL, the established form of addressing non-binary people is the plural ‘they/them’ (Wehle 2020, 8). In the TC, non-binary Czechs’ translation-strategy preferences are still ignored, with publishers favouring strategies such as that of Bregantová, who mimicked the plural form in her well-received Czech translation (Hokr 2019, n.p.). My TT in the TC addresses and fills this gap with its strategy based on non-binary Czechs’ preferences.

**Works Cited**

- **use of sources and reference material**
“I just want to try it,” said Venus. “It’s not that deep.”

“Not that deep,” I repeated, rolling my eyes. We were in the parlor where the ladies bring their clients before taking them down into the dungeon. I wasn’t a client, exactly, but she and I still had to negotiate.

Venus laughed. “You’re cute, too. I like it when cuties can’t breathe.”

A Lynndie England fetish, I figured. And here I was to play bottom for her—a political prisoner, demeaned for the Polaroids. Abu Ghraib must have really been something for the right kind of American preteen.

But Venus denied any connection to all that. This very specific kind of discomfort that she was going to put me through, she said, had nothing to do with the world outside the dungeon. She had a wide mouth that curled into a moue when she wanted things. “Not political,” she insisted. “Just sexy.”

Impossible, but I wasn’t about to argue with a femme who had me over a barrel. A real candle in a brass wall sconce (convenient, I thought, for when energy savers swept through Manhattan) flickered in time with the music easing from a hidden speaker: Hibari Misora covering Nat King Cole like honey on a comb, her contralto melting away into a sissified version of “Siboney” that I’d never heard before. No one except for Venus and me, and the anons paying for the camera footage of our time together, would...
know what I was willing to do for the information I wanted. And this was my only lead. I was lucky Venus wasn’t asking for something much worse. “Fine,” I said. “I’m in.” How bad could a waterboarding really be if you could get up and walk away afterward? Waterboarding. Sounded fake. But real life always feels less real than the news feeds. Sueño, lisped the speakers. Te espero.

“Great,” said Venus. She stood up, tugging at the hem of her graphite bodycon. No stockings, no leather, no latex, no beat except for some mascara and a few strokes of the eyebrow pencil. She hadn’t gotten dressed up for me, which I knew to take as a neg. “Let’s go.”

When I learned that X used to work in this dungeon, I asked Camille if she knew any of the girls, and of course she did. She gave me Venus’s number, and I texted right away. Would she be willing to answer a few questions about someone I was looking for, someone we both knew? who, Venus asked.

id rather talk about it in person, I countered; it’s hard to tell if someone is lying over text. I waited a half hour, but she didn’t reply. I texted again. so when can i come see you.

Another half hour, and nothing. Fuck her, I decided. Then I thought about X. It’s always fine until I think about X. I tried again. happy to pay. you are? This time, her response was immediate.

reproduktoru: Hibari Misora zpívala medovým hlasem písničku Nat King Colea, a její kontraalt se rozplýval v přeslazené verzi „Siboney“, kterou jsem nikdy předtím neslyšel*a. Nikdo kromě mě a Venus, a anonymů, kteří si platí za kamerový záznam našich společných chvil, se nedozví, co jsem byl*a ochotná*ý udělat pro vytoužené informace. Tohle bylo moje jediné vodítko. Měl*a jsem štěstí, že Venus po mně nevyžadovala něco mnohem horšího.


„Výborně,“ řekla Venus. Vstala a zatahala za lem svých grafitově zbarvených uplých šatů. Žádný punčochy, žádná kůže, žádný latex, žádný šminky, až na řasenku a pár tahů tužkou na obočí. Nevvykřikla se kvůli mně, což jsem věděl*a, že mám brát jako opovržení mnou. „Tak pojďme.“

Když jsem se dozvěděl*a, že ve tomhle sklepení pracovala X, zeptal*a jsem se Camille, jestli zná některou z místních holek, což ona pochopitelně znala. Dala mi číslo na Venus a já ji hned napsal*a. Byla by ochotná odpovědět na pár otázek o někom, koho hledám, o někom, koho obě známe?

o koho jde, zeptala se Venus.
i mean, I was quick to text, maybe not your normal rate.

Then there was nothing. I figured she’d written me off and gone back to her video game or whatever—any smart girl would have—but the next night, when I was just lying there, staring up at Camille’s ceiling, my phone lit up beside me.

send me a pic.

I was annoyed, but I never miss a chance to show off. I sent her one from last year, when I was less pale and skinny. A few moments later, my phone lit up again.

work trade?

I smiled at Camille’s ceiling. If trade plays their cards right, they never have to work.

I gathered all the cash I could, plus a few twenties on loan from Camille, and went to meet Venus at the dungeon. I would make up the rest by letting her do whatever she wanted to me, to torture or tease me to her heart’s content. That’s where the waterboarding came in.

“You’re into some weird stuff,” I said. Whatever happened to good-old-fashioned corporal punishment?

