

**Filozofická fakulta Univerzity Palackého**

The Use of the Spoken Language Elements in Mark Ravenhill's Play

*Some Explicit Polaroids* and Its Translation

(Bakalářská práce)

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Milan Čech

# Filozofická fakulta Univerzity Palackého

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Užití prvků mluveného jazyka ve hře Marka Ravenhilla *Some Explicit Polaroids*  
a jeho překladu

The Use of the Spoken Language Elements in Mark Ravenhill's Play *Some  
Explicit Polaroids* and Its Translation

(bakalářská práce)

Autor: Milan Čech

(angličtina zaměřená na komunitní tlumočení a překlad)

Vedoucí práce: Mgr. Josefína Zubáková

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Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně a uvedl úplný seznam citované a použité literatury.

V Olomouci dne .....

Podpis .....

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## List of Abbreviations

SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text

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## Introduction

There is no doubt about the fact that theatres and stage plays have played their own role in the course of time – whether it was to inform, educate, entertain or tell the audience about some current situation and problems in their own way, style and words. However, a new category of stage plays came into existence in Great Britain in the 1990s. A category that is intended to shock the audience, no matter who they are, how old they are or where they come from. The category is called in-yer-face theatre. As Aleks Sierz, a British theatre critic explains in his book *In-Yer-Face Theatre: British Drama Today*, “the widest definition [...] is any drama that takes the audience by the scruff of the neck and shakes it until it gets the message” (2001, 4). “Shock”, therefore, is the right word to describe the aim and the effect of the in-yer-face theatre.

This thesis is focused on exactly this type of stage play and one author in particular; Mark Ravenhill. The aim of the thesis is to analyze to what extent Ravenhill uses spoken language elements and vulgar expressions in his work *Some Explicit Polaroids* and how the Czech translator deals with the different features of spoken English and spoken Czech. Based on the theoretical part of this thesis, examples from the ST and TT will be provided and each translation and translation strategy employed in particular cases will be commented. Given the typological differences between English and Czech, the spoken forms of these two languages have various and different features. Translators, therefore, cannot approach the ST in the same way as the TT and cannot translate every feature, as translators need to respect the rules and the usage of the TL. This paper will look at the differences and particular solutions and translation strategies employed in the TT. Moreover, I am interested to see what methods and techniques the Czech translators opted for when it came to translating the vulgar and expressive language. In fact, as Světlá Čmejrková and Jana Hoffmannová imply, the in-yer-face theatre plays are not to everyone’s taste and the language and speeches are no longer that much sensitive to the expressive words (2011, 369).

Chapters 1 and 2 will cover general information about the in-yer-face theatre and Mark Ravenhill. Ravenhill’s play *Some Explicit Polaroids* will be introduced as well as some of the characters acting in the play.

In the following chapter, this thesis will provide basic information about drama translations and problematic issues specific to this field. Some translators, as Susan Bassnett

says, claim that theatre texts are very similar to prose texts in terms of translating (1991, 120), and this thesis will look at the issue in more detail.

The second and third part of Chapter 3 will cover characteristic features of both spoken English and spoken Czech and, at the same time, these two parts will serve as a foundation for the practical part.

Chapter 4 will serve as the main and the most important part of the whole thesis and will provide several examples from the ST and TT, based on the theoretical part of this paper. Apart from commenting on each particular example and each translation strategy, I am also interested to see whether the translators remained consistent, as I feel it is important to maintain the style of each character.

# 1 In-Yer-Face Theatre

Before the thesis actually starts describing Mark Ravenhill as one of the key authors of the in-yer-face theatre and his production, it is going to provide information about the in-yer-face theatre in general. At first, its past is going to be described, followed by the characteristic features of the theatre together with the definitions. The chapter is going to be finished with the significant authors and their first or crucial stage plays.

## *1.1 Emergence of a New Drama*

The situation in Europe in the second half of the twentieth century was tense, as the Cold War between the Western Bloc and the Eastern Bloc was a major issue after the Second World War. However, the Soviet Union was dissolved in 1991, and it is at this point when a couple of young authors started working on their plays. Aleks Sierz explained the reasons why the authors started writing in this period of time, saying “[...] why did this happen in the nineties? The short answer is that the decade was characterized by a new sense of possibility that was translated into unprecedented theatrical freedom. The fall of the Berlin Wall and the exit of Margaret Thatcher showed those under twenty-five that [...] change was possible; the end of Cold War ideological partisanship freed young imaginations” (2001, 36). Simply put, there were suddenly absolutely no limits that authors had to bear in mind when writing their works. Furthermore, these authors were encouraged by the current affairs occurring all over the Europe.

Until then, the British drama had seemed to be in some kind of a lethargy - but that was about to change in the 1990s.

## ***1.2 Characteristic Features of the In-Yer-Face Theatre***

Quite a lot of young authors developed plays that could be described as “shocking”, but it would still not be the right expression to describe the plays and the feeling of the audience in particular. People were not expecting to see nudity, sex, brutal rapes or even more violent murders, or to hear the most vulgar language on stage. However, these elements are fundamental characteristics of the in-yer-face theatre. Below, a description of the new drama, given in the very same book by Sierz, is provided –

If drama dealt with masculinity, it showed rape; if it got to grips with sex, it showed fellatio or anal inter-course; when nudity was involved, so was humiliation; if violence was wanted, torture was staged; when drugs were the issue, addiction was shown. While men behaved badly, so did women. And often the language was gross, the jokes sick, the image indelible. Theatre broke all taboos, chipping away at the binary oppositions that structure our sense of reality. Although drama has always represented human cruelty, never before had it seemed so common (2001, 30).

It is, therefore, obvious that these plays evoke mixed feelings in the audience. In fact, the drama teeters on the brink of two extremes – you either love it or hate it. Also, these plays must have represented new difficulties for translators, as they barely would have had the opportunity to work with such texts before. However, translators have little choice when it comes to dealing with the delicate language, which is something that Jana Hoffmannová confirms – “Czech stage plays and translations of English, Russian or Slovak drama are basically coincident in the frequency of vulgarisms and ‘swear words’” (Ústav pro českou literaturu AV ČR, v. v. i. 2013).<sup>1</sup> The audience is shocked in the same way in all those countries, and somewhere probably even more, considering their past and culture.

## ***1.3 Significant Authors***

As it was already mentioned, the new drama dates back to the 1990s. Back then, an author named Joe Penhall came up with his *Some Voices*, “a play that actually started the new wave

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<sup>1</sup> „České hry a překlady dramát anglických, ruských či slovenských do češtiny se v podstatě shodují ve frekvenci vulgarismů a ‚sprostých slov‘“. My translation

of the in-yer-face theatre in 1994” (Ústav pro českou literaturu AV ČR, v. v. i. 2010).<sup>2</sup> Shortly after that, there was some kind of a “boom” and a lot of plays were being introduced. There is no need to point out that every single play contained brutal and more than just vulgar images. In Russia, it has grown into a greater dimension, as Čmejrková and Hoffmannová imply – “[...] the eastern stage can also be added, especially the Russian in-yer-face theatre, which is often called *apocalyptic*” (2011, 368).<sup>3</sup> The official in-yer-face theatre website belonging to Aleks Sierz lists plenty of names, including Martin McDonagh, Philip Ridley, Rebecca Prichard or Richard Zajdlic, but claims that there are three names in particular that represent this drama – Anthony Neilsen with *Penetrator* serving as a great example, Sarah Kane with her *Blasted* among others and Mark Ravenhill (In-Yer-Face Theatre 2013).

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<sup>2</sup> „Tato hra ostatně v roce 1994 celou vlnu cool dramatiky odstartovala.“ My translation

<sup>3</sup> „[...] bylo by možno sem připojit i okruh východní, zvláště ruské cool dramatiky, jež bývá nazývána *apokalyptickou* [...].“ My translation

## 2 Mark Ravenhill

This chapter is going to introduce one of the most important authors of the in-yer-face theatre, Mark Ravenhill. Some basic facts about his life are going to be listed as well as information about his work *Some Explicit Polaroids* - namely the plot and characters - that this thesis is going to be concerned with.

### 2.1 Ravenhill's Life

There are several sources concerned with Mark Ravenhill's life and production, however, Aleks Sierz's book *In-Yer-Face Theatre: British Drama Today* provides a large amount of information, including interviews with the author himself. Mark Ravenhill was born on June 7, 1966 and grew up in West Sussex. He was attracted to a theatre at an early age and used to attend after-school drama classes. Back then, Ravenhill wrote a short play for himself and a friend of his. He took A-levels at a college in Chichester and then studied English and Drama at Bristol University from 1984 to 1987. Ravenhill admitted that had wanted to act at first but given his and other people's acting skills, he took up directing instead. He also started working for a new writing theatre the Soho Poly in London where he could observe how such a theatre and stage-playing work. However, he left the company and became a freelance director and a drama teacher and started working at the Finborough theatre. Shortly afterwards, having written a controversial comedy *Close to You*, Ravenhill decided to write a play that would be "really, really rude". He came up with a short work *Fist* but afterwards, the director wanted him to write a full-length play. Therefore, he started working on the nowadays famous play *Shopping and Fucking*, having its first night in 1996, which bears a title that "could not be displayed outside theatres, printed in full in newspapers or on book covers, nor spoken unprompted on the telephone" (Rebellato 2001, ix). To a question asking about his inspirations, the English playwright replied that the novels of Douglas Coupland, Bret Easton Ellis, Tama Janowitz and Jay McInerney and plays of Martin Crimp, Brad Foster, David Mamet, Caryl Churchill and Anthony Neilson had an influence on him. Apart from the plays mentioned above, Ravenhill is also known for his *Faust Is Dead*, *Handbag*, *Mother*

*Clap's Molly House, Product, The Cut, Pool (No Water) or Some Explicit Polaroids* (Sierz 2001, 122-124).

