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Translation Portfolio: Marginalisation and Liminality

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MPhil in Literary Translation
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Supervised by Dr Jana Van Der Ziel Fischerová and Dr Rachel Hoare

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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.

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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:

Naughton, James. 2006. *Czech: An Essential Grammar* (1st ed.). Routledge.

Student Number	18331503	Text Number	1
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Source Text		Target Text	
Title	<i>Maryša</i>	Title	<i>Marisha (Maryša)</i>
Year Published	1894		
Author	Alois Mrštík and Vilém Mrštík		
Language	Czech (made up Moravian dialect; Hanácko, Slovácko, Brno)	Language	Hiberno-English (Clare; South-West Irish English)
Word Count	718	Word Count	900
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	ST are the final three scenes of a folklore tragedy, <i>Maryša</i>, 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. <i>Maryša</i> 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., <i>‘přemožena rozčilením’</i> [overcome with rage] (ST: 53); in SCZ (AD, 7). – informal in dialogue: e.g., <i>‘Černý mně dej’</i> [The black give to me] (ST: 6); CCZ and grammatically incorrect <i>‘-ý’</i> suffix (AD, 7).
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation production of genre for target context</i> (200 words max)	My TA are actors performing in <i>Marisha</i> 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.: – <i>‘děvčica’</i> → <i>‘girleen’</i> (TT:95), i.e., diminutive of ‘girl’ (from Irish <i>‘cailín’</i> [girl]); (Hickey 2004, 165). – <i>‘pantáta’</i> → <i>‘aul’ lad’</i> [old man] (TT:78); <i>‘pañmáma’</i> → <i>‘aul’ má’</i> (TT:77-78). This will include Hiberno-English’s borrowed syntax from Irish Gaelic (Laurick 2019, 59): – you → <i>‘ye’</i> (TT:32); you are → <i>‘yer’</i> (TT:33). – ‘neutral intensification’: e.g., <i>‘I poisoned him, I did’</i> (TT:98). – absence of ‘yes’ and ‘no’: e.g., <i>“Is it [...]?”</i>, and reply: <i>“Tis.”</i> (TT:20-22).

Critical Reflection ● <i>textual analysis</i> (200 words max)	Since the TT is a play-script to be used in rehearsals, the new spelling of <i>Maryša</i> – <i>Marisha</i> – 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 <i>Maryša</i> 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 <i>mise-en-scène</i>; set, lighting, costumes.
Works Cited ● <i>use of sources and reference material</i>	Cleary, Aine, and Kate Mulready. 2017. ‘The social impact of the Dublin Fringe Festival: A study of audience and artist perspectives’. <i>Irish Journal of Sociology</i> 25 (1): 61-79. Crystal, David. 2018. <i>The Cambridge Encyclopedia of the English Language</i>. 3rd ed. Cambridge: Cambridge University Press Húsek, Jan. 1958. <i>Zrod a vývoj moravského Slovácka</i> [<i>The birth and development of Moravian Slovácko</i>]. Brno: sb. Rodné zemi. Laurick, Summer. 2019. ‘The Syntax and Phonetics of Hiberno-English Dialects’. <i>The Drover Review</i> no. 2. Accessed 2 March 2023. https://droverreview.files.wordpress.com/2019/06/drvol2201911laurick.pdf. Ludlow, Meaghan. 2018. ‘The Introduction and Consumption of Coffee in Ireland, c. 1660-1830.’ <i>Proceedings of the Royal Irish Academy. Section C: Archaeology, Celtic Studies, History, Linguistics, Literature</i> 118C: 1-21.

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| | <p>Ó Baoill, A., and Travers, E. 2020. 'Access, participation, and diversity in the Dublin Fringe Festival: a case study'. <i>International Journal of Event and Festival Management</i>, 11 (3): 276-292.</p> <p>Skarnitzl, Radek. 2016. 'Gender, age and kinship in the traditional culture of Moravian Wallachia'. <i>Anthropologia Integra</i> 7 (1): 1-16.</p> <p>Trnka, Bohumil. 1961. 'The Czech and Slovak Language in Moravia and Silesia'. <i>Slavonic and East European Review</i> 39 (93): 38-51.</p> <p>'Marysha'. 2023. <i>Národní divadlo [National Theatre]</i>. Accessed 20 Feb 2022. https://www.narodni-divadlo.cz/en/show/marysa-cinohra-1520272.</p> |
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Source Text

Maryša

Výstup 4.

VÁVROVÁ. – VÁVRA.

VÁVRA (*vejde a věší pilku na hřebík*).

VÁVROVÁ (*se hřmotem se probírá ve lžičníku a pak nese Vávrovi hrnek se lžičkou*). Chceš bílý nebo černý? Nesu ti černý. –

VÁVRA. Černý mně dej.

VÁVROVÁ (*staví na stůl před něho hrnek*).

VÁVRA (*mlčky sedne a položí čepici na stůl; ochotně*). Sladila's to?

VÁVROVÁ (*sejme cukr s police, přinese na stůl a mlčky přisune k němu*).

Zapomněla sem. (*Pak jde zase ke sporáku a sleduje stranou každý jeho pohyb*).

VÁVRA (*míchá lžičkou a srkne kávy*). Od koho je káva?

VÁVROVÁ. Od žida.

VÁVRA. A proč ne ze spolku?

VÁVROVÁ. Měli zavřino.

VÁVRA. Tahle je ztuchlá, nebo co. (*Rychle pije*).

VÁVROVÁ (*jeví nepokoj a neví, jak a kde má stát. Ohlíží se stále po Vávrovi*).

S nápadným účastenstvím). Pojedeš na panský?

Target Text

Marisha

Scene 4.

MS. VÁVROVÁ. (MARISHA) – MR. VÁVRA.

VÁVRA: (*Enters and hangs his saw on a nail.*)

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. –

VÁVRA: Give me the plain so.

VÁVROVÁ: (*Places the mug on the table in front of him.*)

VÁVRA: (*Sits in silence and puts his cap on the table; in a friendly way.*)

Did ye sweeten it?

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.*)

VÁVRA: (*Stirs the tea with the spoon and sips it.*) Where did ye get the tea?

VÁVROVÁ: From the shebeen.

VÁVRA: Why not from the rambling house?

VÁVROVÁ: They were closed.

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. Vlídně*). Maryško!

VÁVROVÁ. Co chceš?

VÁVRA. Proč seš na mě taková zlá? Co nemůže bét u nás jinač? Ubyde ti, dyž se na mě vlídně podíváš? Poslechni! Maryšo! – Já na všechno zapomenu, nic ti nebudu vyčítat, nikomu nebudu hrozit, jen dyž trochu lepšů vůlu budu vidět u tebe. – Nevíš, jako to člověka bolí - -

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 bét? (*Přivine ji vlně 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*).

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

22 VÁVRA: 'Tis. - Why do you ask?

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

They are both silent.

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

29 VÁVROVÁ: What do ye want?

30 VÁVRA: Why are ye so unkind to me? Coul'n't we be different together?
31 Would it do ye any harm, to look at me nicely? Listen! Marisha! – I'd forget
32 ev'rythin', I'd never give out to ye, I wouldn't be threatening anyone, if
33 only ye were to show a little more good will on yer side. -Ye've no idea,
34 how much that hurts a man -

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

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

37 VÁVRA: I made a promise to ye when you became me wife that I'd do
38 anything and everything for ye, just to see ye happy and contented with
39 me. And now - look at me - look at yerself. We lie down in anger, we get

VÁVRA (*přemáhá zlost a dotkne se jejího ramena i doráží prosebně*). Dyž ti pěkně prosím. Mám přece děti; co z nich bude, když budó vidět, jaké vedeme život?

VÁVROVÁ (*rozhodí ruce a mírně jej odstrčí od sebe*). Sedni a pi! (*Jde pro hrnek.*) Cos nedopil? (*Postaví hrnek zpět.*)

VÁVRA (*vezme hrnek a dopije do dna*).

Okamžik mlčení.

VÁVROVÁ. Které si vezmeš kožuch?

VÁVRA. Ten dlóhé 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 přemožena rozčilením zavravorá – obepne lokte kolem hlavy a potácí se směrem, kde na zdi visí krucifix. Tiše stojí opřena o zed' a s hlavou vztyčenou leží nehybně na zdi*). Sám temu chtěl.