“My desires are unconventional,” she replied, smirking over her shoulder. Her arm snaked over her head, gels tapping against the door frame she led me through. Five inches taller than her natural height, she jogged down the stairwell ahead of me like a champ.
Below the soundproofed parlor, I could hear the building’s age. The thin walls and petrified floors popped like knuckles. Sounds escaped locked doors as we passed by: a man moaned; a woman laughed; wind rattled window. The whole effect was like those CDs they play at Halloween stores, the banal music of the oubliette in whining minor key. God, pain is corny.
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<th>Source Text</th>
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<tr>
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<td><strong>Author</strong></td>
<td>Michaela Králová</td>
</tr>
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**Description of Source Text**
- understanding of source text
- knowledge of genre within source contexts
- situation of source text
- familiarity with the formal features of a text (language variation(s), register, dialect)

(200 words max)

ST is a poem I submitted to *Banshee Press’* fall-winter 2023 issue. It is written with an *abcb* rhyme scheme and divided into seven four-line stanzas of ten syllables each. It alternates between first, second, and third-person perspectives, e.g.:

- ‘where I once from a droplet’ (ST: 29).
- ‘Had you not been another Romeo toppled’ (ST: 27).
- ‘Romeo recognizes his child as a cub’ (ST: 16).

Lines 16 and 27 foreshadow Romeo’s suicide, along with the citation of Shakespeare’s lines: ‘Romeo, Romeo, wherefore art thou Romeo?’ (ST: 26; Shakespeare 2021, II.2.33). The poem aims to be both an elegy and a eulogy.
The poem uses four Dublin place names – ‘Pearse’, ‘Drumcondra’, ‘Bernard Shaw’, ‘Bull Island’ (ST: 14; 16; 7; 9) – and alludes to ‘vagina dentata’ (ST: 24), a folk tale in which a woman’s vagina is said to contain teeth for harming men (Mollick 2015, 111-125). It also uses wordplay (‘She’ll burn tyres, her own hair, and bridges’, ST: 13). The register is a mix of familiar (‘coke’ instead of ‘cocaine’, ST: 33) and formal (‘the sea is a form of tears in defiance wept’ , ST: 6).

| Strategy | My TA is made up of attendees of a Linguistics MA student seminar on machine translation at Masaryk University, Czech Republic. They are to guess which translation has been done through Deep-L and which through human translation. Using my ST’s style, rhyme scheme, length, and mention of Dublin placenames as a model, I created a corpus of 5 poems to analyse Deep-L’s translation of English poems into Czech (Appendix Three). Observing my comparative analysis of the STs and TTs in my corpus, I will imitate the characteristics of these Deep-L translations in my TT. Hence, I will:
|           | – only use SCZ: e.g., ‘Tajné ulice’ [secret streets] (ST: 12) – evidently SCZ from the ‘-é’ suffix. This is because the poems in my corpus have all been translated into SCZ. While Deep-L may recognize CCZ, it did not choose to translate into it in the context of my corpus of chosen types of poetry.
|           | – retain the Dublin placenames in English, with the exception of ‘Bull Island’ (ST: 9) becoming ‘Býčí ostrov’ [Bull Island] (TT: 9), as per my corpus (see Appendix Three).
|           | – pick the first result of online dictionary Lingea.cz to simulate Deep-L’s tendency to prefer the most popular meanings.

| Critical Reflection | My ST was run through Deep-L (Appendix Four). The comparison with my TT revealed this:
<p>| |
|                   |</p>
<table>
<thead>
<tr>
<th>My ST</th>
<th>My TT</th>
<th>Deep-L translation</th>
<th>Effect/Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘crush’ (ST: 32), i.e., a romantic fancy</td>
<td>‘zamilovanost’ [being in love] (TT: 32). Lingea.cz dictionary results for ‘crush’ are ‘zamilovanost’ and ‘nával, tlačenice’ [crowding/rush] (‘Crush’, 2023, n.p.).</td>
<td>‘drť’ [grit]</td>
<td>‘Drť’ does not appear on Lingea.cz’s translations list. This points to the advancements which Deep-L might have made over other programs. Because of the context in which the word appears, it may have advanced by broadening their preferences over the most popular equivalent. Equally, it reveals that Deep-L is flawed in recognizing what the actual context is.</td>
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<tr>
<td>‘Had coke not come before Juliet’ (ST: 33)</td>
<td>‘Kdyby koks nebyl důležitější než Julie’ (TT: 33) [had coke not been more important than Juliet]</td>
<td>‘Kdyby koks nepřišel dřív než Julie’ [had coke not arrived before Juliet]</td>
<td>I gave all three versions of the poem to a Linguistics student at Masarykova University, who recognized my translation as the one done by a human because of this line. This means my TT as a product in TC (MA Linguistics) provided some difficulty in guessing which text is written by Deep-L but was ultimately recognizable.</td>
</tr>
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</table>