## **2.2 *Some Explicit Polaroids***

In 1999, three years after *Shopping and Fucking*, Mark Ravenhill came up with a ninety-minute play called *Some Explicit Polaroids*, first directed by Max Stafford-Clark. The plot is set in London and four places in particular – local flats, a hospital, an airport and a club. In almost every scene, the characters – Helen, Nadia, Nick, Tim, Victor, Jonathan and Simon – have to deal with anger, which is one of the play's themes. Furthermore, *Some Explicit Polaroids* is the first Ravenhill's play that includes strong emotions and it is a political play also – there is a look at the current situation and values and how it looked in the late 1970s and 1980s in Britain. However, the political ideologies inferred in the play were not well received and there were negative critical responses in several journals and newspapers. The word “explicit” in the title refers to sex and to the way the characters look at the world, but first and foremost, it refers to the contrast between Nick's and the younger characters' sense of responsibility (Sierz 2001, 144-149). Nick, released from prison, visits his friend Helen and wants to stay at her place. She, however, works in the city council and is ambitious and does not want Nick to live with her. Therefore, Nick leaves and meets other people who are younger than him. He really likes Nadia but her former boyfriend keeps beating her and Nick hates this fact. Nadia, though, does not want Nick to talk about her former boyfriend and about her bruises. Her friends Tim and Victor, who is Tim's boyfriend, encourage her to be content with what she has. On the other hand, Tim is dying of HIV and Victor is really angry at him and that is why Victor decides to leave for another country. Meanwhile, Helen wants Nick to face the man he attacked and apologize for the assault. Both men actually meet and Nick is ready to say sorry. After that, Helen allows Nick to stay in her flat.

### 2.2.1 Characters

This section is going to be focused on the characters themselves and their lives and, therefore, more information about the play is going to be provided. In addition, the characterization is related to the language the characters use, it defines their mutual relationships and, therefore, it helps to anticipate the interaction. Generally speaking, dialogues are an essential part of drama, in fact, “drama, above all, is the art of dialogue” (Lukeš 1987, 10).<sup>4</sup> The following description is provided in order to understand the relationships between individual characters and to anticipate the way they carry on dialogues, as the characters and their actions form the whole plot (ibid. 131).

#### Nick

A man who was just released from prison that cannot get used to the new world. He was arrested for an assault in 1984 and spent fifteen years behind bars. Prior to that, he had been a left-wing activist and had committed the crime because a friend of his named Helen had asked him to. After being released, he does not understand the world and the change. He does not know what a PlayStation is, how phone boxes work or what happened to the friend mentioned earlier. He is encouraged to learn how to live little by little. Meanwhile, he falls in love with a young woman called Nadia and is willing to protect her from her ex-boyfriend. Later in the play, he stands face to face to the man that he assaulted, named Jonathan, and wants to apologize for the attack. Having always wanted to take revenge, Jonathan sees a very poor man, struggling through life, and believes that the justice has already been served.

#### Helen

This woman and a close friend of Nick's, and used to be a left-wing activist and an anarchist as well and is, in essence, responsible for the assault. At that time, she was really unhappy with Jonathan and wanted him to be killed, which is something that Nick tried to do for her. Now, she refuses to assume the responsibility, claiming that she was young and stupid and everyone was like that. Whilst Nick was in prison, Helen changed and started working for the city council. Her ambition is to become a female Member of Parliament. In the course of time, she meets Jonathan and wants Nick to apologize for his behaviour. In the end, Helen allows Nick to stay with her in her flat.

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<sup>4</sup> „[...] drama je především uměním dialogu [...]“.“ My translation

## Nadia

She is a young lady and a go-go dancer. She did not have a happy childhood, as her father used to abuse her. In almost every scene, she is bleeding or has bruises because her ex-boyfriend Simon beats her up and threatens her on regular basis. However, she defends Simon and tries to find some arguments that would explain his aggressive behaviour. In addition, Nadia does not want to dwell on that and prefers positive thinking instead. Nick, who has fallen in love with her, wants to protect her and keeps asking questions about Simon but Nadia declines to answer and refuses to fight against it, which is something that Nick cannot understand. In the end, she lets Nick know that she does not feel like being with him.

## Tim

Tim is also quite young and is a very good friend of Nadia's. When talking to Nick, he tries to explain the differences between living in the early 1980s and late 1990s. Just like Nadia, Tim advocates positive thinking and that is even despite the fact that he is an HIV-positive person and is dying. Actually, Tim is gay and on the internet, he decides to buy a young man called Victor. Tim takes care of Victor, who arrived from Russia, and gives him money and also ecstasy. However, his state of health gets worse and he is forced to stay in hospital. He refuses to take his pills and is ready to die. After that, there is his ghost acting in the following scenes. Tim's ghost tells Victor he never loved him and wants Victor to do him a very last favour. While crying, he agrees but then he decides to run away from Tim. That is when Tim realizes that he really loved Victor. In the end, Tim's ghost finds Victor in a club and lets him know about his feelings but Victor wants to forget.

## Victor

Victor is a go-go dancer like Nadia and is also a male prostitute. He comes from Russia and leaves for London because of Tim who bought him on the internet. He states that he has a fantastic body and that might be the reason why Tim decided to buy him. Therefore, Victor gets to London and believes that his life will now be a very happy one. He is extremely proud of his body and claims that every single person, both men and women, must really like it. He also has photographs – polaroids – of his body that were taken by his brother. However, if there is anybody who does not share the opinion, Victor cannot understand it and starts attacking the person. When Nadia tells him that Tim is ill, Victor gets really angry because he does not want to be with a man who has a sick body. Nevertheless, Tim explains that he is

alright and makes Victor happy by giving him a sweat. Victor is gradually falling in love with Tim so when Tim lies in hospital, Victor is really desperate and wants him to take his medicine. However, Tim dies and that is when Victor realizes that there is no happy place and feels like running away. He returns to the airport and wants to get to Japan – with another man that buys him and pays for the flight ticket.

### 3 Process of Translation Analysis

#### 3.1 Drama Translation

The first part of this chapter is going to focus on drama translation in general. Also, several differences between dramatic texts and prose texts are going to be provided, as these texts differ from each other and translators cannot approach them in the same way.

##### 3.1.1 Specific Issues of Drama Translations

As Susan Bassnett mentions in her book *Translation Studies*, “there is very little material on the special problems of translating dramatic texts, and the statements of individual theatre translators often imply that the methodology used in the translation process is the same as that used to approach prose texts” (Bassnett 1991, 120). In fact, the dramatic texts and prose texts are different from each other in the sense that both texts are read differently – “a theatre text [...] is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized”. Bassnett raises the question of what translators should prefer – whether they translate the ST as “a literary text” or as “a more complex system”, keeping its *function*. In addition, a theatre text is a written text meant for someone to actually utter it and perform it. However, there is more than merely a single way of uttering it than only one, which is also connected with “rhythm, intonation, patterns, pitch and loudness, all elements that may not be immediately apparent from a straightforward reading of the written text in isolation”. Therefore, the ideal scenario would be translators actually seeing the performance with their own eyes so that the play would be fully understood by them. However, that does not happen very often and translators are criticized more and more for their either “too literal and unperformable” TT or “too free and deviant from the original” TT (ibid. 120-123). Furthermore, as mentioned in the book *Překládání a čeština* by Kufnerová et al., drama contains elements of both reality and fiction, as characters talk to one another in a certain environment and this particular environment is real – the stage

or stage properties. Nevertheless, all the actions are, at the same time, fictional. No other genre contains these two elements (1994, 141).

Jiří Levý, a Czech translation and literary theorist, is one of the few people who provided some “material on the special problems of translating dramatic texts”, as Susan Bassnett claims. According to Levý, the theatre dialogue is a discourse with a functional relationship with colloquial languages, listeners and speakers (Levý 2012, 146). Also, the theatre text is meant for an oral presentation and for listening, therefore, there should be relatively simple words and sentences in the dialogues. All the examples provided later in the thesis show that *intelligibility* belongs to the characteristic features of stage plays. As Levý mentions in his book *Umění překladu*, “hardly pronounceable and easily misheard speech sounds are inappropriate” (2012, 146).<sup>5</sup> The text ought to be uncomplicated for the actors as well as for the audience. Levý then goes on and claims that “the sentence structure of a line is even more important than some little sound problems” (147).<sup>6</sup> Actors will always find easier-to-remember and utter more simple sentences. The presence of relatively simple expressing is obvious and the style ought to be preserved in translations. Subsequently, translators have to bear in mind that when performing on stage, actors very often refer to actual objects with demonstrative pronouns or adverbs. The issue is that “translators tend to name the objects in full, which means that they separate the dialogue from the situation on stage” (Levý 2012, 157).<sup>7</sup> Another issue that translators have to be careful with is the fact that one single word or a line might be interpreted in a different way by other actors and also the audience. Levý holds the view that “in these cases, translators have to choose appropriate formulations so that the line is understood in several ways” (ibid. 160).<sup>8</sup> Sirkku Aaltonen explains that “readers are tenants who move into texts and occupy them for a while. In the theatre there are many tenants, and just as many meanings to be taken of texts” (2000, 29).

In the book *Překládání a čeština*, Zlata Kufnerová et al. underline the necessity to use a language that meets the requirements for the denotative, connotative, text-normative, pragmatic and formal equivalence. Only if this achieved, there will be differences not only in the contents or stage performances of two different stage plays, but also in the texts themselves (1994, 139). Subsequently, Kufnerová mentions two ways to approach the drama translation – a stage play is translated as a literary text for a book edition and is intended for

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<sup>5</sup> „[...] nevhodnost hláskových spojení těžce vyslovitelných a snadno přeslechnutelných.“ My translation

<sup>6</sup> „Důležitější než drobné zvukové lapálie je větná stavba repliky [...]“ My translation

<sup>7</sup> „Překladaatelé někdy rádi věci plně pojmenovávají, a tím dialog od situace na jevišti odtrhnou [...]“ My translation

<sup>8</sup> „Překladaatel musí v těch případech volit takové formulace, aby replika mohla být několika způsoby chápána.“ My translation

readers, or a translation is assigned for a given director by a given theatre. Whereas in the first case the translator focuses on the ST and the preservation of its specificity, regardless of the potential realization, the TT in the second case is a result of the translator's cooperation with the theatre and the ST is being overshadowed by the production and by the intent of the director (ibid. 140).

Ortrun Zuber-Skerritt summarized the translation process in six steps and claims that “this is a very useful scheme when selecting a play for translation, because steps 1-6 refer to the linguistic translation of the original play into the target language and culture” (1984, 5). The six steps, which can be carried on sequentially or simultaneously, are: *preliminary analysis* (is it worthy a translation?), *exhaustive style and content analysis* (what makes a literary text literary?), *acclimation of the text* (externalizing the translation from the internal understanding of the ST), *reformulation of the text* (verbalization in the TL), *analysis of the translation* (revisions by the translator himself), *review and comparison* (by another person familiar with the ST) (ibid. 4-5). As Aaltonen says, “at the end of the translation process, some proportion of another text, the source text, is distinguishable in the new text, the translation, although the proportion of ‘new’ to ‘old’ varies both between systems and at different points in time” (2000, 29).