Musí uplynouti delší chvíle, než cepy přestanou tepat, aby Vávrová měla dosti času vyhrátí všechny pocity, které se v ní ozývají této chvíli. Občas vzhlíží ke kříži. Když cepy přestaly tepat, ozve se v ní strach. Strašné ticho. Teprve až odehrála tento poslední pocit, který ji divoce zmítá, přiběhne Rozára. Cepy náhle přestanou tepat a ze dvora zaléhá sem hluk a ropot několika mužských i ženských hlasů. – Hluk roste a blíží se.

40 up in anger. Does it have to be this way? (*He pulls her close lustfully and*
41 *wants to kiss her.*) I'll give ye anythin' yer heart desires, there's nothin' I
42 wouldn' do for ya. (*Kisses her.*)

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

46 VÁVRA: (*Controlling his anger, he touches her shoulder, beseeching her.*)
47 When I'm askin' ye so nicely. An' sure, I've children; what'll become o'
48 them, afther seein' what sort o' life we're livin'.

49 VÁVROVÁ: (*Throws out her hands and lightly pushes him away from her.*)
50 Sit down and drink! (*Goes for the mug.*) Why didn't ye drink it all? (*Puts*
51 *the mug back.*)

52 VÁVRA: (*Takes the mug and drains it to the last drop.*)

A moment's silence.

54 VÁVROVÁ: Which coat are ye wearing?

55 VÁVRA: Bring me the long one.

56 VÁVROVÁ: (*Goes into the next room and immediately returns with the*
57 *sheepskin coat.*)

58 VÁVRA: (*Puts the coat on - long and yellow one.*) Mind the threshers now
59 an' tell Rozára to lay down fresh bedding for the cow. (*He leaves.*)

The flails beat offstage.

61 VÁVROVÁ: (*Overcome with agitation, she staggers – wraps her arms*
62 *around her head and staggers towards the crucifix on the wall. Stands*

Výstup 5.

VÁVROVÁ. – ROZÁRA.

ROZÁRA (*v běhu, běží rovnou cestou pro vodu*). Pro Boha všemohoucího, paňmámo -- co se to stalo -- pantáta je bez sebe --

VÁVROVÁ (*ani se nehne*).

ROZÁRA (*s podivením hledí po ní a pák odběhne*).

Výstup 6.

VÁVROVÁ. – MLATCI.

VÁVROVÁ (*sama, stále na svém místě. Hluk se blíží síní dovnitř*).

Delší chvíle. Hraje očima.

(Oknem je vidět.)

MLATCI. Ženy i mužští zpola vedou, zpola nesou Vávru – polomrtvého.

Výkřiky.

HLASY. Co se mu jen stalo? Co se mu jen stalo? Tak najedno?!

VÁVROVÁ (*právě když s Vávrou mají přijít dveřmi v pozadí na jeviště, vyhrne oči k nebi*).

ŽENA (*předběhne mlatce, všimne si pátravě Vávrové, uchopí ji za ruku, trhne doprostřed jeviště a pohlédne jí do odvrácené tváře*). Děvčico nešťasná – ty's jí otrávil?! (*Ve dveřích objeví se pouze boty mrtvého.*)

V pozadí ve dveřích muži nesoucí Vávru.

VÁVROVÁ (*dutě*). Otrávil.

63 *silently leaning on the wall and with her head upright lies motionless*
64 *against the wall.) Tis what he wanted himself so.*

65

66 *There must be a longer pause until the flails stop beating so that Vávrová*
67 *has the time to act out all her feelings, which echo in her at this moment.*

68 *At times he looks up at the cross. When the flails stop beating, a fear rises*
69 *inside her. A terrible silence. Only after she has acted out this last feeling*

70 *that is violently tormenting her, Rozára comes running. The bellows*
71 *suddenly stop beating and the noise and rumble of several male and*

72 *female voices drifts in from the courtyard. - The noise grows louder and*
73 *closer.*

74

75 Scene 5

76 VÁVROVÁ. – ROZÁRA.

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

79 VÁVROVÁ: (*Doesn't move.*)

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

81

82 Scene 6

83 VÁVROVÁ. – THE THRESHERS.

84 VÁVROVÁ: (*Alone, still in the same place. The noise is coming in through*
85 *the halls.*)

Opona spadne.

86	<i>A longer time passes. Marisha acts with her eyes.</i>
87	<i>(Visible through the window.)</i>
88	<i>THRESHERS. Women and men half lead, half carry Vávra – half dead.</i>
89	<i>Screams.</i>
90	<i>VOICES: What happened to him? What happened? Just like that?!</i>
91	<i>VÁVROVÁ: (Just as they are about to bring Vávra through the door</i>
92	<i>upstage, throws her eyes to the heavens.)</i>
93	<i>WOMAN: (overtakes the thresher, notices Vávrová searchingly, takes her</i>
94	<i>hand, jerks her to center- stage and looks into her averted face.) Unhappy</i>
95	<i>girleen – ye poisoned him!? (The boots of Vávra's corpse appear in the</i>
96	<i>doorway.)</i>
97	<i>The men carrying Vávra appear through the door upstage.</i>
98	<i>VÁVROVÁ: (In a hollow voice.) I poisoned him, I did.</i>
99	<i>The curtain falls.</i>

Student Number	18331503	Text Number	2
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Source Text		Target Text	
Title	<i>Sedmikrásky</i>	Title	<i>Daisies</i>
Year Published	1966		
Author	Dir. Věra Chytilová (Script: Věra Chytilová, Ester Krumbachová, and Pavel Juráček)		
Language	Czech	Language	English
Word Count	455	Word Count	543
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	ST is taken from the Czechoslovak New Wave film <i>Sedmikrásky</i> [<i>Daisies</i>]. 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’ [trully] (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).
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation production of genre for target context</i> (200 words max)	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. TT will adhere to Karamitroglou’s (1997) subtitling standards; hence keeping CPL to 35 (ibid, 2).

Critical Reflection ● <i>textual analysis</i> (200 words max)	There is a subtitled version of the film featured on <i>YouTube</i> (Seah 2021, n.p.), whose strategy differs markedly from mine. It domesticates the Czech nicknames and uses ‘Hansel and Gretel’ (41.35-41.42). ‘Honzíček, Jéňa, Jan’ is subtitled on <i>YouTube</i> 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 <i>Youtube</i> 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).
Works Cited ● <i>use of sources and reference material</i>	Owen, Jonathan L. 2011. <i>Avant-Garde to New Wave: Czechoslovak cinema, surrealism and the sixties</i>. Oxford: Berghahn Books. Seah, Hagen. 2021. ‘Daisies (1966), dir. Věra Chytilová’. <i>Youtube Video</i>. 1:15:53. Published: 4 Sept 2021. Accessed 9 Jan 2023. https://www.youtube.com/watch?v=X_m4ODIVhIQ. Hames, Peter. 2005. <i>The Czechoslovak New Wave</i>. Wallflower Press. Huang, Y., & Wu, D. 2019. ‘Subtitling bilingualism: A study on the effects of interlingual subtitles on non-native English speakers’ audiovisual comprehension’. <i>Journal of Multilingual and Multicultural Development</i>, 40 (2): 98-114. doi: 10.1080/01434632.2018.1487322 Karamitroglou, Fotios. 1997. ‘A Proposed Set of Subtitling Standards in Europe’. <i>Translation Journal</i> 2 (2). Accessed 1 January 2023. https://translationjournal.net/journal/04stndrd.htm. Marubbio, M. E. 2015. <i>Feminist film festivals: Building critical mass through community-based exhibition</i>. In <i>Film festivals and anthropology</i>, edited by D. Iordanova & S. Cunningham, 33-48. Cambridge: Cambridge Scholars Publishing. ‘Balík’. 2023. <i>Akademický slovník současné češtiny</i> [online; <i>Academic dictionary of current Czech</i>] (2017–2023). Praha: Ústav pro jazyk český AV ČR, v. v. i. Accessed 5 February 2023. https://slovníkcestiny.cz. ‘Bumpkin’. 2023. <i>Cambridge English Dictionary Online</i>. Cambridge University Press. Accessed 5 February 2023. https://dictionary.cambridge.org/dictionary/english/bumpkin.