- *use of sources and reference material*
**Source Text**

**Drumcondra Romeo**

A coil of entrails in the sewage

Eye for eye and hairy knots in the drain

Meteorologists predict the Earth will be riddled

With sweaty beer bellies and a hurricane

For the sea is a form of tears in defiance wept

For the Bernard Shaw does not serve Pilsner on tap

For her hair is a hindrous forest of keratin treatments

For in the shallows of Bull Island you lay your hands on me like a map

Meteorologists predict Juliet will tunnel beneath you

Secret streets swelling with sensational strokes

She’ll burn tyres, her own hair, and bridges

---

**Target Text**

**Romeo z Drumcondry**

1. Svazek útrob v odpadních vodách
2. Oko za oko a chlupaté uzly v kanalizaci
3. Meteorologové předpovídají, že Země bude zamořena
4. Zpocenými pivními břichy a hurikánem
5. Neboť moře je forma slz ve vzduchu vyplakaných
6. Neboť Bernard Shaw nemá na čepu Plzeň
7. Neboť její vlasy jsou překážející les keratinových procedur
8. Neboť v mělčinách Býčího ostrova na mě pokládáš ruce jako na mapu
9. Meteorologové předpovídají, že Julie pod tebou bude tunelovat
10. Tajné ulice bobtnající senzačními tahy
11. Spálí pneumatiky, vlastní vlasy a mosty
Take the 44 from Pearse to meet your folks

Drumcondra Romeo recognizes his child as a cub

Learns to smile when they beg for the gender

Listens when meteorologists predict a tangle of

Hysterical screams with the neurons in my brain – an offender

Of catholic guilt, inside jokes, Antarctic pain,

Yet a lover of lemon water sunshine

His sister crunching out an unwanted child,

Jurassic exit, vagina dentata, life’s sunshine in decline

Romeo, Romeo, wherefore art thou Romeo?

Had you not been another Romeo toppled,

The electric beams of aeroplanes would carry me

To your baby home where I once from a droplet
<table>
<thead>
<tr>
<th>English</th>
<th>Czech</th>
</tr>
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<tbody>
<tr>
<td>Of looks and genuine care from a human being</td>
<td>Pohledů a opravdově péče od lidské bytosti</td>
</tr>
<tr>
<td>Constructed a crush that felt like a crash</td>
<td>Zkonstruovala zamilovanost, ze které jsem se cítila jako při havárii</td>
</tr>
<tr>
<td>Had coke not come before Juliet, the</td>
<td>Kdyby koks nebyl důležitější než Julie,</td>
</tr>
<tr>
<td>Earth wouldn’t be riddled with your ash</td>
<td>Země by nebyla zamořená tvým popelem</td>
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<td>Target Text</td>
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**Description of Source Text**
- understanding of source text
- knowledge of genre within source contexts
- situation of source text
- familiarity with the formal features of a text (language variation(s), register, dialect) 
(200 words max)

In *Sorcières*, Chollet argues that the repression and persecution of women throughout history – and today – is tied to the image of the witch. It is a popular-science text – i.e., a ‘popular nonfiction’ which combines ‘history, social theory, and personal reflection’ (Pitts 2020, 131) – as it contains:

- historical analysis of the witch hunts throughout Europe:
  - systematic oppression and sexual abuse/violence, e.g., ‘par ce viol de leur pudeur – par ce viol tout court’ [by this violation of their modesty – by the rape itself] (ST: 46-47).
- archaic vocabulary for historical context — e.g., ‘philtres’ [potions/philtres] (ST: 3).
- footnotes with academic sources — e.g., ST: 17/footnote: 14.
- terms from the field of women’s studies — e.g., ‘Par sa forme phallique, le balai (...) symbole ménager détourné, (...) liberté sexuelle.’ [The phallic shape of the broom (...) diverted household symbol, (...) sexual freedom.] (ST: 69-71).
- a ‘journalistic rather than an academic tone’ (Winkleman 2021, 247) — (Chollet is a journalist at Le Monde diplomatique; ‘Auteurs’ 2023, n.p.).
- standardized French (France) in formal register (standardized grammar and sentence structure); (Chevalier 2004, 11-12).

<table>
<thead>
<tr>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <strong>identification of translation problems</strong></td>
</tr>
<tr>
<td>• <strong>knowledge of genre within target context and situation of target text</strong></td>
</tr>
<tr>
<td>• <strong>justification of translation production of genre for target context</strong></td>
</tr>
<tr>
<td><strong>(200 words max)</strong></td>
</tr>
</tbody>
</table>

My TA is made up of Irish girls aged 13-18. The publication is for Tramp Press, a small-scale Irish female-run publishing house (‘About’, 2023, n.p.). My TT draws links in TC with the current rise of literature and film which rehabilitates the figure of the witch; the feminist liminality of witches has become a popular topic for young girls in various types of media (Henesy 2021, 1144). My translation will educate young girls about the villainization of women through the witch imagery, and encourage the girls’ empowerment in establishing autonomy, dismissing beauty standards and societal expectations. The problematic elements of this translation are (1) the communication of the notion of oppression and sexual violence to teenagers in general, and (2) my TA’s unfamiliarity with terminology and notions from the field of women’s studies. I will address these through the following:

- increasing the educational value of the text:
  - terms from the field of women’s studies and historical terms will be explained in the footnotes:
    - e.g., ‘demonologists’ and ‘phallic’ (TT: 55; 62/footnotes 18; 19)
  - to create emotional distance, the parts of the text which mention violence/rape will be kept in the same formal register: e.g., TT: 41-42.