Milan Hrdlička and Edita Gromová summarize the translation of a literary work and claim that “only a functional point of view can assess the degree of accuracy in a literary translation” (2004, 177).<sup>9</sup> The translator is required to analyse the ST and its meaning thoroughly and the degree of accuracy, influenced also by the usual way of expressing in the TL, is based on the overall interpretation of the ST (ibid. 178).

### 3.1.2 Stylization of a Theatre Discourse

It is necessary to understand that a theatre text is a written text meant for actors to actually utter it and perform it, and, as Levý says, that “the way of speaking on stage differs from the regular way of speaking in the everyday use. This stylization is one of the conventions of drama.” A theatre dialogue means stage diction (Levý 2012, 150).<sup>10</sup>

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<sup>9</sup> „[...] míru přesnosti lze určit v uměleckém překladu jen z funkčního hlediska.“ My translation

<sup>10</sup> „Jevištní řeč se odlišuje [...] od běžné řeči v každodenním užití a tato stylizace je jedna z konvencí divadla.“ My translation

However, as Vladimír Staněk summarizes the theatre discourse in his article for a journal *Naše řeč*, actors may use various elements of non-standard pronunciation but only for functional reasons, respecting the intentions of the author, and not for their own comfort in terms of the diction (Ústav pro jazyk český Akademie věd ČR, v. v. i. 2013).

There are some slight shifts of functional layers happening in drama, which means, for instance, that “more simple characters use a language similar to the colloquial language that is spoken by literate and educated people instead of using a popular language” (Levý 2012, 150).<sup>11</sup> There are also similar shifts happening in the process of stylization. Eventually, there may be two characters who are having an argument and who are really angry at one another. However, they are hiding their feelings and they sound excessively polite, as Levý illustrates the process of stylization – for instance, “the more irritated the characters get, the more stylized their words are.” However, not all translators and stage plays follow this principle and there are some deviations from it (ibid. 150-151).

Levý mentions the style in Czech drama, too, and claims that “it is a historical category and its evolution does not reside only in the language development, but also in the development of the language usage in theatres.” In the course of time, as Levý says, Czech drama translators have newly dealt with colloquial language and slang, which is “any language of a highly colloquial type, considered as below the level of standard educated speech” (Ayto and Simpson 1993, v). Therefore, the approach to the theatre language has been revised. In consequence of this revision, there are differences between younger and older translations, with the former preferring expressions “as economical as possible” (Levý 2012, 154).

Moreover, translators have to bear in mind the traditions in given countries, as a French audience may accept the stylized forms more than an American and/or English audience (ibid. 157).

This part of the chapter provided information on specific differences between dramatic and prose texts and what translators have to be careful with when translating a stage play, as this area represents several issues and problems. Using Jiří Levý’s book *Umění překladu*, the chapter then described the process of stylization, which happens in theatre texts very often. Not all stage plays follow the principle, though.

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<sup>11</sup> „Postavy prosté však nemluví jazykem lidovým, nýbrž jazykem, který se více podobá hovorovému jazyku vrstev vzdělaných.“ My translation

## 3.2 *Spoken English*

This part of the chapter is going to provide information on the characteristic features of spoken English, focusing on the grammatical and lexical level and pragmatic aspect, and, later in the thesis, in Chapter 4, several examples from the play *Some Explicit Polaroids* are going to be listed. The examples are going to be based on the theoretical part of this paper. Furthermore, corresponding examples from the TT are going to be shown as well. The reason is to see how the translator coped with the different ways of expressing the spoken language.

English, like many other languages, has its written form and spoken form. Whereas the written form is typical for the use of the standard language, the spoken form offers several variations, including colloquial language. Standard English is supposed to be “official” and is well-known to almost everybody, as newspaper, television and radio news programmes and all the mass media ought to respect the rules and should avoid any non-standard expressions. In addition to this, Standard English is taught at schools and is contained in every textbook. Spoken and colloquial English, on the other hand, are not supposed to be “official” but people come into contact with them every single day, in fact.

This area of spoken English has been covered by several linguists, including Michael Halliday (1990), David Crystal, Derek Davy (1969) or Dwight Bolinger (1957), but for the purposes of this thesis I am going to use predominantly a book written by Ludmila Urbanová and Andrew Oakland *Úvod do anglické stylistiky*.

### 3.2.1 **Spoken English on the Grammatical Level**

Urbanová and Oakland make reference to M. A. K. Halliday who claims that “the spoken language is, in fact, no less structured and highly organized than the written” (2002, 15). It means that the difference resides in something else. He refers to the lexical and grammatical structure and its complexity, in particular. Urbanová and Oakland then go on and say that “the spoken English has a loose structure and often a loose coordination; [...] the subject and/or the auxiliary verb are missing in most cases” (ibid. 15).

Another typical aspect of spoken English is the presence of question tags. As Urbanová and Oakland say, “an English speaker needs to and wants to verify his claims all

the time while chatting to another person” (2002, 17).<sup>12</sup> According to them, this confirmation-seeking can be done in several ways – by using declarative questions, question tags and comment clauses (ibid. 17). Declarative question is “a yes-no question that has the form of a declarative sentence but is spoken with rising intonation at the end” (Grammar & Composition 2013). Question tags are usually two words located behind a declarative sentence and their point is to simply confirm the utterance stated before. Comment clauses usually start with a personal view or a feeling of the person involved, and their aim is to raise an interest or draw the other person’s attention to something that is being talked about. The results or the expectations of these language techniques are supposed to be verifications or confirmations of the utterances.

That brings us to the question-embedded verbs, whose presence in an English conversation is common, as Urbanová and Oakland mention (2002, 22). *Bet*, for instance, belongs to the hypothetical verbs group, whose “point is also to ask the hearer whether he agrees with what is being talked about” (ibid. 22).<sup>13</sup>

### 3.2.2 Spoken English on the Lexical Level

Urbanová and Oakland make another reference to Halliday, according to whom “the spoken English is characterized by the lexical sparsity. The vocabulary of a conversation is seemingly simple and has an undefined meaning” (2002, 24).<sup>14</sup> The authors then go on and list several reasons, with the following being the most typical ones – the speaker does not have a lot of time to prepare his speech properly, whereas the hearer expects the message to be easy to understand. In addition, paralinguistic and extralinguistic features play their part as well (ibid. 24).

The chapter in the book by Urbanová and Oakland dealing with spoken English on the lexical level then lists the characteristic features of the spoken language vocabulary; therefore only those features that are contained in *Some Explicit Polaroids* are going to be described.

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<sup>12</sup> „Anglický mluvčí si potřebuje a chce svoje tvrzení v rozhovoru s druhou osobou neustále ověřovat.“ My translation

<sup>13</sup> „[...] součástí jejichž významu je zároveň dotaz na posluchače, zda s tím, o čem se ve výpovědi hovoří, souhlasí.“ My translation

<sup>14</sup> „[...] mluvenou angličtinu charakterizuje lexikální střídmost (angl. lexical sparsity). Konverzační slovní zásoba je totiž zdánlivě jednoduchá a významově neurčitá.“ My translation

The list starts with a wide use of simple one-syllable and two-syllable words, whose presence is frequent in the spoken language vocabulary.

Urbanová and Oakland then mention the use of interjections and inarticulate sounds and add that “the naturalness of a spoken language requires a reaction without restraint from the hearer”.<sup>15</sup>

Another typical feature of spoken English, according to the book *Úvod do anglické stylistiky*, is “the frequent presence of discourse markers and pragmatic expressions that exist in the spoken form of a language only”.<sup>16</sup> They are not to be found in written texts, as their authors have time to think about the words, sentences and structure. On the other hand, speakers and hearers do not have so much time and they must react quickly to form a response. Expressions like *I mean, well, you know* or *so* are uttered to help the speakers to find the right words or to think about how to finish their thoughts, for instance.

The use of vague expressions is characteristic for the spoken language as well, as Urbanová and Oakland say.

According to them, the presence of demonstrative, relative and reflexive pronouns play a huge role in spoken language.

In addition, Urbanová and Oakland claim that addressing people belongs to the characteristic features of the spoken language as well (ibid. 24-26).

### 3.2.3 Pragmatic Aspect

Urbanová and Billingham in their book *A Reader in English Stylistics (Gramatika anglického jazyka – stylistika)* mention the term “specific personal/cultural references”, which is one of the most complicated parts of the text for translators. These references “are difficult, if not impossible for non-involved listeners/readers to understand, because people having a conversation very often have a common cultural background” (1986, 27). The authors say that it might be “TV/radio programmes, films, plays, news, current events, people, places, food and drink or slangy jokes” (ibid. 27). Conversations include several references and people need to know the context in order to understand it properly. Even *Some Explicit Polaroids* includes a few of these references.

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<sup>15</sup> „Bezprostřednost mluveného jazyka vyžaduje, aby mluvčí reagoval bez zábran [...]“ My translation

<sup>16</sup> „Často se v něm vyskytují diskurzivní částice (discourse markers) a pragmatické výrazy, které existují pouze v mluvené podobě jazyka [...]“ My translation

This part of the chapter summarized the typical elements of spoken English and also the elements that are used in the play *Some Explicit Polaroids*. Corresponding examples are going to be provided in Chapter 4 later in the thesis.

### 3.3 *Spoken Czech*

The reason to include this part is to list the typical spoken Czech features, which are different from the typical spoken English features, as these differences (the absences of specific features in the other language) may lead to several problems when translating a text.

Spoken Czech has different features to spoken English, given the typological differences between the two languages, and it is, therefore, impossible to translate the one specific feature to another language. Translators need to look for another extract in the TT where they can use a feature that is characteristic for the TL so that it serves the same function in it as the ST in the SL.

This part is going to briefly cover the characteristic features of spoken Czech. Examples in the translation are going to be listed in Chapter 4 later in the thesis, with the aim to see how the translators used the features of spoken Czech in the TT.

#### 3.3.1 **Characteristic Features of Spoken Czech**

As it has already been mentioned, there are differences between spoken Czech and spoken English. However, there are also some common features of these two languages and their spoken forms, which are connected with the primary goal of speaking in general. As Čmejrková and Hoffmannová mention, “the main function of speaking is to react to a given and usually urgent stimulus in a dynamic way, which means swiftly and immediately” (2011, 33).<sup>17</sup>

Furthermore, spoken Czech contains a lot of demonstrative pronouns and adverbs helping the speaker to refer to situations. Therefore, the spoken text is more open than the written text.