Notes on Appendices	The chosen scenes along with my own English subtitles are available to watch on YouTube through the link in <i>Appendix One</i> .
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Timestamp	Source Text <i>Sedmikrásky</i>	Target Text <i>Daisies</i>
0,0:38:19.86,0:38:24.22	Aplt.	Aplt.
0,0:38:24.22,0:38:28.35	Augusta.	Augusta.
0,0:38:28.35,0:38:31.06	Arsen.	Arsenic.
0,0:38:31.06,0:38:33.82	Ten je přece zavřený, ne?	He's in prison, is he not?
0,0:38:33.82,0:38:37.73	To je všechno na A, teď na B.	That's all the As, now the Bs.
0,0:38:37.73,0:38:40.80	Balík.	Bumpkin.
0,0:38:40.80,0:38:43.86	Moc lyrický.	Too lyrical.
0,0:38:43.86,0:38:47.15	Beránek.	Beránek.
0,0:38:49.60,0:38:53.11	Co je vlastně s Beránkem?	Actually, what's with Beránek?
0,0:38:53.11,0:38:56.31	Začal pracovat.	He started working.
0,0:38:56.40,0:38:57.73	Coural.	Coural.
0,0:39:01.06,0:39:03.55	Hrůza.	Horrible.
0,0:39:05.46,0:39:07.86	To neznám!	I don't know that one!
0,0:39:07.86,0:39:13.95	Ale ne, já říkám hrůza, jakože nikoho nemáme na H.	But no, I'm saying horrible, like we don't have anyone with H.
0,0:39:16.97,0:39:20.48	-Co blbneš?	-What the hell are you doing?
	-Nemůžu to přečíst.	-I can't read it.
0,0:39:27.11,0:39:30.93	To je přece Doda.	That's Doda, of course.
0,0:39:30.93,0:39:34.04	Aha.	Aha.

0,0:39:34.04,0:39:42.08

Hele, a víš, jak se jmenoval ten, jak furt říkal:
„Co s námi bude, co s námi bude?“

0,0:39:42.08,0:39:45.95

– Ten co umřel?
– No.

0,0:39:48.08,0:39:51.91

Tady musí být někde podepsaný.

0,0:39:55.42,0:39:59.42

Á, Jeníček přišel.

0,0:39:59.42,0:40:03.42

Už to hází s naší Mařenkou.

0,0:40:04.88,0:40:10.75

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

0,0:40:10.75,0:40:15.46

Marie, prosimtě, otevři. Já vim, že si doma.

0,0:40:15.46,0:40:20.88

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

0,0:40:22.84,0:40:26.40

To bylo jenom nedorozumnění, víš?

0,0:40:27.20,0:40:31.95

Mařenko, já na tebe pořád myslím, otevři.

0,0:40:33.77,0:40:39.73

Tak otevři, Marie.

On na tebe pořád myslí.

0,0:40:39.73,0:40:47.91

No otevři.

Když na tebe pořád myslí.

0,0:40:47.82,0:40:49.24

(Prosimtě.)

0,0:40:49.24,0:40:52.88

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.

0,0:40:52.88,0:40:57.82

No tak s sebou neškubej, když na tebe pořád myslí.

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

0,0:40:59.82,0:41:01.91

Marie.

Marie.

0,0:41:01.91,0:41:04.75

Má krásný hlas, Honza.

He has a beautiful voice, this Honza.

0,0:41:04.75,0:41:06.44

Otevři prosimtě.

Please open.

0,0:41:06.44,0:41:11.91

Honzíček, Jěňa, Jan.

Honzíček, Jěňa, Jan.

0,0:41:11.91,0:41:14.40

Miluješ mě, Jene?

Do you love me, Jen?

0,0:41:16.62,0:41:20.26

Hele Hans, je tam něco k jídlu?

Hey Hans, is there anything to eat?

0,0:41:24.75,0:41:27.33

Nebo ti to snad vadí?

Or does it bother you?

0,0:41:27.33,0:41:31.55

No dovol, kdo říká, že něco říkám?

Excuse me, who says I'm saying anything?

0,0:41:32.71,0:41:35.55

Tak mi dej jeho adresu.

So, give me his address.

0,0:41:46.84,0:41:48.84

Tužtička.

The little pencil.

0,0:41:54.31,0:41:56.71

A čitelně, ano?

And legible, yes?

0,0:42:09.33,0:42:12.31

Už tě nemám ráda.

I don't like you anymore.

0,0:42:17.60,0:42:19.64

Já tebe taky ne.

Me neither.

0,0:42:21.51,0:42:23.91

Ale já už skutečně ne.

But I really don't anymore.

0,0:42:28.48,0:42:30.35

Opravdu.

Really.

0,0:42:31.55,0:42:33.37

Ted' už ne.

Not anymore.

0,0:42:35.73,0:42:38.62

Já už tě vůbec nemám ráda.

I don't like you at all anymore.

0,0:42:43.86,0:42:45.55

Kam jdeš?

Where are you going?

0,0:42:59.55,0:43:02.17

Tak co, kdes byla?

So, where've you been?

0,0:43:02.17,0:43:04.17

Na konci.

At the end.

0,0:43:05.82,0:43:08.17

Na konci čeho?

At the end of what?

0,0:43:08.53,0:43:11.11

0,0:43:28.26,0:43:30.13

0,0:43:30.13,0:43:32.13

0,0:43:32.13,0:43:34.13

0,0:43:35.64,0:43:37.68

0,0:43:40.13,0:43:42.00

0,0:43:42.84,0:43:45.24

0,0:43:45.24,0:43:47.24

0,0:44:01.28,0:44:04.08

0,0:44:05.91,0:44:08.13

0,0:44:08.13,0:44:10.13

0,0:44:15.42,0:44:17.02

0,0:44:17.02,0:44:19.02

0,0:44:21.11,0:44:23.15

0,0:44:28.97,0:44:35.82

0,0:44:36.53,0:44:39.46

0,0:44:43.77,0:44:48.66

0,0:44:49.46,0:44:52.26

0,0:44:54.31,0:44:56.88

0,0:44:58.40,0:45:04.17

0,0:45:04.17,0:45:07.51

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.

Prosimtě.

Hele, motýl.

Víš, tomu já právě nerozumím, proč se říká, „miluji tě“.

Rozumíš?

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, rozumíš?

Well, at the end of the swimming baths, huh?

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?

0,0:45:18.04,0:45:20.53

Tak o co jde?

0,0:45:24.13,0:45:28.04

Ty myslíš vážně, že o něco jde?

0,0:45:28.04,0:45:30.66

Že něco je?

0,0:45:41.77,0:45:45.51

No, třeba potom, když někdo není.

0,0:45:46.97,0:45:49.60

Jako když někdo umře?

0,0:45:51.51,0:45:53.46

Dejme tomu ty.

0,0:45:53.46,0:45:57.06

Jakto já? Snad ty, ne?

0,0:45:57.06,0:46:04.57

Ted'ka tady sedíme, a ted' si představ, že bychom to nebyly my.

0,0:46:04.57,0:46:08.13

Tak to by bylo tedy blbé.

0,0:46:12.17,0:46:15.68

A kdo ti vůbec říká, že sme to my?

0,0:46:15.68,0:46:18.31

A že vůbec si?

0,0:46:18.31,0:46:20.31

No ty!

0,0:46:20.31,0:46:23.37

No vlastně ano!

0,0:46:27.20,0:46:30.75

Jinak by se to dalo u tebe těžko dokázat.

0,0:46:31.77,0:46:38.13

Hele, hlášená zde nejsi, nikde nepracuješ.

0,0:46:38.13,0:46:41.37

Vidíš, na tebe není důkaz.

0,0:46:42.93,0:46:45.15

Nic není.

0,0:46:47.60,0:46:49.42

Je tam něco?

0,0:46:53.60,0:46:56.17

Něco by se mělo dít.

0,0:47:04.66,0:47:06.17

Ale co?

So, what is the deal?

Do you really think it is a big deal?

That something is?

Well, maybe after, when someone isn't.

Like when someone dies?

Let's suppose you.

Me? Rather you, no?

Now we're sitting here, and now imagine if it wasn't us.

Well, that would be bad.

And who even says that this is us?

And that you are at all?

Well, you!

Well, actually, yes!

Otherwise, it would be difficult to prove it with you.

Look, you're not registered here, you don't work anywhere.

You see, there is no proof of you.

There is nothing.

Is there anything?

Something should be happening.

But what?