<table>
<thead>
<tr>
<th>Critical Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <strong>textual analysis</strong></td>
</tr>
</tbody>
</table>

A comparison with the previously published English translation of Sorcières by Sophie Lewis shows:
<table>
<thead>
<tr>
<th>(200 words max)</th>
<th>ST</th>
<th>My TT</th>
<th>Lewis’ translation</th>
<th>Comparison of the effects of each translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘S’y ajoutent les viols par les gardiens : lorsqu’une détenue est retrouvée étranglée dans son cachot, on dit que le Diable est venu reprendre sa servante.’ (ST : 75-77) [There are also rapes/violence/violations by the guards: when a prisoner is found strangled in her cell, it is said that the Devil has come to take back his servant.]</td>
<td>‘In addition, there is the violence perpetrated by the guards: when a prisoner is found strangled in her cell, it is said that the Devil has come to take back his servant.’ (TT: 66-68)</td>
<td>‘To all this was added rape by the women’s guards: when a prisoner was discovered strangled in her cell, it was said that the Devil had come to collect his servant.’ (p. 13)</td>
<td>While ‘viol’ can mean both ‘rape’ and ‘violation’ (‘Viol’ 2023, n.p.), this sentence in ST makes it unclear. All that we know is that the women ended up dead. Lewis’ translation translates all such unclear instances as ‘rape’, which creates a more sombre and grievous effect.</td>
<td></td>
</tr>
</tbody>
</table>

**Works Cited**

- use of sources and reference material


<table>
<thead>
<tr>
<th>Source</th>
<th>Year</th>
<th>Title</th>
<th>Journal/Website</th>
<th>DOI/URL</th>
</tr>
</thead>
</table>
Sorcieres. La puissance invaincue des femmes

Certaines accusées étaient à la fois des magiciennes et des guérisseuses ; un mélange déconcertant à nos yeux, mais qui allait de soi à l’époque. Elles jetaient ou levait des sorts, fournissaient des philtres et des potions, mais elles soignaient aussi les malades et les blessés, ou aidaient les femmes à accoucher. Elles représentaient le seul recours vers lequel le peuple pouvait se tourner et avaient toujours été des membres respectés de la communauté, jusqu’à ce qu’on assimile leurs activités à des agissements diaboliques. Plus largement, cependant, toute tête féminine qui dépassait pouvait susciter des vocations de chasseur de sorcières. Répondre à un voisin, parler haut, avoir un fort caractère ou une sexualité un peu trop libre, être une gêneuse d’une quelconque manière suffisait à vous mettre en danger. Dans une logique familière aux femmes de toutes les époques, chaque comportement et son contraire pouvaient se retourner contre vous : il était suspect de manquer la messe trop souvent, mais il était suspect aussi de ne jamais la manquer ; suspect de se réunir régulièremment avec des amies, mais aussi de mener une vie trop solitaire... L’épreuve du bain le résume bien. La femme était jetée à l’eau : si elle coulait, elle était innocente ; si elle flottait, elle était une sorcière et devait donc être exécutée. On retrouve également beaucoup le