It contains filler words and verbal expressions that are non-words, and this is similar to spoken English in terms of the usage, frequency and function – speakers use them in order to save time and think about the following utterance. In fact, as Čmejrková and Hoffmannová

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<sup>17</sup> „Funkcí mluvnosti je ,reagovat na daný stimul (který je zpravidla urgentní) dynamicky, tj. způsobem pohotovým a bezprostředním [...].“ My translation

continue, “an unprepared and spontaneous speech is affected by the present time pressure” (2011, 34).<sup>18</sup> That is why spoken language is less concise than the written form.

In addition to these features, spoken Czech contains a lot of expressions referring to the current situation, such as “*já, teď, nyní*”. It is more implicit than its written form and is loose, incomplete and scrappy, which is mainly due to the fact that listeners find it inconvenient to listen to more complex utterances with more complicated sentence structures, not to mention understand them fully.

Moreover, there are a lot of pauses and unfinished sentences, which serve to save time and think about the following answers, and false starts in speeches. False starts are used when speakers start their speeches but after some time and thinking, they return to the beginning and start again.

False starts are linked to the sentence structures that are very often disrupted. This happens when, for instance, speakers use any insertion in their speeches and they never return to the original thought afterwards (ibid. 33-34).

Čmejrková and Hoffmannová then list several syntactical issues of spoken Czech and the most frequent issues include disrupted sentence structures, not finishing the syntactical constructions, multiple starts, additivity (when some information is added to the end of a clause), limited repertoire of connectors, scrappy constructions, the frequent use of the connector “*a*” when expressing a sequence of events, parallelism, reconstructions and repeating, relatively free word order, ellipses, insertions, vague and supplementary expressions and reproductions (2011, 154-157).

The following part of the chapter is going to analyze spoken Czech on the phonic and morphological levels, where, given the Czech morphology, the features occur in large quantities and, therefore, may be used when translating a text containing spoken English elements.

František Kopečný in his article for a journal *Naše řeč* summarizes the features of spoken Czech on both phonic and morphological levels, and comes up with the following points: firstly, the language is not so strict when it comes to the vowel length and there is some fluctuation. Also, spoken Czech prefers *líp, míň* and *okýnko* to *lépe, méně* and *okénko* (Ústav pro jazyk český Akademie věd ČR, v. v. i. 2013).

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<sup>18</sup> „Mluvený projev totiž, je-li nepřipravený a spontánní, zpravidla nese stopy časového tlaku, v němž vzniká.“  
My translation

Kopečný then goes on and focuses on spoken Czech and its characteristics on the morphological level. The features are connected with declension, conjugation and the word endings. Nouns have specific endings in specific cases that are correct and standard but there are also endings that have gained entrance to speaking, they are slightly different, yet still standard – *Angličané* x *Angličani*, *se zuby* x *se zubama*, *na rukou* x *na rukách*. The same applies to word endings in conjugation and in the subject-verb agreement – *děvčata byla* x *děvčata byly*, *píši* x *píšu*, *oni vědí* x *oni ví*, *zdvihnul* x *zdvih(l)* (Ústav pro jazyk český Akademie věd ČR, v. v. i. 2013).

The last part of this chapter covered the characteristic features of spoken Czech. Some features are, to some extent, similar to the features of spoken English but given the typological differences between these two languages, there are also major distinctions which translators have to bear in mind when translating. Typical examples are going to be listed in the following chapter.

## 4 Analysis of the Spoken Language Elements in the ST and TT

This chapter is going to provide examples from the play *Some Explicit Polaroids* that have the features of spoken English mentioned earlier in the thesis, and also examples from the official translation by Martina Schlegelová, Marie Špalová and Kristina Šplíchalová. The examples are going to be listed in the same order as it is done in Chapter 3, though, I am aware of the fact that some elements are of greater importance than the others. Also, each selected extract is going to be provided with a comment on one particular spoken language element that the given part is going to be concerned with. Furthermore, examples of spoken language elements typical for specific characters are going to be listed in this part. The chapter is going to analyse the elements themselves and also the reasons of the characters to use them in their speeches. Moreover, the corresponding translation is going to be shown, aiming to see how the translators coped with the differences between English and Czech and how they transformed the ST into the TT.

### 4.1 Ellipses

Missing subjects or auxiliary verbs are very common features of spoken English. People involved find it convenient to omit them in their speeches, proving that talking to others should be dynamic – as it has already been mentioned, dialogues are an essential part of drama. Characters in the play also tend to omit some parts of their sentences but there are different reasons for it. Some want an immediate and quick response, some have a close relation with each other, some do not have great language skills and their expressing is simpler. This wide range of reasons shows that omissions of some sentence members are relatively frequent in spoken English. See the following examples:

In (1), Nadia wants Nick to stay in her flat because she likes him. Therefore, she would like to know whether there is someone in his life or not. They are starting to have a close relationship and at the same time, she is really curious to know more about him and keeps asking him quick questions.

(Ravenhill 2001, 256)

(1) **Nadia** Nobody expecting you back?

**Nick** No.

**Nadia** Right. Live with anyone?

**Nick** No.

**Nad'a** Nikdo tě doma nečeká?

**Nick** Ne.

**Nad'a** Fajn. Žiješ s někým?

**Nick** Ne.

The fact that Nadia is curious to know more about Nick is seen in the content of the two questions. She wants him to stay so she asks him whether there is someone expecting him back. Nick answers no, but Nadia wants to be really sure and quickly puts another question having a very similar meaning. In fact, Nadia omits auxiliary verbs and then even the subject, and the sentence has a character of a declarative sentence - but Nadia's intonation makes it a question.

In the example (2), Tim tries to help Nick understand the world and the difference between the current time and 1984. Throughout the play, Tim always tends to help others but at the same time, he also tries to moralize. Some characters find it very useful, such as Nadia or Victor, and some are only irritated by him, such as Nick. The same happens in the example below – Tim is telling Nick that some behaviour is wrong and Nick does not like it.

(Ravenhill 2001, 270)

(2) **Nick** *Keep your fucking mouth shut.*

**Victor** Socialist?

**Tim** You going to kill me?

**Nick** No.

**Nick** *Drž už sakra hubu!*

**Victor** Á, *socialista?*

**Tim** *Chceš mě zabít?*

**Nick** *Ne!*

Tim omitted the auxiliary verb in his question because he wanted to react quickly to Nick's insult. Victor, on the other hand, was really nervous in this particular example because he wanted to dance but the music was switched off. He was waiting for the music and remained silent but after Nick's insult, Victor (with his poorer language skills) responded by asking whether Nick is a socialist.

As the examples in (1) and (2) show, the spoken English does have a loose structure and omissions or ellipses are frequent. However, the characters understand each other more than well because they know the context and they are aware of the situation going on, which is the key. It might have been difficult for someone to understand if he or she would be confronted with the actors without actually knowing their past and their relations, but for the people involved, it is perfectly intelligible.

What is important as well as interesting is the translation. Verbs in the finite form are included, as it would be difficult and unusual to translate the ST without using the finite verb form. In fact, loose structure is more frequent in spoken English than Czech. Translators have to use other translation methods either in the same lines or elsewhere in the text. In the example (2), for instance, the translator decided that the characters would be on first-name terms with each other, even though they just met and they are talking to each other for the first time.

## 4.2 *Declarative Questions*

As it was mentioned in Chapter 3, English speakers usually seek a confirmation when talking to others. One of the ways is using a declarative question seeking a positive reaction from the other person involved. In the play, this happens when one of the characters is in a desperate situation and wants to believe that there is still a hope or something positive, or when one of the characters is really interested in something and keeps asking questions. See the example (3) again.

(Ravenhill 2001, 256)

(3) *Nadia* *Nobody expecting you back?*

*Nick* *No.*

*Nadia* *Right. Live with anyone?*

**Nick** *No.*

**Nad'a** *Nikdo tě doma nečeká?*

**Nick** *Ne.*

**Nad'a** *Fajn. Žiješ s někým?*

**Nick** *Ne.*

Even though there are examples of ellipses, this particular extract contains declarative questions, too. Nadia uses them as statements with a question mark at the end of them in order to know more about Nick who is supposed to verify Nadia's statements.

In the following example, Nick is looking for Nadia and feels that something might have happened to her. He is talking to Tim about her but suddenly Victor interrupts him and asks him about his body.

(Ravenhill 2001, 266)

(4) **Victor** *(to Nick) You like my body?*

**Nick** *What?*

**Victor** *You like my body?*

**Viktor** *(k Nickovi) Líbí se ti moje tělo?*

**Nick** *Cože?*

**Viktor** *Líbí se ti moje tělo?*

Victor is known for being proud of his body and believes that everyone likes it. In this scene, he meets Nick for the first time and wants to know his opinion on his body. Victor is sure about himself but he wants everyone to confirm it and that is why he keeps asking. In fact, Victor uses a declarative sentence but the intonation, represented by the question marks, indicates that he is seeking an answer, or rather a confirmation. Again, this is related significantly to the characteristic of the characters – the way they talk to each other determines their character.

All the examples in the TT are translated with verbs in the finite form and as regular questions. Compared to English, Czech has a relatively free word order and some sentence constituents can be located in several places in a sentence. Victor's questions in the TT might

be standing as declarative sentences, given the freer word order, but the structure of the sentences corresponds with the typical structure of regular questions in Czech.

### 4.3 Question Tags

Another way to seek a confirmation is using question tags. They are very common in spoken English and also in the play – Nadia and Nick in particular use them frequently. Nadia is either very sure of something or unsure in some situations and in both cases she tends to use the question tags to remove all doubt. The use might already be a habit because characters utter them even in very clear situations.

In the example (5), Helen just described her work for the city council, but Nick cannot believe that she is really making the buses run on time. According to him, it is an unimportant topic.

(Ravenhill 2001, 237)

(5) **Helen** *Yes you did. Great big fucking sneer.*

**Nick** *Well...*

**Helen** *Well? What? What?*

**Nick** *It's a big petty, isn't it?*

**Helen** *Jo, ksichtil. Jseš nechutnej.*

**Nick** *No...*

**Helen** *Co „no“? Co?.*

**Nick** *Vlastně je to docela banální, nemyslíš?*

In this case, Nick is sure that Helen's work programme is insignificant and cannot understand it. He tries to make her see it and uses the question tag so that she can reply to it.