0,0:47:11.91,0:47:15.24	Děvčata, vy pořád někam pospícháte.	Girls, you're always in a hurry.
0,0:47:16.13,0:47:23.02	<i>“Rudé růže, rudé růže, rudé růže mám tak rád.</i>	<i>“Red roses, red roses, how I love red roses.”</i>
0,0:47:23.02,0:47:30.13	<i>Chci je pro tě, moje milá, chci je pro tě natrhat.</i>	<i>“I want them for you, my beloved, I want to pick them for you.”</i>
0,0:47:30.13,0:47:38.75	<i>Ověnit ten plavý vlas tvůj. Rudé růže, mám tak rád.”</i>	<i>“To garland thy blond hair. Red roses, I love so much.”</i>
0,0:47:52.13,0:47:53.55	Co tam?	What's to do there?
0,0:47:54.62,0:47:57.51	Můžeme to jednou zkusit jinde, ne?	We can try somewhere else for once, right?
0,0:48:00.48,0:48:01.64	Vadí?	Do you mind?
0,0:48:04.84,0:48:05.82	Nevadí.	I don't mind.
0,0:48:06.13,0:48:08.93	Zkusit se má všechno.	One ought to try everything.

Student Number	18331503	Text Number	3
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Source Text		Target Text	
Title	<i>Othello</i>	Title	<i>Othello</i>
Year Published	1622 (First quarto), 1623 (First folio)		
Author	William Shakespeare		
Language	Early Modern English (Elizabethan/Shakespearean English)	Language	Czech
Word Count	122	Word Count	102
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 rds max)	ST is taken from I.1.117-129 in the First Folio edition of Shakespeare's <i>Othello</i>. 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.: – 'the beast with two backs' (ST: 17), i.e., two humps, they are '<i>humping</i>' like camels (i.e., having sex constantly). – Othello is called a barbaric animal by Iago, a 'barbary horse' (ST: 10). – 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.		

	– 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).
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	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 <i>Othello</i>. 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 obcuji’ [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: – ‘thou’ (ST:19) → ‘ty’ [you] (TT:18). – ‘you’ (ST:21) → ‘vy’ [you] (TT:20).

Critical Reflection ● <i>textual analysis</i> (200 words max)	1. My TT makes the case that race cannot be omitted from <i>Othello</i> translations in the hopes of a post-racial world. There are no documented Czech adaptations of <i>Othello</i> which aim to re-contextualize the racism like I do, but, notably, another performance at the SSF in Prague in 2021 – a performance of <i>The Tempest</i> – re-contextualized the drunkards as two men talking about the controversial former Czech president Miloš Zeman (<i>Bouře</i>, 2021, n.p.). 2. My TT can be contextualized with these efforts to re-contextualize and decolonize Shakespeare. Racism in <i>Othello</i> has been reworked in a modern-day metatheatrical adaptation by Morison and Traoré, <i>Desdemona</i>, and a translation and metatheatrical play-within-a-play-within-a-film, Pasolini's <i>Che cosa sono le nuvole?</i>. 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 ● <i>use of sources and reference material</i>	Diatelová, Irena. 2013. 'Urážlivé, vulgární a rasistické projevy na internetových diskusních fórech'. [Abusive, vulgar and racist language on Internet discussion forums]. <i>Thesis</i>. Brno: Masaryk University. Accessed 10 April 2023. https://is.muni.cz/th/gsl82/Urazlive_vulgarni_a_rasisticke_projevy_na_internetovych_diskusnich_forech.pdf. Dury, Richard. 2007. 'YOU and THOU in Early Modern English: cross-linguistic perspectives'. In <i>Germanic Language Histories 'from Below' (1700-2000)</i>. Edited by Stephan Elspaß, Nils Langer, Joachim Scharloth and Wim Vandenbussche, 129-148. Berlin, New York: De Gruyter. https://doi.org/10.1515/9783110925463.129. Dybová, Hana. 2017. 'Letní shakespearovské slavnosti Ostrava – Analýza historie, produkčních a dramaturgických praktik'. [Summer Shakespeare Festival Ostrava - Analysis of history, production and dramaturgical practices']. <i>Thesis</i>. Olomouc: Palackého University. Accessed 10 April 2023. https://theses.cz/id/qghwkz/23672856. Hall, Kim F. 1995. 'Othello's African Contexts'. <i>Shakespeare Quarterly</i> 46 (3): 253-282. Accessed April 10, 2023. doi:10.2307/2870994, 261-262.

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- Bouře*. 2021. [The Tempest], directors and dramaturgy SKUTR – Martin Kukučka and Lukáš Trpišovský, based on the book by William Shakespeare, transl. Martin Hilský, Letní Shakesperovské Slavnosti [Summer Shakespeare Festival], Prague Castle, June 28, 2021.

Source Text***Othello***

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 Coursers 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.

Target Text***Othello***

1	BRABANTIO: Co mi to mluvíš o loupeži,
2	Toto jsou přece Benátky: můj dům není žádný chlív.
3	
4	RODERIGO: Velevážený Brabantio,
5	S upřímnou a čistou duší přicházím k Vám.
6	
7	JAGO: Pane: jste jedním z těch, kteří Bohu nechtějí sloužiti,
8	když jim to ďábel káže. Protože Vám jdeme prokázati službu,
9	a Vy si myslíte, že jsme lumpové, dáte si dceru obtížit
10	cikorkou, chcete, aby vaši synovci byly nicnedělači,
11	chcete míti parazity za bratrance a za potomky vyžírký?
12	
13	BRABANTIO: Co jsi to za prostořekého bídníka?
14	
15	JAGO: Jsem ten, pane, který vám jde povědět, že vaše dcera a cikorka
16	spolu chlípně obcují.
17	
18	BRABANTIO: Ty jsi padouch.
19	

Student Number	18331503	Text Number	4
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Source Text		Target Text	
Title	'Ray's getting a haircut on Irving Place', in <i>Love, Death and the Changing of Seasons</i>	Title	„Ray se nechává stříhat v Irvingově ulici, <i>Láska, Smrt, a Změny Období</i>
Year Published	1986		
Author	Marilyn Hacker		
Language	English (USA)	Language	Czech
Word Count	120	Word Count	124
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (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, <i>abbaabbacddcee</i>, 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 • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	TT is part of a queer poetry anthology produced for Czech-speaking lesbians aged 18-40, published under <i>LePress</i>, 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 <i>abbaabbacddcee</i> 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, <i>ibid</i>). – the verb 'fucking' (ST: 14) → 'zašukáš' [fucking] to describe sexuality (0.7 IPM, <i>ibid</i>). I will shift into informal CCZ, e.g., suffix '-ej' in 'podělanej', (TT: 7).
Critical Reflection • <i>textual analysis</i> (200 words max)	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.
Works Cited ● use of sources and reference material	Burt, Stephen. 2011. 'The Contemporary Sonnet'. In <i>The Cambridge Companion to the Sonnet</i>, Cambridge, edited by A. D. Cousins and Peter Howarth, 245-266. Cambridge: Cambridge University Press. Butler, Judith and Annamarie Jagose. 1996. 'Introduction: Queer Theory's Itinerary.' In <i>Queer Theory: An Introduction</i>, edited by Annamarie Jagose, 1-17. New York: New York University Press. Craddock, Jade. 2013. 'Women poets, feminism and the sonnet in the twentieth and twenty-first centuries: an American narrative'. <i>Ph.D. Thesis</i>. University of Birmingham. Accessed 2 Dec 2022. https://etheses.bham.ac.uk/id/eprint/4158/ Démont, Marc. 2018. 'On Three Modes of Translating Queer Literary Texts'. In <i>Queering Translation, Translating the Queer: Theory, Practice, Activism</i>, edited by Brian James Baer and Klaus Kaindl, 157-171. Routledge. Machálek, Tomáš. 2019. <i>Slovo v kostce – agregátor slovních profile [Word at a Glance – a Customizable Word Profile Aggregator]</i>. FF UK, Praha. Accessed 1 Dec 2022. http://korpus.cz/slovo-v-kostce/. Machálek, Tomáš. 2019. <i>Word at a Glance – a Customizable Word Profile Aggregator</i>. In <i>Proceedings of the CLARIN Annual Conference 2019</i>, 85–88. Accessed 1 Dec 2022. https://office.clarin.eu/v/CE-2019-1512-CLARIN2019-ConferenceProceedings.pdf Štěpánek, Karel. 2008. 'Translating Anglo-Saxon Poetry into Czech: Some Problems and Solutions.' <i>Brno Studies in English</i> 34 (1): 43-55. Pinker, Steven. 2007. <i>The stuff of thought: Language as a window into human nature</i>. New York: Viking. 'About and Contacts'. 2022. <i>LePress</i>. Accessed 19 December 2022. https://www.lepress.cz/kontakty/.
Notes	An official description of the 'Word at a Glance' statistic from the Czech National Corpus website (Machálek, 2019) can be found in <i>Appendix Two</i> .

Source Text

Ray's getting a haircut on Irving Place

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.