Witches: Undefeated Girl Power

Some of the accused were both magicians and healers; a bewildering combination to our eyes, but one that was obvious at the time. They cast or lifted spells, provided philtres and potions, but they also treated the sick and wounded, or helped women to give birth. They were the only recourse which people could turn to and had always been respected members of the community, until their activities were equated with evil. More broadly, however, any woman that stuck out could encourage the witch-hunters. Responding to a neighbour, speaking loudly, having a strong personality or a slightly too free sexuality, being a nuisance in any way, was all enough to put you in danger. In a logic familiar to women of any era, every behaviour and its opposite could be turned against you: it was suspicious to miss mass too often, but it was also suspicious to never miss it; suspicious to meet regularly with friends, but also to lead a too solitary life... The swimming test sums it up well. The woman was thrown into the water: if she sank, she was innocent; if she floated, she was a witch and should therefore be executed. The mechanism of ‘refusal of alms’ was also very common: rich people who refused the outstretched hand of a beggar, and then got ill or suffered some misfortune, were quick to accuse her of having cast a spell on them, therefore transferring a dark
mécanisme du « refus d’aumône » : les riches qui dédaignaient la main tendue d’une mendiante et qui, ensuite, tombaient malades ou souffraient d’une infortune quelconque s’empressaient de l’accuser de leur avoir jeté un sort, transférant ainsi sur elle un obscur sentiment de culpabilité. Dans d’autres cas, on rencontre la logique du bouc émissaire sous sa forme la plus pure : « Des navires sont en difficulté sur la mer ? Digna Robert, en Belgique, est saisie, brûlée, exposée sur une roue (1565). Un moulin près de Bordeaux ne fonctionne plus ? On prétend que Jeanne Noals, dite Gache, l’a “chevillé” (1619)\textsuperscript{15}. » Qu’importe s’il s’agissait de femmes parfaitement inoffensives : leurs concitoyens étaient persuadés qu’elles détenaient un pouvoir de nuire sans limite. Dans La Tempête de Shakespeare (1611), il est dit de l’esclave Caliban que sa mère « était une puissante sorcière », et François Guizot précisait à ce sujet dans sa traduction de 1864 : « Dans toutes les anciennes accusations de sorcellerie en Angleterre, on trouve constamment l’épithète strong ("forte", "puissante") associée au mot witch ("sorcière"), comme une qualification spéciale et augmentative. Les tribunaux furent obligés de décider, contre l’opinion populaire, que le mot strong n’ajoutait rien à l’accusation. »

Avoir un corps de femme pouvait suffire à faire de vous une suspecte. Après leur arrestation, les accusées étaient dénudées, rasées et livrées à un « pricker », qui recherchait minutieusement la marque du Diable, à la surface comme à l’intérieur de leur corps, en y enfonçant des aiguilles. Any stain, scar or irregularity could be used as evidence, so it is understandable that older women were exposed in large numbers. This needle mark was supposed to remain insensitive to pain, and many of the women prisoners were so shocked by this violation of their modesty – by the rape itself – that they fainted half-heartedly and therefore did not

feel...
N’importe quelle tache, cicatrice ou irrégularité pouvait faire office de preuve et on comprend que les femmes âgées aient été confondues en masse. Cette marque était censée rester insensible à la douleur ; or beaucoup de prisonnières étaient si choquées par ce viol de leur pudeur – par ce viol tout court – qu’elles s’évanouissaient à moitié et ne réagissaient donc pas aux piqûres. En Écosse, des « piqueurs » passaient même dans les villages et les villes en proposant de démasquer les sorcières qui se dissimulaient parmi leurs habitantes. En 1649, la ville anglaise de Newcastle-upon-Tyne engagea l’un d’eux en lui promettant vingt shillings par condamnée. Trente femmes furent amenées à la mairie et déshabillées. La plupart – quelle surprise – furent déclarées coupables.

« Comme lorsque je lis le journal, j’en ai appris davantage que je ne l’aurais souhaité sur la cruauté humaine », avoue Anne L. Barstow dans l’introduction à son étude des chasses aux sorcières européennes. Et, en effet, le récit des tortures est insoutenable : le corps désarticulé par l’estrapade, brûlé par des sièges en métal chauffé à blanc, les os des jambes brisés par les brodequins. Les démonologues recommandent de ne pas se laisser émouvoir par les larmes, attribuées à une ruse diabolique et forcément feintes. Les chasseurs de sorcières se montrent à la fois obsessionnés et terrifiés par la sexualité féminine. Interrogateurs répétent sans cesse à la question « comment le sexe du Diable s’est-il caché ? ». The Witches’ Hammer revendique que les sorcières ont le pouvoir de faire disparaître les organes masculins et qu’elles conservent des collections entières d’entre eux dans des boîtes ou dans les nids d’oiseaux où ils gémissent désespérément (aucun n’a jamais été trouvé, cependant). La forme phallique de la baguette qu’elles montent, ainsi que d’être un symbole d’assaut de la sexualité féminine. La sabbat est vu

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16 Demonology has been defined by Cambridge Dictionary as ‘the study of demons and other evil creatures’ (2023).
19 ‘Phallic’ has been defined as ‘of or relating to a phallus or phallicism; representing or suggestive of a phallus, fertility, male dominance or (usually male) sexuality in general’ by the Oxford English Dictionary (2023).
obsédés et terrifiés par la sexualité féminine. Les interrogateurs demandent inlassablement aux accusées « comment était le pénis du Diable ». *Le Marteau des sorcières* affirme qu’elles ont le pouvoir de faire disparaître les sexes masculins et qu’elles en conservent des collections entières dans des boîtes ou dans des nids d’oiseau où ils frétillent désespérement (on n’en a cependant jamais retrouvé). Par sa forme phallique, le balai qu’elles chevauchent, en plus d’être un symbole ménager détourné, témoigne de leur liberté sexuelle. Le sabbat est vu comme le lieu d’une sexualité débridée, hors de contrôle. Les tortionnaires jouissent de la domination absolue qu’ils exercent sur les prisonnières ; ils peuvent donner libre cours à leur voyeurisme et leur sadisme sexuel. S’y ajoutent les viols par les gardiens : lorsque une détenue est retrouvée étranglée dans son cachot, on dit que le Diable est venu reprendre sa servante. Beaucoup de condamnées, au moment de leur exécution, ne peuvent même plus tenir debout. Mais, même si elles sont soulagées d’en finir, il leur reste à affronter une mort atroce. Le démonologue Henry Boguet relate la fin de Clauda Jam-Guillaume, qui trouve par trois fois la force de s’échapper du bûcher. Le bourreau n’avait pas respecté sa promesse de l’étrangler avant que les flammes ne l’atteignent. Elle l’oblige ainsi à tenir parole : la troisième fois, il l’assomme, de sorte qu’elle meurt inconsciente.