The example (6) shows Tim and Nick having a conversation about Tim's health. He just took a pill and Nick asked him whether he was ill.

(Ravenhill 2001, 268)

(6) **Tim** *I can spin it out for years and years.*

**Victor** *Maybe for ever.*

**Nick** *That's good, isn't it?*

**Tim** *It's fucking marvellous.*

**Tim** *Můžu to roztáčet ještě léta a léta.*

**Viktor** *Třeba navždycky.*

**Nick** *To je dobrý, ne?*

**Tim** *To je naprosto fantastický!*

Nick simply replies to Victor and Tim and their positive attitude and he knows that he is right. Both Victor and Tim are content with what they have and there is no indication in their answers that it would be bad. The question tag might be some kind of a habit, once again seeking a confirmation. In spoken Czech, the question tags are also quite common and “*ne?*”, like in the example (6), and “*že jo?*” are one of the most used ones in the TT. The other frequent translations are “*co?*”, “*vid?*” and “*jasný?*”. However, not always is the question tag in the ST translated this way in the TT. See the example (5) again – the question tag “*isn't it?*” is translated as “*nemyslíš?*”, which is a verb directly oriented at Helen and not the object and it can stand on its own as a main clause.

#### **4.4 Comment Clauses**

Comment clauses are another way of confirmation-seeking. They frequently start with some kind of a personal view and then the main point of the sentence follows. Generally speaking, it is another indirect question. Characters in the play particularly use them in situations when they are, to some extent, afraid of the potential negative answer. They also might feel embarrassed asking specific questions. However, the point remains the same – any kind of a confirmation of what was just said is required.

In the following examples, Nick and Helen meet for the first time since Nick was released from prison. At first, Nick talks about his problem with clothes and then he asks whether she has something in her flat, ignoring her utterance that she needs to go.

(Ravenhill 2001, 231)

(7) **Nick** *I'm soaked. I need to change my / clothes.*

**Helen** *Nick, I was on my way out.*

**Nick** *I thought maybe you still had some of my gear...*

**Helen** *Sorry?*

**Nick** *Something I could change into?*

**Nick** *Jsem úplně promočenej, potřebuju se / převlíct.*

**Helen** *Nicku, zrovna odcházím.*

**Nick** *Myslel jsem, že bys ještě mohla mít nějaký mý hadry...*

**Helen** *Prosím?*

**Nick** *Něco, do čeho bych se mohl převlíknout.*

Nick knows that Helen used to have some of his clothes at her place; therefore, he went to her flat with the aim to change his clothes. However, he was not ready to ask her directly and put it as a declarative sentence, starting with “*I thought*”. Helen was not sure whether she understood what he meant and that is why Nick asked her, afterwards. Nevertheless, given its structure, the question seems to come from an unsure person, which proves that he was afraid or embarrassed of asking her this question.

In the example (8), Helen is telling him about her life and ambitions but he suddenly interrupts her and finds the courage to tell her about his more important problem.

(Ravenhill 2001, 234)

(8) **Nick** *I need somewhere to stay.*

**Helen** *Oh.*

**Nick** *I'm sort of stuck and I need somewhere to stay and I thought you might just put me up until...*

**Helen** *I'm sorry Nick.*

**Nick** *Nemám kde bydlet.*

**Helen** *Aha.*

**Nick** *Jsem úplně v prdeli a nemám kde bydlet a myslel jsem, že bys mě mohla nechat tady, dokud...*

**Helen** *Je mi líto Nicku...*

Nick started the sentence with “*I thought*” but his point was obvious – asking and trying to convince Helen to let him stay at her place. Even the modal verb “*might*” contributes to Nick’s utterance and the effort to convince Helen. The utterance could be “Could you put me up until...?”, which would be too direct for him to say.

In (7), both comment clauses, in the ST and in the TT, contain the modality. However, when Nick explains the comment clause, his speech in the ST contains a question mark at the end of it, whereas the utterance in the TT is a regular declarative sentence. Therefore, there must be different intonations in each of the utterances. In (8), on the other hand, it is interesting to notice the connector “*and*”, as this connector also plays its role in spoken language. Thoughts are being connected and a sequence of events is being described during the speech and the translator put it in the same way, using the Czech equivalent “*a*”.

#### ***4.5 Interjections and Inarticulate Sounds***

Interjections and inarticulate sounds are very common in spoken languages, which is mainly due to the fact that they represent an immediate and spontaneous answer or reaction. It is a natural way of responding to current situations or affairs typical for some people and for two characters in the play in particular. Tim and Victor use these sounds especially when they are together, but both of them have a different reason for it. Throughout the play, Tim acts like Victor’s father very often and he even calls himself a “daddy”. Also, Tim wants Victor to do what he wants or says, because he feels that he has a power over Victor. Victor, on the other hand, is a young Russian full of emotions with relatively poor language skills. To some extent, he tends to be very impulsive. In most cases, Victor uses inarticulate sounds while being under the influence of ecstasy. He feels very happy, enjoys every minute of the influence of ecstasy and every opportunity of having a good time makes him excited. For instance, when there is a talk about going out with friends, he simply starts screaming “*part-eee*”. Also, any time Tim is about to give Victor another pill or vice versa, Victor is already making sounds of a train, such as “*chooo-ooo*”.

In the example (9) below, Tim is having a conversation with Victor and is telling him what Victor can and cannot do. Tim is also reminding him that he is the one who paid for him.

Having finished, Tim is giving Victor a sweet, which shows the way Tim likes acting as Victor's "daddy".

(Ravenhill 2001, 245)

(9) **Tim** *Come on.*

*He holds up a sweet.*

*Train in the tunnel. Chug, chug, chug.*

*He feeds **Victor**.*

**Tim** *Pojď sem.*

*(Tim zvedá bombón)*

*Jede vláček š, š, š, úúúú...*

*(Tim krmí Viktora)*

In this example, Tim wants Victor to eat what he is giving to him and starts acting like his father. The Czech translation opted for the sounds that are used very commonly as a nursery rhyme in the Czech Republic, and, therefore, it is an example of a functional translation.

In the example (10), on the other hand, half-naked Victor is dancing in front of Tim when Nick enters the room. Nick is looking for Nadia but Victor keeps dancing around Nick who does not get the answer that he wanted, as Victor is enjoying the dance and the fact that he has someone to dance to.

(Ravenhill 2001, 265)

(10) *The dancing carries on. **Nick** grabs **Victor** and shakes him.*

*Tell me where she is.*

**Victor** *Craz-eeeeee.*

*(Tanec neustává, Nick popadne Viktora a třese s ním)*

*Řekni mi, kde je.*

**Viktor** *Frrrrrrrrrrnk!*

In this particular example, Victor does not stop dancing, even though he is being shaken and expected to do it. Therefore, he answers while still dancing and the sound

corresponds with his moves. The translator decided to use the consonant “r”, whereas the ST uses a vowel. Moreover, the ST does not contain any interjection but there is one in the TT, as interjections are more common than the sounds like in (10) in the TL. The use of this sound in the TL is not as usual as the one in (5) but given the context, there is no problem with understanding the meaning. The biggest difference, though, lies in the meaning of both expressions. Whereas “*craz-eeee*” in the ST refers to the feelings Victor has at the moment, “*frrrrrrrrrrrnk*” in the TT refers to Nadia and the fact that she is gone.

#### **4.6 Pragmatic Expressions**

Talking to other people requires immediate reactions and answers without any unnecessary hesitation. Unlike authors writing a text, speakers have no time to think about the following words for a longer period of time and, therefore, they tend to use specific expressions while thinking about the reaction – this is associated with stylization of a theatre discourse mentioned in Chapter 3, as the author is trying to simulate spoken language. Nadia in particular is known for using these expressions. She always wants to stay positive even though she knows that something is wrong, and she looks for excuses for the bad behaviour of others, especially when Nick keeps insulting her former boyfriend.

The example (11) shows Nadia trying to stay optimistic, even though she hears Victor’s story. They just met for the first time and she asks Victor several questions about his life. After a short time, Victor revealed that he used to be abused by his father but Nadia took her time by using the expression “*so*” and tried to look at Victor’s family from another perspective.

(Ravenhill 2001, 239)

(11) **Victor** *Boyfriends, yes. Many boyfriends. They go crazy for my body. But also my father, yes? My father and my brother go crazy for my body.*

**Nadia** *So... you’re close as a family?*

**Viktor** *Milenců, jo. Spousty milenců. Šílej‘ po mým těle. A můj táta taky, víš? Můj táta a můj brácha šílej‘ po mým těle.*

**Nad’a** *Hm... takže se máte všichni doma rádi?*

The three dots behind the expression indicate that Nadia needed a bit of time before asking another question. Furthermore, it was not a pleasant situation to be in, given the revelation of Victor's story, hence the pause in Nadia's speech and the different point of view.

The conversation between Nadia and Victor continues and they talk about their future plans.

(Ravenhill 2001, 240)

(12) **Victor** *And what do you want?*

**Nadia** *Well...*

**Victor** *What are you going for?*

**Nadia** *I don't know yet. I'm still trying to find out, you know? Where I really belong in the universe.*

**Viktor** *A co bys chtěla ty?*

**Nad'a** *No...*

**Viktor** *O co jde tobě?*

**Nad'a** *Ještě nevím. Zatím pořád hledám, chápeš? Hledám svoje místo ve vesmíru.*

Nadia has obviously never thought about her plans, which is clear when she answers "well..." and then "I don't know yet". In the first case, she did not know what to say but she was actually thinking about the answer provided in her following line. The expression "you know" is used to get her time to think about explaining what she just said.

As it is shown in both examples, the use of the discourse markers and pragmatic expressions is limited to spoken language only, as none of these expressions are to be found in a written text. The same applies to Czech and these particular translations. "Hm", "No", "Chápeš" and "Viš co" are typical expressions in conversations.

Nadia's answer in (12) is, to some extent, disintegrated into two parts, separated by the expression "you know?". In fact, together it would work as a sentence, but the use of the pragmatic expression shows that Nadia did not have the answer prepared. The TT, on the other hand, contains two sentences that could stand on their own. The cohesion in the TT is provided by repeating the same verb in the same person.

Other potential complications with a translation occur when dealing with addressing people. Victor and Nadia meet for the first time and it is down to the translator to decide

because, as Knittlová states, Czech does distinguish between polite and first-name addressing, whereas English does not. The translator has to know the context and the current affairs (2010, 122).