Target Text

Ray se nechává stříhat v Irvingově ulici

1 Ray se nechává stříhat v Irvingově ulici
2 Ukazuju jí tvůj dopis, když čeká na to,
3 až jí zaschne barva. Julie, nesnáším to,
4 že jsi na dně a já svoje výtky nemůžu mít jako municí,
5 u večerního stolu, z očí do očí, nebo ti je říci
6 po telefonu. Jsem ráda, že to aspoň napsala, to jo.
7 Měly jsme podělanej tejden, přelidněnej, nato
8 rozostřenej, nemohla jsem to tempo rostoucí
9 den za dnem vydržet, ale teď už je pátek, díky Bohu.
10 I když chceme každá o samotě být,
11 přála bych si někam na pár drinků vyrazit,
12 nebo jít na trh a pak na kuchařky si hrát spolu:
13 Posledních pár řádků tvých, bylo zatraceně elegantních.
14 . . . přeju ti, ať si zašukáš, jak moc jen můžeš chtít.

Student Number	18331503	Text Number	5
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Source Text		Target Text	
Title	<i>Notes to Self</i>	Title	<i>Poznámky pro sebe</i>
Year Published	2018		
Author	Emilie Pine		
Language	English (Ireland)	Language	Czech
Word Count	706	Word Count	678
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		First published by <i>Tramp Press</i>, an Irish female-run publishing house ('About', 2023, n.p.), <i>Notes to Self</i> 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).	

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	TT is a memoir for publication in <i>One Woman Press</i>, 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']. – borrowing twice (Vinay and Darbelnet 1995, 31–2; 2004, 129): – e.g., 'cool' (TT: 33). – e.g., 'skinny' (TT: 23).
Critical Reflection • <i>textual analysis</i> (200 words max)	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 <i>CzechLit</i> (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' (Słowik 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.
Works Cited • <i>use of sources and reference material</i>	Gailey, J. A. 2009. “‘Starving Is the Most Fun a Girl Can Have’: The Pro-Ana Subculture as Edgework’. <i>Crit Crim Critical Criminology</i> 17 (2): 93-108. Accessed 1 Jan 2023. https://www.researchgate.net/publication/227023555_Starving_Is_the_Most_Fun_a_Girl_Can_Have_The_Pro-Ana_Subculture_as_Edgework. Słowik, Olga. 2021. ‘Česká literature potkává feminismus’ [Czech literature meets feminism]. <i>Czech Lit (The Czech Literary Centre)</i>. Published 20 August. 2021. Accessed 1 Jan 2023. https://www.czechlit.cz/cz/feature/ceska-literatura-potkava-feminismus/. Szczepańska, Elżbieta. 2010. ‘Spisovná čeština in spoken and written language’. <i>Studia Linguistica Universitatis Iagellonicae Cracoviensis</i>. Krakow: Wydawnictwo Uniwersytetu Jagiellońskiego. 127 (1): 187-193. Accessed 1 April 2023. https://www.ejournals.eu/Studia-Linguistica/2010/2010/art/1048/. Vinay, J.-P. and J. Darbelnet. 1995/2004. ‘A methodology for translation’. In <i>The Translation Studies Reader</i>. 2nd edition. Edited by Lawrence Venuti, 128–37. New York, London: Routledge, 2004. ‘O nás’ [About us]. 2023. <i>One Woman Press</i>. Accessed 1 Jan 2023. http://owp.cz/content/4-o-nas ‘About’. 2023. <i>Tramp Press</i>. Accessed 1 Jan 2023. https://tramppress.com/about/. ‘Emilie Pine’. 2023. <i>UCD</i>. Accessed 12 March 2023. https://people.ucd.ie/emilie.pine.

Source Text

Notes to Self

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.

Target Text

Poznámky pro sebe

1 ROKY JSEM STRÁVILA dodržováním hladovky. Na střední jsem
2 toho ale na přežití dne potřebovala víc. Jednou ráno jsem se na školním
3 shromážděním cítila oslabená. Nejdřív se mi zatmělo před očima, ale
4 pořád jsem slyšela hlášení a zvládla jsem stát, jen jsem se trochu
5 zakymácela dopředu. Pak mi začalo bzučet v uších a všude se rozprostřela
6 tma. Pustila jsem se. Holka, která stála vedle mě v řadě mi později řekla,
7 že když jsem dopadla na parkety, ozvala se hlasitá rána. Zdravotnice se
8 tvářila odmítavě, když jsem se jí přiznala, že jsem se zapomněla nasnídat.
9 Ve skutečnosti to kvůli mému neustálému odmítání snídaně bylo doma
10 jako na bojišti do takové míry, že mě máma nedávno před tím omdlením
11 pronásledovala až na autobusovou zastávku, pořád ještě v županu, a
12 mávala na mě topinkou.

13 Po zbytek shromáždění musela celá škola sedět na prašné podlaze.
14 Starší holky potom předstíraly obavy a objímaly mě, nárokovaly si mě jako
15 maskota, a po zbytek roku jsem dosáhla statusu drobné celebrity, na
16 kterou upozorňovali jako na tu holku, co omdlela. Alespoň jsem v tu dobu
17 měla kamarády. Ve třinácti jsem začala potkávat lidi, kteří se mě zdáli mít
18 rádi – kteří mě doopravdy měli rádi. Ale trvalo dlouho, než jsem si dovolila
19 tomu uvěřit. Snad nejszíravější stránkou osamělého života není čas
20 strávený o samotě, ale čas strávený v davu s pocitem, že jste vynechaní.

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 would stand on the edge of groups of kids who were talking and laughing and making out and yearn 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
23 problém, označovali mě jako „skinny“, tedy nálepkou, která mě uchvátila.
24 Většinou jsem byla popisována v šifrách, které – jak jsem věděla –
25 prohlašovaly hubenost za „něco dobrého“ skrze slova jako „štíhlá“ nebo
26 „útlá.“ Ve škole mi to šlo, mohla jsem jednat sebevědomě (čti: „mohla
27 jsem se projevovat hlasitě“) a vyprávět vtipné historky. Jenomže
28 hubenost, s vyčnívajícími lokty a hmatatelnými žebry, byla jediná
29 dovednost, které jsem si skutečně cenila.

30 V té době jsem už věděla, jak moje tělo působí na ostatní. A našla
31 jsem nové způsoby, jak své tělo využít k vytvoření dalších druhů emočních
32 odměn. Začala jsem žít společenským životem a po škole chodit
33 k ostatním domů, pak na víkendové večírky. Toužila jsem být „cool.“
34 Stávala jsem na okraji skupin dětí, které si povídaly a smály se a líbaly se
35 a já toužila být toho součástí. Jak jsem se s nimi dál poflakovala, začala
36 jsem kouřit, napodobovala jsem chůzi ostatních dívek, a vlnila boky
37 způsobem, v který jsem doufala, že je svůdný. Mezi klukama, kteří se mi
38 líbili, jsem se potutelně usmívala, dokonce jsem očividně zírala. Byl to
39 jeden ze způsobů, jak se sama zviditelnit. Na jedné párty jsem šla za
40 klukem ven, když mi pokynul, a pak jsem trnula hanbou, když se mi vysmál
41 a pořvával na všechny své kamarády, že jsem zoufalá. Jenže zoufalství
42 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.

43 moje tělo, mohla jsem znovu nalézt ten raný pocit triumfu a lehkosti, který
44 jsem předtím cítila jen skrze hladovění. To, že mi ty samotné příhody
45 připadaly dost nechutné, bylo úplně jedno.

46 Vzpomínám si na protržení panenské blány, na krev na spodním
47 prádle poté, co do mě příliš dychtivý chlapec strčil většinu své ruky. Bolelo
48 to, ale já jsem se jen s tichou bolestivou grimasou strchovala, že mě
49 ostatní holky uslyší, a vysmějí se mi. Předpokládala jsem, že ten kluk to už
50 dřív dělal. Předpokládal jsem, že holky, co byly „cool“, tohle dělaly.
51 Pravděpodobně to skutečně bylo to, co ty „cool“ holky dělaly, protože
52 žádná z nás, ani jedna, nebyla dost sebevědomá na to říct ne tomu, co
53 jsme si myslely, že se od nás očekává. Něco namítnout by znamenalo
54 prohlásit se před ním a všemi jeho přáteli za frigidní. Což bylo ještě horší
55 než být „lehká“. Teď už vím, že to, co jsem opravdu chtěla, byla
56 náklonnost – aby se mě někdo dotknul a držel mě s láskou, s
57 porozuměním, s laskavostí. Přesto to nebylo možné. Byla jsem tak
58 naplněná tou potřebou a touhou, a tak očividně, že si myslím, že někdy
59 muselo být pro lidi těžké se na mě podívat bez toho, aniž by uhýbali
60 pohledem.