as a place of unbridled, uncontrolled sexuality. The torturers enjoy the absolute domination they have over the prisoners; they can give free rein to their voyeurism and sexual sadism. In addition, there is the violence perpetrated by the guards: when a prisoner is found strangled in her cell, it is said that the Devil has come to take back his servant. Many condemned women, at the time of their execution, cannot even stand up. But even if they are relieved to be finished, they still have to face an atrocious death. The demonologist Henry Boguet tells of the end of Clauda Jam-Guillaume, who three times found the strength to escape before the flames reached her. She thus forces him to keep his word: the third time, he knocks her out, so that she dies unconscious.
Appendices

Appendix One: Subtitled passage of Sedmikrásky

The following video includes the TL subtitles from my Portfolio: https://youtu.be/OA4OFIwcYTM
Appendix Two: Czech Corpus

An official description of the ‘Word at a Glance’ statistic on the Czech National Corpus website – direct citation:

‘The graph shows in which text types the given word appears most frequently. We have divided the corpus into scientific literature, which includes scientific, pop-science and other specialized texts, then we have journalism (newspapers and magazines), fiction (novels, short stories, poetry and more) and finally spoken language – transcriptions of informal conversations, which have been recorded by our collaborators all over the Czech Republic’.

‘For these groups of texts, we have calculated the average number of occurrences for the searched word per million words, in other words how often you will come across the word in a specific text type. You can find out more about occurrences per million words in the information section of the tile Basic characteristics and also in the corpus wiki. The average number of occurrences per million words is a relative frequency, i.e. relative to the size of the corpus. If you are interested in absolute frequencies – how many times the searched words occurred in the given text type, you can switch to table mode in the tile's top right-hand corner.’

Bibliography:

Appendix Three: Corpus of Deep-L Translations

To analyse the patterns in Deep-L’s translation of English poems into Czech, I created a corpus of 5 poems which have a similar format to my ST:

These poems are divided into three sections:

A) Poems which also carry the *abcb* rhyme scheme:
   1. *A Red, Red Rose* by Robert Burns (1794)
   2. *Pity the Beautiful* by Dana Gioia (2012)
   3. *Sadie and Maud* by Gwendolyn Brooks (1963)

B) A poem where each line of verse is also composed of 10 syllables:
   4. *You, little one, are just the kind of boy* by Marilyn Hacker (1987)

C) A poem which also mentions Dublin placenames (specifically Bull Island):
   5. *Lullaby* by Jessica Traynor (2022)

What follows are the texts of these poems and their Deep-L generated translations.

Bibliography:


Hacker, Marilyn. 1987. ‘You, little one, are just the kind of boy’. In *Love, death, & the changing of the seasons*. Onlywomen Press.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Red, Red Rose</strong></td>
<td><strong>Červená, červená růže</strong></td>
</tr>
<tr>
<td>O my Luve is like a red, red rose</td>
<td>1 Ó, má Luve je jako rudá, rudá růže.</td>
</tr>
<tr>
<td>That’s newly sprung in June;</td>
<td>2 která v červnu čerstvě vyrazila;</td>
</tr>
<tr>
<td>O my Luve is like the melody</td>
<td>3 O my Luve is like the melody</td>
</tr>
<tr>
<td>That’s sweetly played in tune.</td>
<td>4 která sladce hraje v rytmu.</td>
</tr>
<tr>
<td>So fair art thou, my bonnie lass,</td>
<td>5</td>
</tr>
<tr>
<td>So deep in luve am I;</td>
<td>6 Tak krásná jsi, má krásná dívko,</td>
</tr>
<tr>
<td>And I will luve thee still, my dear,</td>
<td>7 tak hluboce jsem zamilován;</td>
</tr>
<tr>
<td>Till a’ the seas gang dry.</td>
<td>8 A já tě budu milovat stále, má drahá,</td>
</tr>
<tr>
<td></td>
<td>9 dokud moře nevyschnou.</td>
</tr>
<tr>
<td>Till a’ the seas gang dry, my dear,</td>
<td>10</td>
</tr>
<tr>
<td>And the rocks melt wi’ the sun;</td>
<td>11 Dokud moře nevyschnou, má drahá,</td>
</tr>
<tr>
<td>I will love thee still, my dear,</td>
<td>12 A skály se sluncem roztají;</td>
</tr>
<tr>
<td>While the sands o’ life shall run.</td>
<td>13 budu tě stále milovat, má drahá,</td>
</tr>
<tr>
<td></td>
<td>14 dokud písky života běží.</td>
</tr>
<tr>
<td>And fare thee weel, my only luve!</td>
<td>15</td>
</tr>
<tr>
<td>And fare thee weel awhile!</td>
<td>16 A měj se dobře, má jediná lásko!</td>
</tr>
<tr>
<td>And I will come again, my luve,</td>
<td>17 Ať se ti daří!</td>
</tr>
<tr>
<td>Though it were ten thousand mile.</td>
<td>18 A já se vrátím, má lásko,</td>
</tr>
<tr>
<td></td>
<td>19 i kdyby to mělo být deset tisíc mil.</td>
</tr>
</tbody>
</table>
Pity the beautiful,
the dolls, and the dishes,
the babes with big daddies
granting their wishes.