#### 4.7 *Vague Expressions*

English conversations are characteristic for the use of vague expressions. These occur in the play as well and Nick in particular uses them frequently. He was just released from prison and it is difficult for him to understand the change that the world has gone through since he was imprisoned. Also, being in prison is nothing to be proud of, which he fully realizes when people keep asking him questions about his past. Nick wants to forget about this period of time but finds it difficult, especially when he is talking to people that he likes.

Examples (13) and (14) show Nick talking to Nadia. She is desperate to know more about Nick who seems a bit surprised by it. In (13), Nadia asks him about his home and in (14), she wants to know more about his character and reasons why he does not have a place to stay at. She suddenly starts guessing what he did in the past.

(Ravenhill 2001, 256)

(13) **Nick** *I'm sort of... I've been away for a while and so I'm in sort of temporary...*

**Nadia** *I see.*

**Nick** *Jsem tak trochu... Byl jsem nějakou dobu pryč, a tak jsem tak trochu dočasně...*

**Nad'a** *Chápu.*

(Ravenhill 2001, 257)

(14) **Nadia** *Yeah. I'm right, aren't I?*

**Nick** *Sort of.*

**Nad'a** *Jo. Trefila jsem se, že jo?*

**Nick** *V podstatě.*

Obviously, Nick feels ashamed of the fact that he cannot answer in a positive way and starts using vague expressions. In fact, he does not say anything; any concrete information is missing. The three dots in his speech indicate that he takes his time before answering and thinks about the possible outcome. Also, when Nadia guesses that he must have done something serious and starts actually naming all possible crimes, Nick becomes a bit nervous and even starts using vulgarisms. He certainly does not feel comfortable in these situations, and that is why he tends to express himself in a vague way. No concrete answer is included.

As it was mentioned in Chapter 3, both languages contain vague expressions in their spoken forms and all the expressions listed in examples (13) and (14) are the most used vague expressions in both texts. The ST contains a false start in (13), given the shame that Nick feels, and the false start is present in the TT, too. There are also differences in meaning between (13) and (14) – whereas the former functions as a way to save some time, the latter serves as an affirmative expression. Focusing on Nadia's guess, there is a slight difference between the ST and TT and the difference lies in the use of verb tenses. The translators opted for a verb in the past tense, although the ST contains an auxiliary verb in the present tense.

#### ***4.8 Specific Personal or Cultural References***

The reason to include this part is to prove that translators face a difficult task when it comes to dealing with this kind of references. As it was said in Chapter 3, these references can be hard to understand because the speakers involved in conversations share a common cultural background. There is no need to explain the references because, given their social background, all of them know what they are talking about. The specific reference can be uttered by anyone, as the characters have a close relation and might refer to something in the past or something they have been through together. See the examples below:

In (15), Helen cannot believe that Nick assaulted a man because she had wanted Nick to do it. He is trying to defend himself and is referring to the victim.

(Ravenhill 2001, 234)

(15) **Helen** *What is this bollocks? This is bollocks.*

**Nick** *You said: 'That bastard is the scum of the earth and someone should kill that bastard.'*

**Helen** *Co je to za blbost? Blbost!*

**Nick** *Říkala jsi: „Ten bastard je vada na kráse týhle země a někdo by měl toho bastarda oddělat.“*

Even though both of them know very well who the victim and “*that bastard*” is, readers cannot understand because the person is, in fact, mentioned in the text for the first time. It is only later in the text when it is revealed who the “*bastard*” is.

The example in (16), on the other hand, does not refer to a person but it makes reference to some affair on the internet. Victor just arrived in London and met Nadia. He explains why he has chosen London and why he has agreed to be with Tim. Nadia has a different opinion on Tim, however. Victor believes in what he thinks and his argument is supported by the affair on the internet.

(Ravenhill 2001, 241)

(16) **Nadia** *I don't think Tim is trash.*

**Victor** *Oh yes, he told me. His home page: 'I'm one hundred per cent pure trash.'*

**Nad'a** *Myslím, že Tim není šmejd.*

**Viktor** *Ale jo, řekl mi, že je. Na jeho home page to stojí černý na bílým: jsem stoprocentní šmejd.*

Victor talks about Tim's “*home page*” but only he, Tim and Nadia, the people involved in the conversation, may know what exactly Victor is referring to because there is no other explanation or description regarding the “*home page*”. Readers and translators cannot understand it and they can only guess whether it is some kind of an online dating agency or something similar.

Translators face a difficult task when it comes to dealing with these references. These particular examples show one way of solving the problem – using loan words. Moreover, it is interesting to see Victor's speech in the ST and TT. Victor's language skills are not great and the simplistic style of speaking is inherent. The ST includes it in the conversation, as there is no verb linking the subject and object. However, the translators opted for a more complex sentence, including a verb and even an idiomatic expression.

## 4.9 Unfinished Sentences

False starts and unfinished sentences are typical elements of spoken languages. People do not always have fully prepared sentences and speeches and very often they simply interrupt one sentence by another thought. This happens a few times in the ST as well and it is typical for Nick in particular. It has several reasons and one of them is confusion, caused by an unexpected bit of news. Nick becomes surprised and it takes time before he actually finds an answer. Also, Nick does not finish sentences when there are more ideas in the conversation and he wants to focus on only one topic. In addition, when in a desperate situation, Nick does not know how to continue in the sentence, as he expects other people to understand him and help him. See the examples below:

In (17), Nick is interested in Helen's past and he was surprised that Helen had a girlfriend.

(Ravenhill 2001, 233)

(17) **Helen** *She's in computing. I still get the odd card from Silicon Valley.*

**Nick** *So you're a...? What? You're...*

**Helen** *There's been a few blokes / as well.*

**Nick** *Right. Right. You still look great.*

**Helen** *I look middle-aged. I am middle-aged.*

**Nick** *No, you're... So nobody actually around at the moment?*

**Helen** *Dělá do počítačů. Ještě občas dostanu trapnej pohled ze Silicon Valley.*

**Nick** *Takže ty jsi...? Cože...? Ty jsi fakt...?*

**Helen** *Pár chlapů jsem měla / taky.*

**Nick** *Jasně, jasně. Vypadáš pořád úžasně.*

**Helen** *Vypadám jako žena středního věku. Jsem žena středního věku.*

**Nick** *Ne, jsi... Takže teď vlastně nikoho nemáš?*

Nick was really surprised and confused to hear that Helen used to have, apart from boyfriends, also a girlfriend. He wanted to ask directly but he could not find the right words and did not finish the question. After that, once Helen described herself as “*middle-aged*”, he

wanted to react and make her happy by stating some positive words, but he was focused only on her private life.

In the following example, Nick is looking for Nadia, but he finds Tim instead.

(Ravenhill 2001, 265)

(18) **Tim** *I'm Nadia's very best and closest friend.*

**Nick** *Right. I can't find her. She's supposed to be back and...*

**Tim** *She's supposed to be back...?*

**Nick** *Ten minutes ago.*

**Tim** *Ten minutes?*

**Nick** *Ten minutes, yeah, and she's not here and I was getting worried and I went to look for her and...*

**Tim** *Jsem Nadin nejlepší a nejdůvěrnější přítel.*

**Nick** *Jasně, jasně. Nemůžu ji najít. Už se měla vrátit a...*

**Tim** *Měla se vrátit...?*

**Nick** *Před deseti minutama.*

**Tim** *Před deseti minutama?*

**Nick** *Jo, před deseti minutama a ještě tu není a už jsem se začínal bát, a tak jsem ji šel hledat a...*

Nick is afraid that Nadia might be in danger and wants to find her. He expects Tim to tell him more about her, which does not happen. Instead of finishing sentences, Nick might even start looking around the flat when he interrupts the speech.

Apart from not finishing the sentence in the example (17), Nick used another ellipsis, as he omitted the auxiliary verb. However, the question in the TT contains both subject and a verb in the finite form. Generally speaking, though, the TT copies the ST in essence. Focusing on slight differences, the translators opted for an explicit expression “*žena středního věku*“, instead of keeping “*middle-aged*”.

In (18), Nick uses a lot of the connector “*and*”, which is used when expressing a sequence of events and which is very common for the spoken forms of both SL and TL. Therefore, it is no surprise to see its translation “*a*” in the same places.

## 4.10 Contractions

There are plenty of these words that are shortened in the play, as they are one of the most typical elements of spoken English. Every character uses all kinds of contractions and the aim is simple – it helps the conversation to be quick and dynamic. See the example (19):

(Ravenhill 2001, 276)

(19) **Nick** *I don't know. I'm leaving.*

**Nadia** *Then we'll see you later.*

**Nick** *No, not later. I mean I'm leaving, I'm taking my stuff and I'm going.*

**Nadia** *You don't have to do that.*

**Nick** *I'm leaving because I can't handle this.*

**Nick** *Nevím. Pryč.*

**Nad'a** *Tak se uvidíme později.*

**Nick** *Ne, neuvidíme. Říkám, že padám, беру si věci a jdu pryč.*

**Nad'a** *To nemusíš.*

**Nick** *Padám, protože tohle nezvládám.*

This example shows that even a few lines contain a lot of contractions. As it was mentioned above, the reason is to react quickly without any unnecessary sounds. It is more convenient to say “*I don't know*” rather than “*I do not know*”, as the first sentence with a contraction has less syllables than the second sentence without a contraction.

Given the differences between English and Czech, the translators have to bear in mind that Czech has different ways of expressing its spoken form and they either can shorten some Czech words, or they choose some less formal expression, such as “*padám*” in the example (19), which means to “get out of somewhere”, or they have to use the translation strategy of compensation. For instance, they can use the endings in declension or conjugation to express spoken Czech in other places in the TT.

Furthermore, the translators of the play *Some Explicit Polaroids* had to deal with several short sentences and verbs and, like in this particular example (19), not every verb in the ST is translated as a verb in the TT and vice versa. For instance, Nick's statement “*I'm*

*leaving.*” is translated as an adverb “*Prýč.*”, meaning “away”. On the other hand, his reply “*No, not later.*” is translated using a verb in the finite form.