Student Number	18331503	Text Number	6
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Source Text		Target Text	
Title	<i>X: A Novel</i>	Title	<i>Román X</i>
Year Published	2022		
Author	Davey Davis		
Language	English (USA)	Language	Czech
Word Count	780	Word Count	739
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	ST is taken from the start of a dystopian novel which depicts those living on the margins of society. <i>X: A Novel</i> 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 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 • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA is made up of subscribers of <i>Trans*parent</i>, a Czech organisation set up to support the advancement of transgender equality. The organisation has previously pushed for the publication of books under <i>Pointa</i>, 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 Rejčířová (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 • <i>textual analysis</i> (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 ● <i>use of sources and reference material</i>	Bregantová, Lucie. 2020. ‘Nebinarita v Našem Jazyce’ [Non-binarity in our language]. <i>Host 7 Dní Online</i> (blog). Published 2 October 2020. Accessed 14 December 2022. http://www.h7o.cz/nebinarita-v-nasem-jazyce/. Čechová, Marie et al. 2000. <i>Čeština – řeč a jazyk</i> [Czech - speech and language]. 2nd edition. Praha: ISV. Hekanaho, Laura. 2015. ‘Man as His Own Worst Enemy: Lexical and Pronominal Masculine Generics - An Online Survey on Language Use and Attitudes’. <i>Thesis</i>. Helsinki: University of Helsinki. Hokr, Boris. 2019. ‘I Ve Sci-Fi Můžete Mít Nárok na Hřejivé Objekt. S Becky Chambersovou’ [Even in science fiction, you can be entitled to a warm hug. With Becky Chambers]. <i>Česká televize</i>. [Czech Television], state TV media. Published 3 February 2019. Accessed 29 March 2023. https://art.ceskatelevize.cz/inside/i-ve-sci-fi-muzete-mit-narok-na-hrejive-objeti-s-becky-chambersovou-ilPHp. Křivanová, L. 2020. ‘Linguistic Challenges of Translating Genderqueer Narratives into Czech’. <i>Sexuality & Culture</i> 24 (5): 1675-1690. doi: 10.1007/s12119-020-09809-1 Rejřířová, Lenka. 2014. ‘Sexuální hry se zaměřením na konsenzuální sadomasochismus (BDSM)’ [Sexual play with a focus on consensual sadomasochism (BDSM)]. <i>Thesis</i>. Pardubice: University of Pardubice. Smith, John. 2019. ‘The Tradition of Erotic Thrillers and Noirs in Davey Davis' Novel X’. <i>Journal of Popular Fiction</i> 26 (3): 45-60. Wehle, Toby. 2020. ‘Breaking the Silence: Translating Non-binary Identities in Literary Texts from English to Czech’. <i>Thesis</i>. Olomouc: Palacký University Olomouc. https://theses.cz/id/93cvev/Wehle_Diplomova_prace.pdf. ‘About us’. 2023. <i>Trans*parent</i>. Accessed 14 Jan 2023. https://jsmetransparent.cz/about-us/. ‘Author Page’. 2023. <i>Pointa</i>. Accessed 14 Jan 2023. https://pointa.cz/authorPage.

Source Text***X: A Novel***

“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

Target Text***Román X***

1 „Chci to jenom vyzkoušet,” řekla Venus. „Není to tak hluboký.”
2 „Prej není to tak hluboký,” zopakoval*a jsem a protočil*a oči v sloup.
3 Byly*i jsme v salonu, kam si dámy vodí své klienty, než je odvedou dolů
4 do sklepení. Nebyl*a jsem tak úplně klient, ale stejně jsem s ní musel*a
5 vyjednávat.
6 Venus se zasmála. „Navíc jsi sladká*ej. Mám ráda, když sladouši nemůžou
7 dýchat.”
8 Fetiš Lynndie Englandové, usoudil*a jsem. A já jsem tu pro ni měl*a dnes
9 sehrát roli Eska – politického vězně, poníženého kvůli pár polaroidům.
10 Abú Ghraib musel být opravdu něco pro toho pravýho amerického
11 předpubertáka.
12 Ale Venus jakoukoli souvislost s tím vším popírala. Řekla, že tenhle
13 konkrétní druh diskomfortu, kterému se mě chystá vystavit, nemá nic
14 společného se světem mimo tohle sklepení. Měla široká ústa, která se
15 stáčela do úšklebku, když něco chtěla. „Není to politický,” trvala na svém.
16 „Jenom rajcovní.”
17 To nemohla být pravda, ale hádat se s femme, která mě měla v hrsti, jsem
18 se nehodlal*a. Opravdická svíčka v mosazném nástěnném svícnu
19 (pomyslel*a jsem si, že se bude hodit, až se Manhattanem zase proženou
20 úsporná opatření) blikala do rytmu hudby, která se linula ze skrytého

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.

„Fajn,“ řekl*a jsem. „Jdu do toho.“ Jak moc špatný by mohl waterboarding doopravdy být, když se po něm můžete zvednout a odejít? Waterboarding. Znělo to jako výmysl. Ale skutečný život vždycky působí míň skutečně než zprávy na webu. *Sueño*, šišlaly reproduktory. *Te espero*.

„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. Nevyfikla se kvůli mně, což jsem věděl*a, že mám brát jako opovržení mnou. „Tak pojďme.“

Když jsem se dozvěděl*a, že v 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 jí 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.

42 *radši si o tom promluvíme osobně, oponoval*a jsem; přes textovku je*
43 *těžké poznat, jestli někdo lže. Čekal*a jsem půl hodiny, ale neodpověděla.*
44 *Napsal*a jsem ještě jednou. tak kdy za tebou můžu přijít.*

45 *Další půlhodina a nic. Seru na ní, rozhodl*a jsem se. Pak jsem si ale*
46 *vzpomněl*a nad X. Vždycky je to v pohodě, dokud si nevzpomenu na X.*
47 *Zkusil*a jsem to znovu. rád*a zaplatím.*

48 *fakt? Tentokrát byla její odpověď okamžitá.*

49 *teda, napsal*a jsem pohotově, asi ne tvoji běžnou sazbu.*

50 *Pak už se nic nedělo. Myslel*a jsem si, že mě odepsala a vrátila se ke svojí*
51 *videohře nebo tak něco – to by udělala každá rozumná holka – ale další*
52 *noc, když jsem jen tak ležel*a a zíral*a do Camillina stropu, telefon vedle*
53 *mě se rozsvítil.*

54 *pošli mi fotku.*

55 *To mě otrávil, ale nikdy nevynechám příležitost se předvést. Poslal*a*
56 *jsem jí jednu z minulého roku, když jsem byl*a míň vybledlá*ej a*
57 *pohublá*ej. Za chvíli se mi telefon rozsvítil znovu.*

58 *směňnej obchod?*

59 *Usmál*a jsem se na Camillin strop. Když někdo umí obchodovat, nemusí*
60 *to být žádná směna.*

61 *Posbíral*a jsem všechnu hotovost, co jsem mohl*a, a nějaký dvacky na*
62 *dluh od Camille, a vydal*a se potkat Venus do sklepení. Zbytek jí*
63 *vynahradím tak, že ji nechám si se mnou dělat co se jí zachce, aby mě*

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.

64 mučila nebo dráždila, jak se jí zlíbí. Tak došlo i na waterboarding.
65 „Máš dost zvláštní choutky,“ řekl*a jsem. Kam se poděly starý dobrý
66 fyzický tresty?
67 „Moje přání jsou netradiční,“ odpověděla a ušklíbla se na mě přes
68 rameno. Protáhla nad sebe ruku a její gelové nehty ťukaly do rámu dveří,
69 kterými mě vedla. Přestože teď byla o třináct centáků vyšší, než je její
70 přirozená výška, seběhla schodiště přede mnou jako frajerka.
71 Pod odhlučněným salonkem bylo slyšet stáří budovy. Tenké stěny a
72 zkamenělé podlahy praskaly jako klouby. Ze zamčených dveří, které jsme
73 mījely*i, unikaly různé zvuky: muž sténal; žena se smála; v okně rachotil
74 vítr. Celé to působilo jako ta cédéčka, která se pouštějí v obchodech na
75 Halloween, jako banální hudba žaláře ve skomírající mollové tónině. Bože,
76 bolest je tak otřepaná.