Pity the pretty boys,
the hunks, and Apollos,
the golden lads whom
success always follows.

The hotties, the knock-outs,
the tens out of ten,
the drop-dead gorgeous,
the great leading men.

Pity the faded,
the bloated, the blowsy,
the paunchy Adonis
whose luck’s gone lousy.

1 Lítost nad krásnými,
2 panenky a nádobí,
3 děti s velkými tatínky
4 plní jejich přání.
5
6 Líto je krásných chlapců,
7 hezounků a Apollónů,
8 zlatí chlapci, které
9 úspěch vždy následuje.
10
11 Krásky, knokauty,
12 desítky z deseti,
13 ti, kteří jsou k sežrání,
14 skvělí hlavní představitelé.
15
16 Líto je těch vyhaslých,
17 nafouklé, nafouklé,
18 obtloustlého Adonise.
19 kterému se štěstí nevydařilo.
Pity the gods,
no longer divine.
Pity the night
the stars lose their shine.

20 Litujte bohy,
21 kteří už nejsou božští.
22 Lítost nad nocí
23 hvězdy ztrácejí svůj lesk.
Maud went to college.
Sadie stayed at home.
Sadie scraped life
With a fine-tooth comb.

She didn’t leave a tangle in.
Her comb found every strand.
Sadie was one of the livingest chits
In all the land.

Sadie bore two babies
Under her maiden name.
Maud and Ma and Papa
Nearly died of shame.

When Sadie said her last so-long
Her girls struck out from home.
(Sadie had left as heritage
Her fine-tooth comb.)

Maud, who went to college,
<table>
<thead>
<tr>
<th>English</th>
<th>Czech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is a thin brown mouse.</td>
<td>je hubená hnědá myš.</td>
</tr>
<tr>
<td>She is living all alone</td>
<td>Žije úplně sama</td>
</tr>
<tr>
<td>In this old house.</td>
<td>v tomhle starém domě.</td>
</tr>
</tbody>
</table>
You, little one, are just the kind of boy
I would have eyeballed at the bar, and cruised
efficiently, and taken home, and—used?
Hell, no! The bodice-busters say “enjoy,”
and how I do enjoy what girl you bring
back out in me, brought out in time for you
to riff all keys of titillation through
with those square, reddish hands whose quivering
sometimes on mine plucks songs from everything.
Bad, brash, and skinless, not a boy at all,
between boot-tops and that surprising small
waist is where my hands and mouth would slide,
effortless and attentive to you, guide
you, ride you to the place we both belong.

Ty, maličký, jsi přesně ten typ chlapce.
bych se díval na baru a křižoval bych ho
efektivně, a vzal domů, a - použil?
Sakra, ne! Bodice-busters říkají "užij si".
a já si užívám, jakou dívku mi přiveď.
ve mně, vyvedená v čase pro tebe.
abyste si vybrnali všechny tóny vzrušení.
těma hranatýma, červenýma rukama, jejichž třesoucí se ruce
na mém někdy vytrhává písně ze všeho.
Zlý, drzý a bez kůže, vůbec ne kluk,
mezi špičkami bot a tím překvapivým malým
pasem, kam by sklouzly mé ruce a ústa,
bez námahy a pozorně k tobě, průvodce.
a odvézt tě na místo, kam oba patříme.
I have a lullaby for you at last,
so lie beside me, hold my hand,
follow me through the night’s amber lens
to Bull Island.
Here, the seals are waking
from their sleep, rolling into the surf
where in blue-black
they’ll stretch the land-ache
from their muscles.
Here, the only touch is water.
Moonlight on scale. Dazzle of bubbles.
Blubber’s cape and fish blood’s
meagre warmth. These are my notes,
the strand our stave.
Our music rises and falls,
we are waveform; we are sea.
## Appendix Four: Deep-L Translation of *Drumcondra Romeo*