#### **4.11 Repetitions**

Repetitions of the same word or information play also a role as a spoken English element and they occur in the ST as well. This element is present when Victor in particular is on stage. It is mainly due to the fact that he comes from Russia and English is not his mother tongue, which results in more simplistic sentence structures, vocabulary and language skills in general. He tends to repeat the very same word or information more times in one sentence, which also tends to be relatively short. However, this language barrier does not prevent him from trying to speak explicitly. Victor does not let it affect his new life in London and wants to act as normal. See the examples below:

In (20), Victor and Nadia meet for the first time and she would like to know more about her best friend’s new boyfriend. Victor, who is happy to be in a new country and in London in particular, keeps answering her questions and describes himself.

(Ravenhill 2001, 239)

(20) **Nadia** *You’ve had lots of partners?*

**Victor** *Please?*

**Nadia** *You’ve had a lot of boyfriends?*

**Victor** *Boyfriends, yes. Many boyfriends. They go crazy for my body. But also my father, yes? My father and my brother go crazy for my body.*

**Nad’a** *Měl jsi hodně partnerů?*

**Viktor** *Cože?*

**Nad’a** *Měl jsi hodně milenců?*

**Viktor** *Milenců, jo. Spousty milenců. Šílej’ po mým těle. A můj táta taky, víš? Můj táta a můj brácha šílej’ po mým těle.*

It is obvious that Victor’s language skills are not greatest. However, he does not worry about it and is happy to talk about himself. He tries to say as much as possible, which often

leads, to some extent, to strange-looking sentences and to the repetition of some words or some bits of information.

In other cases, repetitions are used for the sake of cohesion, as the text is more interconnected afterwards. Furthermore, repeating of the same word or information helps to underline some important parts of the speech.

As for the translation, to some extent, it sticks to the ST in terms of the sentence structures, and the simplistic style of Victor's speeches is present in the TT, too. Moreover, the informality is achieved by the shortened ending in conjugation of the verb "šilet".

Apart from that, other examples of declarative questions translated with the finite-form verbs are to be found in (20).

#### **4.12 Slang and Vulgarisms**

The use of slang is given mainly by the environment and the relation between people involved in the conversation. In the play, every character uses slang, vulgar or swear words in every scene, which is associated with the fact that the play is an exemplar of the in-yr-face theatre. However, each of the characters has a different reason for it. Nick starts expressing himself in a rude way when he does not understand other people's behaviour or decisions. Helen, on the other hand, uses informal expressions when she looks back to the 1980s or is really angry with something. It is characteristic for Nadia to use these expressions when she is in an uncomfortable situation and she does not want to dwell on the current affairs. Whereas Tim can easily get upset, especially when being in hospital, but is not so vulgar, Victor uses even the most vulgar expressions, which happens often.

In the example (21), Nick cannot understand what Helen wants to achieve in the city council and that even little things may mean something.

(Ravenhill 2001, 282)

(21) **Helen** *I'm doing what I can.*

**Nick** *Maybe that's where I got it wrong. Maybe nothing means anything. Maybe that's what I was running away from. So fuck. I'll be meaningless. Yeah. I'm going and I'm gonna be totally fucking meaningless, alright?*

**Helen** *Dělám, co můžu.*

**Nick** *Třeba jsem to celý špatně pochopil. Možná opravdu nic nemá smysl. Možná právě předtím jsem celou dobu utíkal. Tak jo, seru na to. Budu zbytečnej. Jo. Jdu pryč a budu totálně zbytečnej, jasný? Do prdele.*

Even though Nick is with a person he really cares about and he tries to make happy, he can get really upset if there is even one little thing that he cannot understand. Before this incident, he was about to run Helen a bath and prepare a lunch. However, she wanted him to apologize for the assault in the past, which Nick refused to do. After that, they started talking about the fact the even little things may mean something but Nick could not understand it.

Nick analyzed his own behaviour and came to the conclusion that he had feared. He gave up and it is at this point when he turned to be vulgar and the expression in the TT is an usual expression in this kind of a situation in the TL. Furthermore, there is an example of compensation in his last sentence. Whereas Nick used the vulgar expression “ *fucking* ” within one sentence in the ST, in the TT it is added at the end of the speech, as a separate sentence.

In the following example, it is Helen who gets upset while talking to Nick. He tries to defend himself and the crime he committed back in 1984, but Helen refuses to take the responsibility for the attack.

(Ravenhill 2001, 234)

(22) **Nick** *I did it for you.*

**Helen** *Fuck off.*

**Nick** *I did it because you wanted me to.*

**Helen** *What is this bollocks? This is bollocks.*

**Nick** *You said: ‘That bastard is the scum of the earth and someone should kill that bastard.’*

**Nick** *Udělal jsem to kvůli tobě.*

**Helen** *Neser mě!*

**Nick** *Udělal jsem to, protože ty jsi to po mně chtěla.*

**Helen** *Co to je za blbost? Blbost!*

**Nick** *Říkala jsi: „Ten bastard je vada na kráse týhle země a někdo by měl toho bastarda oddělat.“*

Helen does not happen to say a lot of vulgar words but when she does, it is mainly when she looks back to the past. In this particular example, Nick claims that Helen was the reason why he did it, but that is something that Helen completely disagrees with. She is very ambitious, works in the city council and wants to become a female Member of Parliament. This negative past could seriously affect her plans and that is why she suddenly becomes angry and nervous and starts insulting Nick. She needs to have a good reputation.

Apart from the swear words in the example (22), there is a good example of using slang in the TT. Whereas the ST opted for a verb “*kill*”, the translators considered the relationship between Nick and Helen, the topic of the discussion and the emotions involved in the conversation and translated the verb as “*oddělat*”, which is a typical example of slang. The same happened in the example (23). Furthermore, there is also an added idiomatic expression “*vada na kráse*” in the TT.

In (23), Nick is sitting in a club and meets Victor who is ready to quit and leave for another country.

(Ravenhill 2001, 301)

(23) **Nick** *You dancing tonight?*

**Victor** *No. I'm not dancing any more.*

**Nick** *I wanna watch you dance.*

**Victor** *I stop dancing. I come to get my money. Yes – my money and my clothes. You look terrible.*

**Nick** *Tancuješ dneska?*

**Viktor** *Ne. Už netancuju.*

**Nick** *Chci tě vidět tancovat.*

**Viktor** *Přestal jsem tancovat. Přišel jsem si jenom pro prachy. Jo – pro prachy a pro hadry. Vypadáš děsně.*

The translators considered the environment that both characters were in, their current frame of mind and the way both characters talk to one another and opted for slang. “*Money*” and “*clothes*”, regular expressions, were translated as “*prachy*” and “*hadry*”, typical slang expressions in the TL. In addition, Victor’s last reply in this particular example (in the ST) contains verbs in the simple present verb tense, which might have something to do with

Victor's relatively simple language skills. However, the TT was translated using the past tense and it is put as a sequence of events.

### 4.13 Typical Ways of Compensating

#### 4.13.1 Shortening

The aim of the Czech shortening is to make words shorter and it is a typical aspect of less formal conversations. The aim is the same in both English and Czech – to make the conversation more dynamic and quicker. See the following examples:

(24) **Tim** *Jestli budete míň osamělý, tak se vošukejte.*  
(Viktor a Nad'a spolu sugestivně tančí.)

**Tim** *If that'll stop you being lonely, fuck each other.*  
**Victor and Nadia** *dance suggestively together.*

(25) **Nad'a** *Máš nádhernou tvář. Charakterní.*  
**Nick** *Kdysi jsem vypadal o hodně líp.*  
**Nad'a** *Ale teď jsi takový.*

**Nadia** *You've got a great face. It's a face with character.*  
**Nick** *I used to look a lot better than this.*  
**Nadia** *You are where you are.*

In both examples, the translators preferred “*míň*” to “*méně*” and “*líp*” to “*lépe*”. Both preferred variants are only one-syllable words, whereas the latter are two-syllable words - yet again, this helps the text to be more dynamic. In these particular cases, the translators had the opportunity to translate the ST with words with contractions using shortening in the TT. However, there are several cases where they cannot do it and have to employ the translation strategy of compensation. Moreover, given the relationship between Tim, Victor and Nadia

and Nick's style of expressing, these shortenings are typical for their speeches – they did not have to talk in a formal style and these expressions are very common in Czech conversations. See the verb “*fuck*” and its translation in (24) – it would not sound natural if there was the correct Czech “*méně*” and slang “*vošukat*”, which bears features of non-standard Czech.

#### 4.13.2 Endings in Declension

The word endings in Czech nouns vary from standard to informal and it is one of the main areas in spoken Czech. Having seen some places in the ST where no accurate translation was possible, translators very often use some specific word endings to make sure that the style of the ST in the TT is preserved. See the examples (26) and (27) where this method was employed:

(26) *Nick Musíš bojovat!*

*Nad'a Nemusím.*

*Nick Nemůžeš se nechat převálcovat.*

*Nad'a Kým?*

*Nick Chlapama. Nesmíš je nechat... musíš se jim postavit.*

*Nick You've gotta fight back.*

*Nadia No.*

*Nick You can't let them walk over you.*

*Nadia Them?*

*Nick Men. You can't let them... you've got to make a stand.*

Nick wants Nadia to defend herself but yet again, he cannot understand Nadia's thinking and starts using informal contractions, such as “*gotta*”. The word “*men*” is translated as “*chlapama*”, which is marked and which, at the same time, is not in accordance with the correct Czech instrumental case but there were other places in the ST showing elements of spoken English that were not possible to translate into Czech, keeping the same style. And the same applies to “*your gestures*” and “*těma gestama*” in the following example.

(27) **Helen** *Myslím, že se mění a roste v osobnost a končí s tebou.*

**Nick** *Jdi do prdele.*

**Helen** *Tak dobře. Jo. Všechno jsi zničil. Těma svejma gestama. Tím vztekem. Tak mě v tom klidně nech.*

**Helen** *I think she's changing and growing and letting you go.*

**Nick** *Fuck off out of here.*

**Helen** *Alright then. Alright. Ruined everything. With your gestures. Your anger. So, leave me to live with that.*

In the example (27), it is shown that when Nick cannot understand some decisions of others, he starts being upset and insults even people that he cares about.

Given the tense atmosphere between Nick and Helen and the use of the swearword, it would not be coherent to decline the word “gesta” with the correct ending, as it would sound too formal in this context. Even though the expression “with your gestures” is grammatically correct in the ST, the translators had the opportunity to use a less formal ending and could compensate it in the TT where they could not translate properly some feature of spoken English.