Student Number	18331503	Text Number	7
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Source Text		Target Text	
Title	<i>Drumcondra Romeo</i>	Title	<i>Drumcondra Romeo</i>
Year Published	2022		
Author	Michaela Králová		
Language	English (Ireland)	Language	Czech
Word Count	231	Word Count	197
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	ST is a poem I submitted to <i>Banshee Press</i>' fall-winter 2023 issue. It is written with an <i>abcb</i> 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 ‘<i>vagina dentata</i>’ (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 • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	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 (<i>Appendix Three</i>). 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 <i>Appendix Three</i>). – pick the first result of online dictionary <i>Lingea.cz</i> to simulate Deep-L’s tendency to prefer the most popular meanings.
Critical Reflection • <i>textual analysis</i> (200 words max)	My ST was run through Deep-L (<i>Appendix Four</i>). The comparison with my TT revealed this:

	My ST	My TT	Deep-L translation	Effect/Conclusions
	'crush' (ST: 32), i.e., a romantic fancy	'zamilovanost' [being in love] (TT: 32). Lingea.cz dictionary results for 'crush' are 'zamilovanost' and 'nával, tlačénice' [crowding/rush] ('Crush', 2023, n.p.).	'drť' [grit]	'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.
	'Had coke not come before Juliet' (ST: 33)	'Kdyby koks nebyl důležitější než Julie' (TT: 33) [had coke not been more important than Juliet]	'Kdyby koks nepřišel dřív než Julie' [had coke not arrived before Juliet]	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.

Works Cited ● <i>use of sources and reference material</i>	Mollick, André. 2015. 'Vagina Dentata: Freud's Notion Revisited'. <i>International Journal of Psychoanalysis</i> 96 (1): 111-125. Shakespeare, William. 2021. <i>Romeo and Juliet</i>. The Arden Shakespeare Third Series Complete Works. London, UK, The Arden Shakespeare. 'Crush'. 2023. <i>Lingea.cz Dictionary</i>. Accessed 13 March 2023. https://slovniky.lingea.cz/anglicko-cesky/crush .
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Source Text		Target Text
<i>Drumcondra Romeo</i>		<i>Romeo z Drumcondry</i>
A coil of entrails in the sewage	1	Svazek útrob v odpadních vodách
Eye for eye and hairy knots in the drain	2	Oko za oko a chlupaté uzly v kanalizaci
Meteorologists predict the Earth will be riddled	3	Meteorologové předpovídají, že Země bude zamořena
With sweaty beer bellies and a hurricane	4	Zpocenými pivními břichy a hurikánem
	5	
For the sea is a form of tears in defiance wept	6	Neboť moře je forma slz ve vzdoru vyplakaných
For the Bernard Shaw does not serve Pilsner on tap	7	Neboť Bernard Shaw nemá na čepu Plzeň
For her hair is a hindrous forest of keratin treatments	8	Neboť její vlasy jsou překážející les keratinových procedur
For in the shallows of Bull Island you lay your hands on me like a map	9	Neboť v mělčinách Býčího ostrova na mě pokládáš ruce jako na mapu
	10	
Meteorologists predict Juliet will tunnel beneath you	11	Meteorologové předpovídají, že Julie pod tebou bude tunelovat
Secret streets swelling with sensational strokes	12	Tajné ulice bobtnající senzačními tahy
She'll burn tyres, her own hair, and bridges	13	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

14 Pojede 44kou z Pearse aby potkala tvoje rodiče

15

16 Romeo z Drumcondry pozná své dítě jako mládě

17 Naučí se usmívat, když ho prosí o pohlaví

18 Poslouchá, když meteorologové předpovídají spleť

19 Hysterických křiků s neurony v mém mozku – provinilec

20

21 Katolické viny, důvěrných žertů, Antarktické bolesti,

22 Přesto milovník citronádových slunečních paprsků

23 Jeho sestra s pukáním tlačí ven nechtěné dítě,

24 Jurský východ, *vagina dentata*, životní slunce v úpadku

25

26 Romeo, Romeo, proč jen jsi Romeo?

27 Kdybys nebyl další Romeo svržený,

28 Elektrické paprsky letadel by mě nesly

29 Do tvého rodného domova, kde jsem kdysi z kapky

30

Of looks and genuine care from a human being

Constructed a crush that felt like a crash

Had coke not come before Juliet, the

Earth wouldn't be riddled with your ash

31 | Pohledů a opravdové péče od lidské bytosti

32 | Zkonstruovala zamilovanost, ze které jsem se cítila jako při havárii

33 | Kdyby koks nebyl důležitější než Julie,

34 | Země by nebyla zamořená tvým popelem

Student Number	18331503	Text Number	8
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Source Text		Target Text	
Title	<i>Sorcières. La puissance invaincue des femmes</i>	Title	<i>Witches: Undefeated Girl Power</i>
Year Published	2018		
Author	Mona Chollet		
Language	French (France)	Language	English (UK)
Word Count	924	Word Count	886
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	In <i>Sorcières</i>, 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). – the examination of historical documents, e.g., ‘<i>Le Marteau des sorcières</i>’ [The Witches’ Hammer] (ST: 62). – 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 <i>Le Monde diplomatique</i>; ‘Auteurs’ 2023, n.p.). – standardized French (France) in formal register (standardized grammar and sentence structure); (Chevalier 2004, 11-12).
Strategy ● <i>identification of translation problems</i> ● <i>knowledge of genre within target context and situation of target text</i> ● <i>justification of translation production of genre for target context</i> (200 words max)	My TA is made up of Irish girls aged 13-18. The publication is for <i>Tramp Press</i>, 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.
Critical Reflection ● <i>textual analysis</i>	A comparison with the previously published English translation of <i>Sorcières</i> by Sophie Lewis shows:

(200 words max)	ST	My TT	Lewis' translation	Comparison of the effects of each translation
	'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.]	'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)	'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)	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.
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Source Text

Sorcières. 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 levaient 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 régulièrement avec des amies, mais aussi de mener une vie trop solitaire¹⁴... 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

Target Text

Witches: Undefeated Girl Power

1 Some of the accused were both magicians and healers; a bewildering
2 combination to our eyes, but one that was obvious at the time. They cast
3 or lifted spells, provided philtres and potions, but they also treated the
4 sick and wounded, or helped women to give birth. They were the only
5 recourse which people could turn to and had always been respected
6 members of the community, until their activities were equated with evil.
7 More broadly, however, any woman that stuck out could encourage the
8 witch-hunters. Responding to a neighbour, speaking loudly, having a
9 strong personality or a slightly too free sexuality, being a nuisance in any
10 way, was all enough to put you in danger. In a logic familiar to women of
11 any era, every behaviour and its opposite could be turned against you: it
12 was suspicious to miss mass too often, but it was also suspicious to never
13 miss it; suspicious to meet regularly with friends, but also to lead a too
14 solitary life¹⁴... The swimming test sums it up well. The woman was
15 thrown into the water: if she sank, she was innocent; if she floated, she
16 was a witch and should therefore be executed. The mechanism of 'refusal
17 of alms' was also very common: rich people who refused the outstretched
18 hand of a beggar, and then got ill or suffered some misfortune, were quick
19 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)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 « piqueur », qui recherchait minutieusement la marque du Diable, à la surface comme à l'intérieur de leur corps, en y enfonçant des aiguilles.

feeling of guilt onto her. Some cases reveal the purest form of the scapegoat logic: 'There are ships in trouble at sea? Digna Robert, in Belgium, is seized, burnt, exposed on a wheel (1565). A mill near Bordeaux no longer works? It is claimed that Jeanne Noals, known as Gache, "pegged" it (1619)'¹⁵. What does it matter if these women were perfectly harmless: their fellow citizens were convinced that they had unlimited power to harm them. In Shakespeare's *The Tempest* (1611), the slave Caliban's mother is said to have been a 'strong witch', and François Guizot in his 1864 translation said: 'In all the old charges of witchcraft in England, the adjective "strong" is consistently associated with the word witch, as a special and augmentative qualification. However, the tribunals were forced to decide, against popular opinion, that the word "strong" did not add anything to the accusation of being a witch.'

Having a woman's body could be enough to make you a suspect. After their arrest, the accused were stripped naked, shaved, and handed over to a 'pricker', who carefully searched their bodies for a mark from the Devil, both on the surface and inside of their bodies by pricking them with needles. 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

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 coupables¹⁶.