The online programme Deep-L translated my poem ‘Drumcondra Romeo’ in the following way. It can serve as a comparison to the translation in my Portfolio.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Drumcondra Romeo</em></td>
<td><em>bubeník Romeo</em></td>
</tr>
<tr>
<td>A coil of entrails in the sewage</td>
<td>Svazek vnitřností v odpadních vodách</td>
</tr>
<tr>
<td>Eye for eye and hairy knots in the drain</td>
<td>Oko za oko a chlupaté uzly v kanalizaci</td>
</tr>
<tr>
<td>Meteorologists predict the Earth will be riddled</td>
<td>Meteorologové předpovídají, že Země bude rozbrázděna</td>
</tr>
<tr>
<td>With sweaty beer bellies and a hurricane</td>
<td>zpocenými pivními břichy a hurikánem.</td>
</tr>
<tr>
<td>For the sea is a form of tears in defiance wept</td>
<td>Neboť moře je forma slz ve vzduchu vyplakaných</td>
</tr>
<tr>
<td>For the Bernard Shaw does not serve Pilsner on tap</td>
<td>Neboť Bernard Shaw nečepuje plzeňské na čepu</td>
</tr>
<tr>
<td>For her hair is a hindrous forest of keratin treatments</td>
<td>Pro její vlasy je překážející les keratinových procedur</td>
</tr>
<tr>
<td>For in the shallows of Bull Island you lay your hands on me like a map</td>
<td>Neboť na mělčině Býčího ostrova na mě položiš ruce jako na mapu.</td>
</tr>
<tr>
<td>Meteorologists predict Juliet will tunnel beneath you</td>
<td>Meteorologové předpovídají, že Julie pod tebou udělá tunel.</td>
</tr>
<tr>
<td>Secret streets swelling with sensational strokes</td>
<td>Tajné ulice bobtnají senzačními tahy</td>
</tr>
<tr>
<td>She’ll burn tyres, her own hair, and bridges</td>
<td>Bude pálit pneumatiky, vlastní vlasy a mosty.</td>
</tr>
<tr>
<td>Take the 44 from Pearse to meet your folks</td>
<td>Pojedeš 44 z Pearse za svými rodiči.</td>
</tr>
<tr>
<td>Drumcondra Romeo recognizes his child as a cub</td>
<td>Drumcondra Romeo pozná své dítě jako mládě</td>
</tr>
<tr>
<td>English</td>
<td>Czech</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Learns to smile when they beg for the gender</td>
<td>Naučí se usmívat, když prosí o pohlaví</td>
</tr>
<tr>
<td>Listens when meteorologists predict a tangle of</td>
<td>Poslouchá, když meteorologové předpovídají spleť</td>
</tr>
<tr>
<td>Hysterical screams with the neurons in my brain – an offender</td>
<td>Hysterický křik s neurony v mozeku - pachatel</td>
</tr>
<tr>
<td>Of catholic guilt, inside jokes, Antarctic pain,</td>
<td>Katolické viny, vnitřních vtipů, antarktické bolesti,</td>
</tr>
<tr>
<td>Yet a lover of lemon water sunshine.</td>
<td>Přesto milovník slunce s citronovou vodou.</td>
</tr>
<tr>
<td>His sister crunching out an unwanted child,</td>
<td>Jeho sestra chroupe nechtěné dítě,</td>
</tr>
<tr>
<td>Juristic exit, vagina dentata, life’s sunshine in decline.</td>
<td>Jurasův odchod, vagina dentata, životní slunce v úpadku.</td>
</tr>
<tr>
<td>Romeo, Romeo, wherefore art thou Romeo?</td>
<td>Romeo, Romeo, proč jsi Romeo?</td>
</tr>
<tr>
<td>Had you not been another Romeo toppled,</td>
<td>Kdybyš nebyl jiný Romeo svržený,</td>
</tr>
<tr>
<td>The electric beams of aeroplanes would carry me</td>
<td>Elektrické paprsky letadel by mě nesly.</td>
</tr>
<tr>
<td>To your baby home where I once from a droplet</td>
<td>do tvého dětského domova, kde jsem kdysi z kapky</td>
</tr>
<tr>
<td>Of looks and genuine care as a human being</td>
<td>Pohledů a opravdové péče jako lidská bytost</td>
</tr>
<tr>
<td>Constructed a crush that felt like a crash.</td>
<td>Vytvořil drt, která se cítíla jako havárie.</td>
</tr>
<tr>
<td>Had coke not come before Juliet, the</td>
<td>Kdyby koks nepřišel dřív než Julie.</td>
</tr>
<tr>
<td>Earth wouldn’t be riddled with your ash.</td>
<td>Země by nebyla posetá tvým popelem.</td>
</tr>
</tbody>
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Bibliography of Source Texts