#### 4.13.3 Endings in Conjugation

Not only word endings in nouns play their part in spoken Czech, even endings in verbs affect the language. Again, there are some variations in conjugation, which translators may take advantage of, when dealing with spoken forms of the TL and SL. See the following examples:

(28) **Nick** *Miluješ mě?*

**Nad'a** *Jo.*

**Viktor** *Slaboši!*

**Nick** *Já tě taky miluju. Řekni mi, co Simon.*

**Nad'a** *Ne!*

**Nick** *Do you love me?*

**Nadia** *Yes.*

**Victor** *Weak.*

**Nick** *And I love you. Tell me about Simon.*

**Nadia** *No.*

Even though there is a grammatically correct sentence “*I love you*” in the ST, the translator opted for a verb with a less formal ending “*miluju*” – this expression is still acceptable, though. Given Nick’s character and past, it would be too formal for him to utter the sentence “*miluji*”, which is more or less a literary expression nowadays.

The following example, on the other hand, has something to do with the language economy.

(29) **Tim** *Nebereš to moc vážně?*

**Viktor** *Ne, jsem magor ulítlej.*

**Tim** *Řek’ jsem ti, že jak to začneš brát vážně, máš padáka.*

**Viktor** *Nemůžu si pomoci. Cítím... že chci, aby ti bylo líp. Chci, abys byl se mnou.*

**Tim** *Are you taking this seriously?*

**Victor** *No, I’m a crazy guy.*

**Tim** *I’ve told you, you take this seriously, you’re out.*

**Victor** *I can’t help this... I feel... I want you to get better. I want you to be with me.*

If the translators opted for the correct version “*řekl jsem*”, it would be longer than the current utterance, which has, therefore, fewer syllables. It again proves that the dynamism and the effort to react in a quick way play a huge part in spoken languages and more or less every example listed in this part has something to do with the language economy.

As it was said earlier, both languages are different from each other, just like their spoken forms. Translators need to think about the style of the ST and about the rules and usage of the TL before they actually start translating.

This chapter provided the analysis of elements of spoken English and spoken Czech and their use in the ST and TT. The reason to focus also on the translations was to see the differences between English and Czech and their spoken forms, as both languages have different ways of expressing it.

## 5 Conclusion

The aim of this thesis was to focus on and analyze the presence and the use of the spoken language elements in Mark Ravenhill's play *Some Explicit Polaroids* and its Czech translation *Polaroidy*.

Every selected segment of the ST or TT contained at least one feature of spoken English or spoken Czech. In fact, each of the segments included more than only one typical feature, which sounds logical, as characters talking to one another wanted to convey the message as quickly as possible and seek confirmation. Every scene is full of ellipses, question tags and pragmatic expressions and every character in the play uses declarative questions and a lot of contractions. As a matter of fact, contractions represent the most frequent feature of spoken English present in this play.

Contractions, among others, are related to the issues of translation process, as the translators need to employ the translation strategy of compensation, given the differences between English and Czech and their spoken forms features. However, some features or their concepts are very similar in both languages, such as question tags, declarative questions or pragmatic expressions. There are also major distinctions, nonetheless, and the translators need to be aware of them. Interjections, for instance, do not always correspond in English and Czech and they needed to be replaced with a different feature at some places. Subsequently, ellipses and omissions in English are results of its loose structure and subjects and/or auxiliary verbs are missing very often. However, expressing like this would be unusual in Czech and the language needed verbs in the finite form. Furthermore, English contractions cannot be translated directly and, therefore, other strategies needed to be employed – the translator could either shorten some Czech words, or he could choose some less formal expressions for verbs, for instance, or he had to use the translation strategy of compensations. He could use the endings in declension or conjugation to express spoken Czech in other places in the TT.

Some space was given also to slang and vulgar expressions, their frequency in the ST and their corresponding translations. The in-yer-face theatre is known for breaking all taboos and the presence of even the most vulgar expressions. However, there were no implications on the translation whatsoever (no reduction of the vocabulary), except for the presence of the expressions of the very same intensity. Several sources claim that today's world has become used to the occurrence of vulgar and swear words in literary works and that the translators' work depends on the given society and time (Knittlová 2010, 72). As far as slang is

concerned, the use of slang is given mainly by the environment and the relation between people involved in the conversation. Some examples in Chapter 4 provided an insight into the relation between characters and, given the environment they were in, the use of slang, either in the ST or in the TT, was fitting.

This thesis is evidence of the fact that typical spoken language elements, such as question tags, vague expressions, interjections or contractions, and slang and vulgar expressions in particular have already penetrated the contemporary art and drama, which seemed to be in some kind of a lethargy in Great Britain. The paper may serve as a proof and help to authors and translators that there are no barriers in terms of the language and vocabulary used in their works.

## **Attachments**

**Příloha 1:** CD (vloženo v zadní části práce)

## Summary

Cílem této práce bylo zaměřením se z hlediska překladatelského na nový typ dramatických děl na konci dvacátého století, na takzvanou cool dramaturgi, a jednoho z jeho hlavních představitelů Marka Ravenhilla. Práce si dala za konkrétní cíl analyzovat Ravenhillovu hru *Some Explicit Polaroids*, do češtiny přeloženou jako *Polaroidy*, a užití prvků mluveného jazyka jak ve výchozím, tak v cílovém textu. Angličtina a čeština jsou typologicky rozdílné jazyky a překlad určitých prvků nemusí být vždy jednoduchý. Tato práce se proto zaměřila také na jednotlivá překladatelská řešení popsaných prvků a komentovala dané rozdíly.

V první kapitole se práce zaměřila na samotné cool drama a jeho charakteristické znaky. Nejprve byl popsán vznik tohoto typu dramatu, což úzce souviselo s politickou situací v Evropě ve druhé polovině dvacátého století, a následně se práce soustředila na typické rysy tvorby této mladé generace autorů. Těm nejvýznamnějším autorům a jejich dílům se věnovala závěrečná část kapitoly.

Život a tvorba zkoumaného autora Marka Ravenhilla byly popsány v kapitole 2. Ukázalo se, že Ravenhill měl k divadlu a k divadelnímu jevišti blízko hned od svého mládí a že toužil sám vystupovat. Vzhledem ke svým hereckým dovednostem se však začal věnovat psaní a režirování. A právě hra *Some Explicit Polaroids* se stala hlavním tématem této práce. Druhá kapitola zároveň popsala děj a postavy této hry a připravila prostor pro rozbor a analýzu vybraných ukázek z výchozího a cílového textu.

Třetí kapitola se rozdělila na tři části. První část se věnovala překladu dramatických textů obecně a problémům, specifickým pro daný překladatelský proces. Pro srovnání byl dramatický text postaven vedle textu prozaického a byly ukázány největší rozdíly mezi texty samotnými. Práce došla k závěru, že pro co možná nejlepší překlad dramatu by byla ideální situace, kdy by překladatel zhlédl samotné představení a nečetl ho jen jako text. V závěru této části byl také popsán proces stylizace divadelní řeči, ke kterému na jevištích velmi často dochází.

Druhá a třetí část třetí kapitoly se zabývaly mluvenými podobami anglického a českého jazyka. Za pomoci odborné literatury práce popsala charakteristické rysy mluvených forem obou zmíněných jazyků a již z této teoretické části byly patrné rozdíly prvků v obou jazycích a v jejich užití. Na druhé straně, našly se i společné prvky, což v první řadě souviselo se skutečnostmi, že mluvený projev je ve většině případů nepřipravený a spontánní a že jedním z primárních cílů komunikace je předat myšlenku nebo informaci rychlým způsobem.

Tato teoretická část posléze posloužila jako základ pro část praktickou a řazení a komentování daných ukázek z výchozího a cílového textu.

Čtvrtá kapitola si dala za cíl analyzovat z obou textů pasáže, které obsahovaly typické znaky mluvené podoby jazyka a které byly zároveň popsány v teoretické části, rozebrat míru jejich užití, přiřadit k nim korespondující překlady a porovnat obě ukázky z hlediska formálního. Vzhledem k typologickým rozdílům mezi oběma jazyky práce původně předpokládala, že ne všechna překladatelská řešení budou snadná, a to se během analýzy ukázek potvrdilo. Některé rysy stylizovaného mluveného jazyka mají angličtina a čeština shodné, tudíž v těchto případech se řešení nabízela sama. V určitých rysech se nicméně oba jazyky liší, proto překladatel musel zvolit takové překladatelské postupy, aby zachoval formu i obsah výchozího textu. Mimo jiné tyto postupy obsahovaly především využití kompenzací, kdy překladatel našel v cílovém textu jiné místo, kde mohl použít daný jazykový prostředek, aby text působil smysluplně a zároveň uzuálně. Práce se rovněž zaměřila na překlady expresivních a vulgárních výrazů a dospěla k závěru, že míra jejich využití je v obou textech přibližně stejná. Překladatel si dobře poradil s rozdíly mezi českým a anglickým jazykem a do cílového textu zahrnul takové jazykové prostředky, které v cílovém jazyku působí smysluplně a uzuálně a plní podobnou funkci jako v textu výchozím.

Tato práce celkově prokázala, že typické prvky hovorového jazyka, včetně slangových a vulgárních výrazů především, pronikly do sféry umění a divadla, což je v rozporu s klasicistním pojetím dramatu.

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## **Annotation**

Author	Milan Čech
Department	Department of English and American Studies, FF UP
Title	The Use of the Spoken Language Elements in Mark Ravenhill's Play <i>Some Explicit Polaroids</i> and Its Translation
Supervisor	Mgr. Josefína Zubáková
Number of Pages and Signs	61, 86 534
Number of Works Cited	24
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Key Words	Mark Ravenhill, in-yer-face theatre, spoken English, spoken Czech, analysis
Language	English
Abstract	The aim of this thesis is to analyze the use of the spoken English elements in Mark Ravenhill's play and the use of the spoken Czech elements in its translation.

## **Anotace**

Jméno a příjmení autora	Milan Čech
Název katedry a fakulty	Katedra anglistiky a amerikanistiky, FF UP
Název bakalářské práce	Užití prvků mluveného jazyka ve hře Marka Ravenhilla <i>Some Explicit Polaroids</i> a jeho překladu
Vedoucí práce	Mgr. Josefína Zubáková
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Klíčová slova	Mark Ravenhill, cool dramatika, mluvená angličtina, mluvená čeština, analýza
Jazyk práce	Angličtina
Abstrakt	Cílem této práce je analýza dramatu Marka Ravenhilla a užití prvků mluvené angličtiny v něm. S ohledem na rozdílnost obou jazyků je důraz také kladen na užití prvků mluvené češtiny v překladu dané hry.