« 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 européennes¹⁷. 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

react to the pricking. In Scotland, 'prickers' even passed through villages and towns offering to unmask witches who were hiding among their inhabitants. In 1649, the English town of Newcastle-upon-Tyne hired one of them with the promise of twenty shillings per convicted witch. Thirty women were brought to the town hall and stripped naked. Most of them – what a surprise – were found guilty.¹⁶

'When I read the newspaper, I learned more than I would have liked about human cruelty,' Anne L. Barstow admits in the introduction to her study of European witch hunts.¹⁷ Indeed, the story of the torture is unbearable: the body disarticulated by the trap, burnt by white-hot metal seats, the leg bones broken by the brodequins. Demonologists¹⁸ recommend not to be moved by the women's tears; these were attributed to a diabolical ruse and said to be inevitably feigned. Witch hunters were shown to be both obsessed and terrified by female sexuality. Interrogators repeatedly asked the accused 'how the Devil's penis was'. *The Witches' Hammer* claims that witches have the power to make male genitals disappear and that they keep whole collections of them in boxes or in birds' nests where they wriggle desperately (none have ever been found, however). The phallic¹⁹ shape of the broom they ride on, as well as being a hijacked household symbol, is a sign of their sexual freedom. The Sabbath is seen

¹⁸ 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 frétilent désespérément (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 : lorsqu'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 inconsciente¹⁸.

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 from the stake. The executioner had not kept his promise to strangle her 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.²⁰

Appendices

Appendix One: Subtitled passage of *Sedmikrásky*

The following video includes the TL subtitles from my Portfolio: <https://youtu.be/OA4OFlwcYTM>

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:

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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.

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

Source Text		Target Text
<i>Pity the Beautiful</i>		<i>Lítost nad krásnou</i>
Pity the beautiful,	1	Lítost nad krásnými,
the dolls, and the dishes,	2	panenky a nádobí,
the babes with big daddies	3	děti s velkými tatínky
granting their wishes.	4	plnící jejich přání.
	5	
Pity the pretty boys,	6	Líto je krásných chlapců,
the hunks, and Apollos,	7	hezounků a Apollónů,
the golden lads whom	8	zlatí chlapci, které
success always follows.	9	úspěch vždy následuje.
	10	
The hotties, the knock-outs,	11	Krásky, knokauty,
the tens out of ten,	12	desítky z deseti,
the drop-dead gorgeous,	13	ti, kteří jsou k sežrání,
the great leading men.	14	skvělí hlavní představitelé.
	15	
Pity the faded,	16	Líto je těch vyhaslých,
the bloated, the blowsy,	17	nafouklé, nafouklé,
the paunchy Adonis	18	obtloustlého Adonise.
whose luck's gone lousy.	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.

Source Text		Target Text
<i>Sadie and Maud</i>		<i>Sadie a Maud</i>
Maud went to college.	1	Maud chodila na vysokou školu.
Sadie stayed at home.	2	Sadie zůstala doma.
Sadie scraped life	3	Sadie se protloukala životem
With a fine-tooth comb.	4	s jemným hřebenem.
	5	
She didn't leave a tangle in.	6	Nenechala v sobě ani kousek zmatku.
Her comb found every strand.	7	Její hřeben našel každý pramen.
Sadie was one of the livingest chits	8	Sadie byla jedna z nejživějších koček.
In all the land.	9	v celé zemi.
	10	
Sadie bore two babies	11	Sadie porodila dvě děti
Under her maiden name.	12	pod svým dívčím jménem.
Maud and Ma and Papa	13	Maud, máma a táta
Nearly died of shame.	14	málem umřeli hanbou.
	15	
When Sadie said her last so-long	16	Když Sadie řekla své poslední tak dlouhé
Her girls struck out from home.	17	Její děvčata odešla z domova.
(Sadie had left as heritage	18	(Sadie odešla jako dědictví
Her fine-tooth comb.)	19	svůj hřeben.)
	20	
Maud, who went to college,	21	Maud, která šla na vysokou školu,

Is a thin brown mouse.

She is living all alone

In this old house.

22 je hubená hnědá myš.

23 Žije úplně sama

24 v tomhle starém domě.

Source Text

You, little one, are just the kind of boy

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.

Target Text

Ty, maličký, jsi přesně ten typ chlapce

1 Ty, maličký, jsi přesně ten typ chlapce.
2 bych se díval na baru a křižoval bych ho
3 efektivně, a vzal domů, a - použil?
4 Sakra, ne! Bodice-busters říkají "užij si".
5 a já si užívám, jakou dívku mi přivedeš.
6 ve mně, vyvedená v čase pro tebe.
7 abyste si vybrnkali všechny tóny vzrušení.
8 těma hranatýma, červenýma rukama, jejichž třesoucí se ruce
9 na mém někdy vytrhává písně ze všeho.
10 Zlý, drzý a bez kůže, vůbec ne kluk,
11 mezi špičkami bot a tím překvapivým malým
12 pasem, kam by sklouzly mé ruce a ústa,
13 bez námahy a pozorně k tobě, průvodce.
14 a odvézt tě na místo, kam oba patříme.

Source Text***Lullaby***

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.

Target Text***Ukolébavka***

- | | |
|----|---|
| 1 | Konečně mám pro vás ukolébavku, |
| 2 | tak si lehni vedle mě, drž mě za ruku, |
| 3 | následuj mě skrze jantarovou čočku noci. |
| 4 | na Býčí ostrov. |
| 5 | Tady se tuleni probouzejí |
| 6 | ze spánku, převalují se v příboji |
| 7 | kde v modročerné barvě |
| 8 | a roztahují se po souši. |
| 9 | ze svých svalů. |
| 10 | Tady je jediným dotekem voda. |
| 11 | Měsíční světlo na šupinách. Oslnění bublinek. |
| 12 | Plášť bláta a rybí krev. |
| 13 | skrovné teplo. To jsou mé poznámky, |
| 14 | pramen naší klády. |
| 15 | Naše hudba stoupá a klesá, |
| 16 | my jsme vlnobití, my jsme moře. |

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.

Source Text		Target Text
<i>Drumcondra Romeo</i>		<i>bubeník Romeo</i>
A coil of entrails in the sewage	1	Svazek vnitřností v odpadních vodách
Eye for eye and hairy knots in the drain	2	Oko za oko a chlupaté uzly v kanalizaci
Meteorologists predict the Earth will be riddled	3	Meteorologové předpovídají, že Země bude rozbrázděna
With sweaty beer bellies and a hurricane	4	zpocenými pivními břichy a hurikánem.
	5	
For the sea is a form of tears in defiance wept	6	Neboť moře je forma slz ve vzdoru vyplakaných
For the Bernard Shaw does not serve Pilsner on tap	7	Neboť Bernard Shaw nečepuje plzeňské na čepu
For her hair is a hindrous forest of keratin treatments	8	Pro její vlasy je překážející les keratinových procedur
For in the shallows of Bull Island you lay your hands on me like a map	9	Neboť na mělčině Býčího ostrova na mě položíš ruce jako na mapu.
	10	
Meteorologists predict Juliet will tunnel beneath you	11	Meteorologové předpovídají, že Julie pod tebou udělá tunel.
Secret streets swelling with sensational strokes	12	Tajné ulice bobtnají senzačními tahy
She'll burn tyres, her own hair, and bridges	13	Bude pálit pneumatiky, vlastní vlasy a mosty.
Take the 44 from Pearse to meet your folks	14	Pojedeš 44 z Pearse za svými rodiči.
	15	
Drumcondra Romeo recognizes his child as a cub	16	Drumcondra Romeo pozná své dítě jako mládě

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,
Juristic 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

Of looks and genuine care as a human being
Constructed a crush that felt like a crash.
Had coke not come before Juliet, the
Earth wouldn't be riddled with your ash.

17
18
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Naučí se usmívat, když prosí o pohlaví
Poslouchá, když meteorologové předpovídají spleť
Hysterický křik s neurony v mozku - pachatel

Katolické viny, vnitřních vtipů, antarktické bolesti,
Přesto milovník slunce s citronovou vodou.
Jeho sestra chroupe nechtěné dítě,
Jurasův odchod, vagina dentata, životní slunce v úpadku.

Romeo, Romeo, proč jsi Romeo?
Kdybys nebyl jiný Romeo svržený,
Elektrické paprsky letadel by mě nesly.
do tvého dětského domova, kde jsem kdysi z kapky

Pohledů a opravdové péče jako lidská bytost
Vytvořil drť, která se cítila jako havárie.
Kdyby koks nepřišel dřív než Julie.
Země by nebyla posetá tvým popelem.

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